MOTION PICTURE
EXHIBITOR

FEBRUARY 9, 1966 Volume 75 Number 1

IN TWO SECTIONS • THIS IS SECTION ONE

Fine Names Key NATO Committees

(See page 15)

WB Income Up, Thanks To "Lady"

(See page 18)

James F. Gould (photo) has been named president and managing director of New York's Radio City Music Hall, succeeding Russell V. Downing, who retired after 33 years with Rockefeller Center, Music Hall owners.

VIEWS FROM A CRITIC OF CRITICS . . . *see editorial—page 3*

GET IN ON THE BIG

LION-UP

METRO-GOLDWYN-MAYER's MERCHANDISING SEMINARS

on 1966 spring and summer attractions

NEWSPAPER—RADIO—TELEVISION CAMPAIGNS TO BE PRESENTED!
NATIONAL PUBLICITY AND EXPLOITATION PROGRAMS TO BE DISCUSSED!
HIGHLIGHTS FROM THESE MAJOR PRODUCTIONS WILL BE SCREENED!

"the Singing Nun"

LADY L

AROUND THE WORLD UNDER THE SEA

MAYA

The Glass Bottom Boat

***Also:** Discussion on other current and future M-G-M releases*

CITY	DAY TIME	DATE
CHARLOTTE — City Club	**MONDAY** — 2:00 to 5:00 P.M.	**FEB. 7**
BOSTON — Statler-Hilton Hotel	**MONDAY** — 2:00 to 5:00 P.M.	**FEB. 7**
ATLANTA — Americana Hotel	**TUESDAY** — 2:00 to 5:00 P.M.	**FEB. 8**
TORONTO — Park Plaza Hotel	**TUESDAY** — 2:00 to 5:00 P.M.	**FEB. 8**
NEW ORLEANS — Downtowner Inn	**WEDNESDAY** — 2:00 to 5:00 P.M.	**FEB. 9**
BUFFALO — Statler-Hilton Hotel	**WEDNESDAY** — 2:00 to 5:00 P.M.	**FEB. 9**
DALLAS — Statler-Hilton Hotel	**THURSDAY** — 2:00 to 5:00 P.M.	**FEB. 10**
DETROIT — Sheraton-Cadillac Hotel	**THURSDAY** — 2:00 to 5:00 P.M.	**FEB. 10**
DENVER — Brown Palace Hotel	**FRIDAY** — 2:00 to 5:00 P.M.	**FEB. 11**
MINNEAPOLIS — Raddison Hotel	**FRIDAY** — 2:00 to 5:00 P.M.	**FEB. 11**
ST. LOUIS — Holiday Inn	**MONDAY** — 2:00 to 5:00 P.M.	**FEB. 14**
CHICAGO — Blackstone Hotel	**MONDAY** — 2:00 to 5:00 P.M.	**FEB. 14**
KANSAS CITY — Palm Sheridan Motor Inn	**TUESDAY** — 2:00 to 5:00 P.M.	**FEB. 15**
INDIANAPOLIS — Sheraton-Lincoln Hotel	**TUESDAY** — 2:00 to 5:00 P.M.	**FEB. 15**
OKLAHOMA CITY — Glenn's Inn	**WEDNESDAY** — 2:00 to 5:00 P.M.	**FEB. 16**
CINCINNATI — Cincinnati Club	**WEDNESDAY** — 2:00 to 5:00 P.M.	**FEB. 16**
PITTSBURGH — Pittsburgh Hilton Hotel	**THURSDAY** — 2:00 to 5:00 P.M.	**FEB. 17**
SAN FRANCISCO — Fairmont Hotel	**FRIDAY** — 2:00 to 5:00 P.M.	**FEB. 18**
CLEVELAND — Statler-Hilton Hotel	**FRIDAY** — 2:00 to 5:00 P.M.	**FEB. 18**
WASHINGTON — Madison Hotel	**MONDAY** — 2:00 to 5:00 P.M.	**FEB. 21**
PHILADELPHIA — Warwick Hotel	**MONDAY** — 2:00 to 5:00 P.M.	**FEB. 21**

CHECK YOUR LOCAL M.G.M. BRANCH OFFICE FOR ADDITIONAL INFORMATION.

The Trade Paper Read by Choice—Not by Chance

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VIEWS FROM A CRITIC OF CRITICS

The Miami Beach Daily Sun, in the issue of Jan. 28, devoted a large part of its amusement section to an interview with actor Kevin McCarthy, appearing at a theatre in the resort area with Shelley Winters in "Two For the Seesaw."

McCarthy, a highly intelligent, outspoken performer, described himself as *"a critic of critics,"* and backed up his stand with some interesting and provocative statements. It seems that a theatrical reviewer on another paper had termed his performance in the stage production as *"tired."* She continued, *"He went through all the proper stage business and did not miss a cue. But there was no rapport between Mr. McCarthy and his audience until the play was nearly over."*

The reviewer added, *"It is, I suppose, extremely difficult to play opposite an actress of Miss Winters' brilliance. Therefore, Mr. McCarthy does deserve some praise for showing up at all."*

It was McCarthy's contention that the reviewer had overstepped whatever bounds should be established for a critic. She may speak for herself, but when she speaks for the entire audience, she is treading on very thin ice. She is trying to make her own personal reaction fit everyone in the audience, and that is impossible as well as unfair to the performers and the production.

This is criticism at its most stupid and inane, and yet such criticism abounds in newspapers and magazines today. We are glad that Mr. McCarthy was allowed to vent his justifiable anger openly.

Many performers have conditioned themselves to pay little or no attention to reviews and reviewers. This is admittedly hard since performers feast on praise and applause and are understandably sensitive to a cutting remark. McCarthy quotes a theatrical giant, Paul Muni, who told him once, *"Never read the critics. If you must, have someone cut them out for you and save them. Read them six months later and you'll see how inconsequential they are."*

Mr. Muni gave the young actor some excellent advice, but it isn't easy to ignore these raps. Fortunately, Mr. McCarthy's bad notice was balanced by raves in other papers.

Reviewers certainly have the right to their opinions, as does every other individual. It is the gratuitous insult and the wisecrack designed to cut that bother Mr. McCarthy and us too. When the critic forgets that his or her views are the views of just one man or one woman, and do not necessarily represent the audience as a whole, then he oversteps the bounds of legitimate criticism. When he adds to a review, *"If this one succeeds, I'll be very much surprised,"* he is giving nothing worthwhile to his audience. Who the devil cares whether or not he'll be surprised. To those who would rather tear down than build and would rather crack wise than honestly review, we recommend Mr. McCarthy's views as *"a critic of critics."*

The newspapers themselves are far from blameless. In no other industry do they accept your advertising dollars and then pick your brains out in their editorial pages. When one critic delights in something and another hates it, the wide divergence is an indication that the work or the individual performance might have merit. Let the newspapers and the critics label these reviews as the thoughts of a single individual, and let the critics refrain from speaking for everyone in the audience.

Mr. McCarthy put it quite well, *". . . no rapport with the audience. What she meant was no rapport with her. Where does that leave the other reviewer who gave me an excellent review?"*

Something might be accomplished if the Motion Picture Association or the National Association of Theatre Owners were to get together with newspaper publishers and talk some common sense. When a reviewer gets a reputation for blasting film after film that the public supports at the boxoffice, his qualifications for his job are doubtful.

Meanwhile, thanks to Kevin McCarthy, *"critic of critics."*

BRAINS OR COPY-CATS?

Do we have brains in the motion picture industry or just a lot of copy-cats? The question isn't as frivolous as it sounds, and the answer could be very important to every theatreman.

It is amazing the way a new sales gimmick dreamt up by one company will spread like wildfire throughout the industry. Suppose company A decides to sell all percentage pictures with a specified floor; company B starts turning bids down one after another, forcing competing theatremen to rebid the same film two, three, or four times; company C changes selling policies established over a period of many years.

Before many months have passed, the new "gimmicks" have made the rounds and are considered general practice throughout the industry. Again we ask, do we have brains or copy-cats in the industry?

It appears that the Justice Department is satisfied that there is no hint of collusion even though these gimmicks are adopted by one company after another. The reasoning seems to be that as long as all companies do not institute the changes at the same time, all is well.

Perhaps everybody does arrive at the same answer independently, but it is certainly peculiar that so many of the new ideas adopted in a wholesale manner neither favor nor benefit the exhibitor customers involved.

It may not be collusion, but it sure is a puzzlement.

A HOT ONE HAS OPENED AND A SURE FIRE HIT IS ON ITS WAY!

"Moment to Moment"

SCORES WITH OUTSTANDING RESULTS IN ITS WORLD PREMIERE ENGAGEMENTS IN MIAMI AND THROUGHOUT FLORIDA DESPITE RECORD STORMS. BIGGER THAN "THRILL OF IT ALL" IN MIAMI. BIGGER THAN "LOVER COME BACK" AND "THRILL OF IT ALL" IN FT. LAUDERDALE.

"Mervyn LeRoy's 'Moment to Moment' has style, sophistication, beauty and four fine actors. Ladies will love it. Jean Seberg is a fine actress. Honor Blackman, so good in 'Goldfinger' is exceptional. Newcomer, Sean Garrison, I predict will be a star. Arthur Hill never fails to give a fine performance. The song 'Moment to Moment' will haunt you. So will the story."—*HEDDA HOPPER*

"'Moment to Moment' has strong customer lure and mass appeal." —*FILM DAILY*

JEAN SEBERG

HONOR BLACKMAN

THE 'GOLDFINGER' GIRL

SEAN GARRISON

in **Mervyn LeRoy's**

production of

"Moment to Moment"

TECHNICOLOR®

CO-STARRING

ARTHUR HILL · GREGOIRE ASLAN

MUSIC BY **HENRY MANCINI** and a new song hit: "MOMENT TO MOMENT" with lyrics by JOHNNY MERCER

Screenplay by JOHN LEE MAHIN and ALEC COPPEL

Directed by MERVYN LeROY · A UNIVERSAL PICTURE

UNIVERSAL CITY STUDIOS

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Joseph C. Ansell, 83, a St. Louis theatre operator for more than 40 years, died apparently of a heart attack. He owned the Ritz, and formerly operated the Varsity and old Empress. Surviving are his wife, a daughter, and five sisters.

Lee Blumberg, 63, ex-Warner Brothers publicity aide, died. Since 1957, he had been with the promotion department of the New York Herald Tribune. He was the first promotion man for the opening of the SW Mastbaum, Philadelphia. Among survivors is his brother, **Irving**, Philadelphia publicist for Warner Brothers.

Hedda Hopper, 75, stage and screen star and syndicated columnist since 1937, died at Cedars of Labanon Hospital, Hollywood, of pneumonia. She is survived by her son.

Buster Keaton, 70, comedian whose career dated back to the silents, died in Hollywood at his home of lung cancer, following three months illness. He is survived by his widow and two sons by a previous marriage.

Mrs. Margaret Bohm Tors, 72, mother of producer **Ivan Tors** and film executive **Erwin Tors**, died at her Los Angeles home. In addition to her two sons, she is survived by a daughter and four grandchildren.

Herbert J. Yates, 85, retired president of Republic Pictures Corporation, died in Hollywood at his home. He had been in declining health since suffering a stroke in Italy last autumn. He is survived by his wife, actress **Vera Ralston**, former Czech ice-skating star.

Richek New 7 Arts V-P

NEW YORK—Herbert G. Richek, previously Seven Arts' director of operations since the formation of the company in 1960, has been named vice-president and director of theatrical and television film services, it was announced by Eliot Hyman, president of Seven Arts.

"Mr. Richek's expanded new areas of responsibility will include supervision of all film operations services such as film and video tape purchasing, dubbing and titling of all foreign films, and print handling and shipping for domestic and foreign distribution of all theatrical, non-theatrical, and television properties," Hyman continued.

Richek will service all divisions of the company, including Seven Arts Associated, Seven Arts Television, Seven Arts International, Seven Arts Pictures, and Seven Arts 16mm Non-Theatrical.

NSS Promotes Kosiner

LOS ANGELES—National Screen Service president, Burton E. Robbins, announced the election of Harry Kosiner as vice-president in charge of subsidiaries. Kosiner, who joined NSS about a year ago, will have the specific assignments of administering Continental Lithograph Corporation in Cleveland and American Display Company in New York.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., FEB. 7

Para. Dissidents Receive List of Shareholders

NEW YORK—Paramount Pictures Corporation agreed to give to a dissident group its shareholders list in what may be the prelude to a proxy fight for control of the company.

The New York County Supreme Court ordered the Paramount management to show cause why it shouldn't furnish the list to Baldwin-Montrose Chemical Company, leader of the dissidents and a large holder of Paramount stock.

Baldwin-Montrose said it wanted the list to "provide the basis for a solicitation of shareholders to elect directors to the board of Paramount. The list contains the names, addresses, and shares held by Paramount's shareholders as of the close of business Feb. 2.

Herbert J. Siegel, chairman and a principal shareholder of Baldwin-Montrose, and Ernest Martin, head of Feuer and Martin Productions, Inc., a Broadway producer of musicals, are the two minority directors on Paramount's 11-man board. The election of new directors will take place at the annual meeting on June 7.

Blumofe To Produce For UA

HOLLYWOOD—Robert F. Blumofe announced his resignation, effective June 1, as vice-president in charge of west coast operations of United Artists Corporation, in order to produce independently for United Artists release. Concurrently with his resignation, he has entered into an exclusive, long-term deal with United Artists under which he will produce and UA will finance and distribute a multiple-picture program of top-quality films. The first project under this deal will be announced after his resignation becomes effective.

Blumofe joined United Artists in 1953 as West Coast representative and was made a vice-president in 1954. He has been one of the key executives of the company in its relationships with the producers, directors, writers, and stars who have released their pictures through UA.

SNOWED OUT

We regret the inconvenience caused our subscribers by the delay in delivery of our issue of Feb. 2. The blizzard which blanketed so much of the nation also kayoed our timetable, making it impossible to get your copy to you as regularly scheduled.

We don't know how you feel, but Spring can't arrive too soon for us.

BROADWAY GROSSES

Welcome, Fair Weather

NEW YORK—The return of fair weather helped the first run grosses, with the breakdown as follows:

"JUDITH" (Paramount). Radio City Music Hall, with usual stage show, did $87,000 from Thursday through Sunday, with the third week sure to top $120,000.

"THE SPY WHO CAME IN FROM THE COLD" (Paramount). DeMille reported $23,000 for the seventh week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $47,000 for the 49th week.

"DR. ZHIVAGO" (MGM). Capitol claimed $51,000 for the seventh week.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State claimed $24,000 for the 18th week.

"THE FLIGHT OF THE PHOENIX" (20th-Fox). Astor opened to an estimated $20,000. week.

"THE SLENDER THREAD" (Paramount). Victoria did $9,000 on the seventh week.

"MY FAIR LADY" (Warners). Criterion had $33,900 for the 68th week.

"BATTLE OF THE BULGE" (Warners). Warner Cinerama stated that the eighth week was $14,000.

"THUNDERBALL" (UA). Paramount had $28,000 for the seventh week.

Music Hall Names Serlin

NEW YORK—Edward Serlin has been named director of advertising and public relations of Radio City Music Hall, James F. Gould, president of the Rockefeller Center theatre, announced. Serlin, who has been director of publicity and press relations, will continue to supervise the Music Hall's publicity program as well as assume duties formerly assigned to Fred L. Lynch, director of advertising and promotion, who has resigned.

Segal Joins Universal

UNIVERSAL CITY, CALIF.—Maurice Segal has been named executive in charge of the motion picture press department of Universal City Studios, it has been announced by David A. Lipton, Universal vice-president. Segal starts his new position Feb. 14, succeeding David Golding, who was transferred to London to take charge of publicity on all Universal overseas productions.

Segal resigned last week as west coast publicity coordinator for United Artists Corp., a post he had held for seven years. He previously had been assistant publicity manager for United Artists in New York after working in the east coast publicity departments of 20th Century-Fox, Paramount, RKO, and Universal.

The
BIG
pictures...

The
BIG
stars...come from

The
BIGGEST
studio
in the
world!

UNIVERSAL CITY STUDIOS

THE ENTERTAINMENT CENTER OF THE WORLD

PLEASE LIFT HERE

UNIVERSAL

CHARLTON HESTON
RICHARD BOONE
IN
"THE WAR LORD"
TECHNICOLOR® / PANAVISION®
co-starring
ROSEMARY FORSYTH · GUY STOCKWELL · NIALL MacGINNIS
HENRY WILCOXON · JAMES FARENTINO
also starring MAURICE EVANS
Screenplay by JOHN COLLIER and MILLARD KAUFMAN
Based on the play "The Lovers" by LESLIE STEVENS
Directed by FRANKLIN SCHAFFNER
Produced by WALTER SELTZER
A COURT PRODUCTION
A UNIVERSAL PICTURE

JEAN SEBERG
HONOR BLACKMAN
SEAN GARRISON
IN
MERVYN LeROY'S PRODUCTION OF
"MOMENT TO MOMENT"
TECHNICOLOR®
co-starring
ARTHUR HILL · GREGOIRE ASLAN
Music—HENRY MANCINI
Screenplay by JOHN LEE MAHIN and ALEC COPPEL
Directed by MERVYN LeROY
A UNIVERSAL PICTURE

A ROSS HUNTER PRODUCTION
LANA TURNER
AS
"MADAME X"
TECHNICOLOR®
co-starring
JOHN FORSYTHE · RICARDO MONTALBAN
BURGESS MEREDITH · CONSTANCE BENNETT
and KEIR DULLEA as Clay, Jr.
Screenplay by JEAN HOLLOWAY
Directed by DAVID LOWELL RICH
Produced by ROSS HUNTER
A ROSS HUNTER – ELTEE –
UNIVERSAL PICTURE

JAMES STEWART / MAUREEN O'HARA
BRIAN KEITH
IN
"THE RARE BREED"
TECHNICOLOR® / PANAVISION®
co-starring
JULIET MILLS · DON GALLOWAY
Written by RIC HARDMAN
Directed by ANDREW V. McLAGLEN
Produced by WILLIAM ALLAND
A UNIVERSAL PICTURE

DON KNOTTS
IN
"THE GHOST
And MR. CHICKEN"
TECHNICOLOR®
co-starring
JOAN STALEY · LIAM REDMOND · DICK SARGENT
Written by JAMES FRITZELL and EVERETT GREENBAUM
Directed by ALAN RAFKIN
Produced by EDWARD J. MONTAGNE
A UNIVERSAL PICTURE

JAMES GARNER
MELINA MERCOURI
SANDRA DEE
TONY FRANCIOSA
IN
"A MAN
COULD GET KILLED"
TECHNICOLOR® / PANAVISION®
co-starring
ROBERT COOTE · GREGOIRE ASLAN
ROLAND CULVER · DULCIE GRAY · CECIL PARKER
with NIALL MacGINNIS · Music by BERT KAEMPFERT
Screenplay by RICHARD BREEN and T. E. B. CLARKE
Directed by RONALD NEAME and CLIFF OWEN
Produced by ROBERT ARTHUR
A UNIVERSAL PICTURE

GREGORY PECK / SOPHIA LOREN
IN
A STANLEY DONEN PRODUCTION
"ARABESQUE"
TECHNICOLOR® / PANAVISION®
with
ALAN BADEL · KIERON MOORE
Music—HENRY MANCINI
Screenplay by JULIAN MITCHELL,
STANLEY PRICE, PIERRE MARTON
Produced and Directed by STANLEY DONEN
A UNIVERSAL RELEASE

PAUL NEWMAN / JULIE ANDREWS
IN
ALFRED HITCHCOCK'S
"TORN CURTAIN"
TECHNICOLOR®
co-starring
LILA KEDROVA · HANSJOERG FELMY
TAMARA TOUMANOVA
Written by BRIAN MOORE
Directed by ALFRED HITCHCOCK
A UNIVERSAL PICTURE

MARLON BRANDO
IN
"SOUTHWEST
TO SONORA"
TECHNICOLOR®
co-starring
ANJANETTE COMER · JOHN SAXON
EMILIO FERNANDEZ with FRANK SILVERA
Screenplay by JAMES BRIDGES and ROLAND KIBBEY
Directed by SIDNEY J. FURIE
Produced by ALAN MILLER
A UNIVERSAL PICTURE

ROCK HUDSON
CLAUDIA CARDINALE
IN
"BLINDFOLD"
TECHNICOLOR® / PANAVISION®
co-starring
JACK WARDEN · GUY STOCKWELL · BRAD DEXTER
Screenplay by PHILIP DUNNE and W. H. MENGER
Directed by PHILIP DUNNE
Producer MARVIN SCHWARTZ
Executive Producer ROBERT ARTHUR
A UNIVERSAL PICTURE

SHIRLEY MacLAINE
MICHAEL CAINE
IN
"GAMBIT"
TECHNICOLOR®
co-starring
HERBERT LOM · ROGER C. CARMEL
Screenplay by SIDNEY CARROLL
and JACK DAVIES
Directed by RONALD NEAME
Produced by LEO L. FUCHS
A UNIVERSAL PICTURE

"BEAU GESTE"
TECHNICOLOR®
starring
GUY STOCKWELL / DOUG McCLURE
LESLIE NIELSEN / and TELLY SAVALAS
as "Dagineau"
Screenplay by DOUGLAS HEYES
From the novel by PERCIVAL CHRISTOPHER WREN
Directed by DOUGLAS HEYES
Produced by WALTER SELTZER
A UNIVERSAL PICTURE

ROSS HUNTER'S
"THE PAD..."
AND HOW TO USE IT
TECHNICOLOR®
introducing
BRIAN BEDFORD / JULIE SOMMARS
JAMES FARENTINO
Screenplay by THOMAS C. RYAN and BEN STARR
Based on the Broadway and London stage success
"The Private Ear" by PETER SHAFFER
Directed by BRIAN G. HUTTON
Produced by ROSS HUNTER
A UNIVERSAL PICTURE

CHARLES CHAPLIN
presents
MARLON BRANDO / SOPHIA LOREN
IN
"THE COUNTESS
From HONG KONG"
TECHNICOLOR®
also starring
SYDNEY CHAPLIN
Written and Directed by CHARLES CHAPLIN
Produced by JEROME EPSTEIN
A UNIVERSAL RELEASE

DEAN MARTIN / ALAIN DELON
ROSEMARY FORSYTH
IN
"TEXAS ACROSS
THE RIVER"
TECHNICOLOR®
Screenplay by JOHN GAY
Directed by MICHAEL GORDON
Produced by HARRY KELLER
A UNIVERSAL PICTURE

JULIE CHRISTIE / OSKAR WERNER
IN
"FAHRENHEIT 451"
TECHNICOLOR®
Screenplay by
FRANCOIS TRUFFAUT and JEAN-LOUIS RICHARD
Based on the novel by RAY BRADBURY
Directed by FRANCOIS TRUFFAUT
Executive Producer LEWIS M. ALLEN
AN ANGLO-ENTERPRISE-VINEYARD FILMS PRODUCTION
A UNIVERSAL RELEASE

ROCK HUDSON
GEORGE PEPPARD
GUY STOCKWELL
NIGEL GREEN
IN
"TOBRUK"
TECHNICOLOR®
Screenplay by LEO GORDON
Directed by ARTHUR HILLER
Produced by GENE CORMAN
A UNIVERSAL PICTURE

ALBERT FINNEY
AS
"CHARLIE BUBBLES"
TECHNICOLOR®
Screenplay by SHELAGH DELANEY
From an original story by SHELAGH DELANEY
Directed by ALBERT FINNEY
Produced by MICHAEL MEDWIN
A UNIVERSAL RELEASE

LITHO U.S.A.

Fine Names Key NATO Committees

Texas D-I Meet Features "Gold In 1966" Theme

DALLAS—The annual Texas Drive-In Theatre Owners Convention was held here last week at the Statler Hilton Hotel. Earl Podolnick, Austin, is president of the association, with Harry McCartney, Dallas, as convention chairman, and Phil Tidball, Fort Worth, and Eddie Reyna, Victoria, co-chairmen.

Honor guest and principal speaker at the annual convention was Marshall H. Fine, first president of the National Association of Theatre Owners, who spoke at the luncheon sponsored by Pepsi Cola, with Bill Slaughter, retiring chief barker of Dallas Variety Club, serving as toastmaster.

The convention opened with registration, trade exhibits during the day, and a 6:30 p.m. cocktail party sponsored by motion picture advertisers.

National Screen Service sponsored a breakfast on Feb. 2. Brandon Doak, Dallas, presented two hours of future product film clips before the luncheon. More product film clips were presented during the afternoon, and American International Pictures sponsored a cocktail buffet with Sam Arkoff,, vice-president of AIP, as host.

On the morning of Feb. 3, those attending the meeting were taken on a tour of the Gemini Twin D-I, which is said to be the largest d-i in the world, where supply representatives explained the equipment of the theatre. Booth exhibitors sponsored a snack at noon, followed by a general meeting and board session. At 6:30 p.m. the president's banquet was held with entertainment and awards presented. Edwin Tobolowsky was master of ceremonies.

Each registrant at the convention received a bag of gold bearing ore mined at Central City, Colo., which carries out the theme of the convention of "Gold in 1966."

Wives of exhibitors attending the convention saw a special screening of "Made in Paris" at the Palace on the morning of Feb. 2, and in the afternoon attended a screening of "Battle of the Bulge" at the Capri. On Feb. 3, Cohen Candy Co. honored the ladies at a Zodiac Room luncheon, where fashions created by Helen Rose for "Made in Paris were shown.

Texas Governor John Connally proclaimed the week of Feb. 1 through 7 as Drive-In Theatre Week throughout Texas.

Pacific Ups Gordon

LOS ANGELES—Veteran district manager Art Gordon will play a key role in Pacific's fast-moving expansion program, it is announced by Don Guttman, general manager. Gordon was named walk-in division manager with supervision over the growing hardtop wing of the predominantly drive-in circuit.

Recent acquisition of the Hollywood Pantages, two new Cinerama houses in San Diego, and immediate construction of a deluxer in Lakewood Valley Shopping Center triggered the creation of two separate and autonomous divisions, Guttman said.

Operational direction of Pacific's drive-ins remains with Frank Diaz.

276 Features Eligible For "Oscar" Consideration

HOLLYWOOD—A total of 276 feature-length motion pictures are eligible for "Oscars" this year, a survey of films released during 1965 disclosed. Of those pictures which meet the requirements for consideration for Academy of Motion Picture Arts and Sciences Awards at the 38th annual presentation, 152 were produced in color and 124 in black-and-white. Last year, the list of eligible films totaled 316.

Separate consideration is given pictures competing for the Foreign Language Film Award. Pictures submitted in this category need not have been shown in the United States.

The "Oscar" Show will air in color April 18 over the combined radio and television facilities of the American Broadcasting Company and world-wide through the facilities of the Armed Forces Radio and Television Service.

Disney Net Profit Rises; All Divisions In Black

NEW YORK—At the annual meeting of stockholders of Walt Disney Productions, all eight members of the board of directors were reelected for another year.

The treasurer reported to the stockholders that consolidated net profit after taxes of Walt Disney Productions and its wholly owned domestic subsidiaries for the quarter ended Jan. 1 was $2,122,000, equal to $1.10 per share on the 1,935,559 common shares outstanding after giving effect to a three percent stock dividend (56,342 shares) declared on Nov. 11, 1965. These earnings compare with last year's first quarter net profit of $1,737,000 or 94 cents per share on the 1,841,475 common shares then outstanding. The current quarter earnings were after a tax provision of $2,118,000 as compared with last year's first quarter provision of $1,766,000. Gross revenues for the first quarter were $18,750,000, which compares with $17,240,000 last year. Theatrical and television film revenues were about the same as last year; Disneyland Park and other entertainment activities were up about $500,000, while other income from publications, merchandise, music and records increased by $1,000,000.

All divisions of the company are operating profitably, and management expects the current year to be another good year for the Company.

The board at their organization meeting reelected all officers and declared a regular quarterly dividend of 10 cents per share payable April 1 to stockholders of record March 14.

New Duties For Lapidus

NEW YORK—Bernard Myerson, executive vice-president of Loew's Theatres, announced that Larry Lapidus, in addition to his duties as Myerson's assistant, will assume charge of the booking department for both in and out-of-town theatres.

NATO Chief Chairs Unit Studying Trade Practices; Dollinger Named To Head Drive For Orderly Release

NEW YORK—President Marshall H. Fine announced the formation of what he considers to be the two key committees of the National Association of Theatre Owners: a Trade Practices Committee and a Film Product And Orderly Release Committee.

"Product is the one great issue facing the exhibitor," Fine stated in his acceptance remarks at the inaugural board meeting last month at which he had been elected to head unified exhibition in this country. "By this I mean the availability of product, its orderly release, honest advertising and distribution of that product, and a fair and equitable method and manner of sale of all pictures to all theatres. To me, everything else is secondary."

Further, Fine had stated: "As soon as practicable, I hope to get back into New York to meet with the heads of distribution, to assure them of our complete cooperation and desire to work with them in whatever means they suggest to assure ourselves a steadier flow of product, more evenly distributed, and fairly and honestly sold."

Underscoring and emphasizing the importance to which Fine assigns the Trade Practices Committee is the fact that Fine has decided to head this committee himself. To serve with him, he has selected an impressive group of experienced, knowledgeable theatremen representing every type of exhibition in the nation: Jack Armstrong, Armstrong Circuit, Bowling Green, Ohio; Roy Cooper, West Side and Valley Theatres, San Francisco; Sherrill C. Corwin, Metropolitan Theatres, Los Angeles; Irving Dollinger, Triangle Theatre Service, New York; Salah Hassanein, Skouras Theatres and United Artists Theatres, New York; George G. Kerasotes, Kerasotes Theatres, Springfield, Ill.; David E. Milgram, Milgram Theatres, Philadelphia; Bernard Myerson, Loew's Theatres, New York; Sumner M. Redstone, Northeast Drive-In Theatres and Redstone Management Circuit, Boston; Julian S. Rifkin, Rifkin Theatres, Boston; Wilbur Snaper, Associated Independent Theatres, New York; T. G. Solomon, Gulf States Theatres, McComb, Miss.; William H. Thedford, National General Corp., Beverly Hills, Calif.; and Ray T. Vonderhaar, Tentelino Enterprises, Alexandria, Minn.

Dollinger was tapped by Fine to be chairman of the Film Product And Orderly Release Committee. Dollinger is a partner in Triangle Theatre Service, the largest independent buying and booking service in the country, and is also a partner in the Columbia Amusement Company operating theatres and drive-ins in New Jersey and Connecticut. Members of the Film Product And Orderly Release Committee, all well versed in the ins and outs of film distribution and exhibition, are:

Nat D. Fellman, Stanley Warner Theatres, New York; Emanuel Frisch, Randforce Amusement Corp., Brooklyn; Bernard Levy, American Broadcasting Companies, Inc., New York; Richard H. Orear, Commonwealth Cir-

(*Continued on page 23*)

Another delightful motion pictur

An actual performance of the sensational stage s
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Hear "WHAT KIND OF FOOL AM I", "ONCE IN A LIFETIME", "GONNA BUILD A MOUNTAIN"
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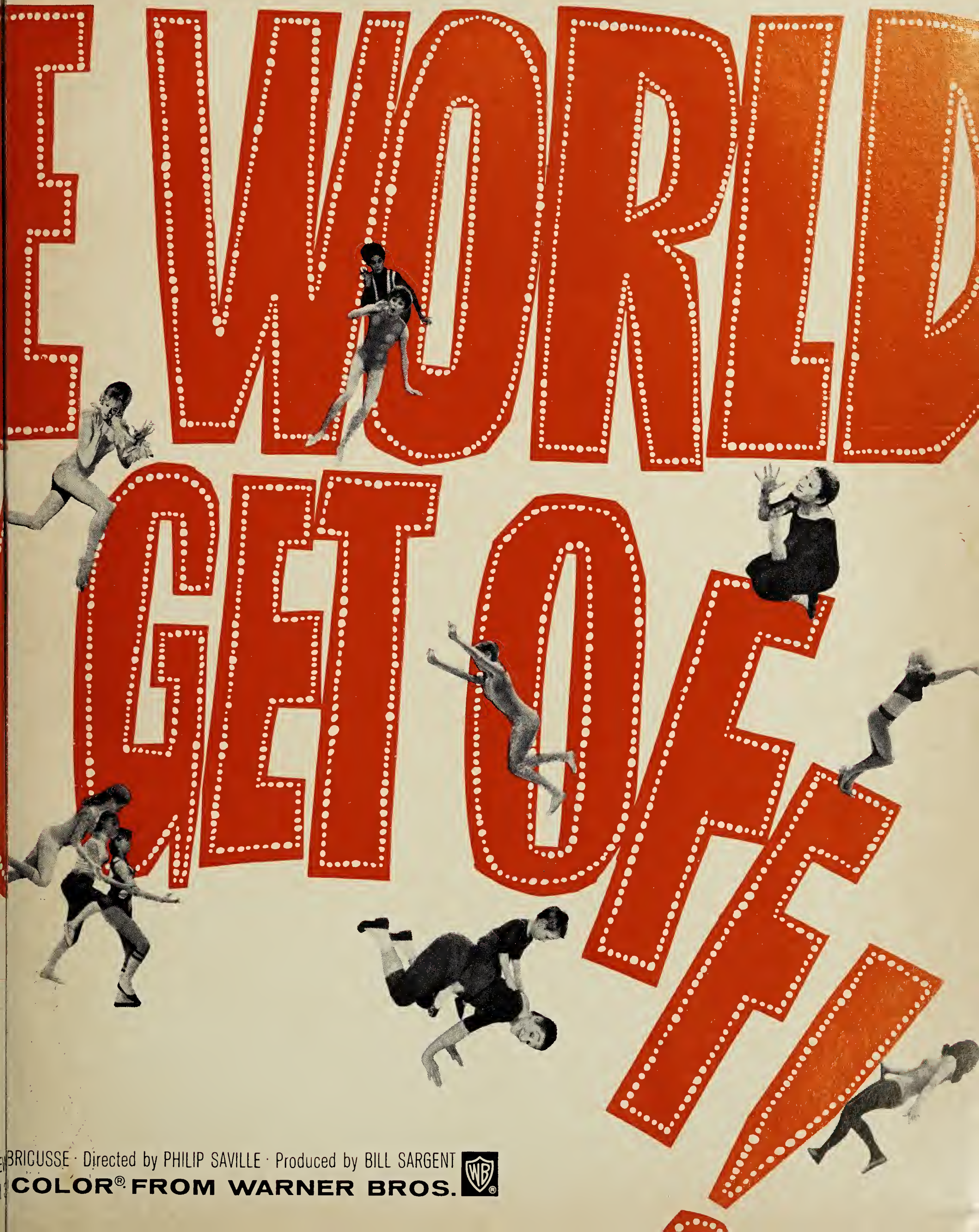

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Warner Bros., Led By "Fair Lady," Reports Income Increase In Quarter

By HENRY L. SHOLLY

WILMINGTON, DEL.—Theatre grosses of "My Fair Lady" have been the highest of any achieved by a Warner Bros. motion picture, former Family Court Judge George Tyler Coulson, Wilmington attorney, told Warners stockholders at the annual meeting, for which he was the chairman.

Calling it "the most important film" in the company's history, Judge Coulson said that grosses of "My Fair Lady" are "growing steadily" as it reaches an increasing number of theatres.

Consolidated net income of Warners for the first quarter, ended Nov. 27, 1965, was $1,578,000 or 32 cents per share, compared with $1,235,00 or 25 cents per share in the corresponding quarter of the prior year, Judge Coulson announced.

"At this time," he said, "the final results are not available for the second quarter which ends Feb. 27, 1966, but it is anticipated that the net income for the second quarter will be not less than the amount reported for the first quarter."

During the first quarter, film rental income from theatrical exhibition amounted to $12,903,000; television exhibition $8,529,000; record, music and other income, $6,198,000; dividends from foreign subsidiaries not consolidated, $144,000; and profit from sales of capital assets, $1,000.

Corresponding amounts for the quarter ended Nov. 28, 1964, were $9,573,000, $5,176,000, $4,884,000, $15,000, and $482,000, respectively.

Net current assets at Nov. 27, 1965, were $45,517,000, and debt due after one year was $8,961,000, compared with $44,327,000 and $8,483,000 respectively at Aug. 31, 1965.

More than 87 per cent of the outstanding 4,877,552 shares were represented at the meeting, and all but one share of the 4,278,679 shares present voted for reelection of three directors for two year terms. Those reelected are Thomas J. Martin, treasurer, and Robert W. Perkins, counsel, both of whom were present at the meeting, and Waddill Catchings. The remainder of the board members, Jack L. Warner, Albert Warner, Benjamin Kalmenson, Charles Allen, Jr., and Serge Semenenko, whose terms expire in 1967, were not present.

Attending the meeting, in addition to Martin and Perkins were Richard Lederer, vice-president in charge of advertising and publicity; Walter Meihofer, controller and assistant treasurer; and George Fishman, Warners studio representative in Washington, D. C.

In answer to a stockholder's question, Meihofer said that the company's worldwide operations made it impossible to release the November quarter results earlier.

Chairman Coulson said, "Our company has great confidence in its present and forthcoming motion picture releases, its tv programs, and its records and music publishing business."

"Battle of the Bulge" is now in its initial reserved-seat engagements, and "The Great Race" is moving into general release.

Warners "Othello" opened on the day of the meeting and was to be presented Feb. 2 and Feb. 3 in some 250 leading theatres throughout the United States and Canada including, Coulson pointed out, the SW Warner, Wilmington. During the next month, it will be shown in approximately 1,000 other theatres.

"Inside Daisy Clover" will open this month at New York's Radio City Music Hall, the chairman said.

Four major productions in Technicolor and Panavision are ready to open during the spring. They are "Harper," "Stop the World—I Want to Get Off," "A Fine Madness," and "A Big Hand for the Little Lady."

Now being completed, with principal photography already finished, is "Who's Afraid of Virginia Woolf?," and two new films have just gone into production, "Not With My Wife, You Don't!," and "Kaleidoscope."

Four important properties are being prepared as theatrical motion pictures by the new production unit set up at Warners studios in Burbank, Calif., under William Conrad, "An American Dream," "A Covenant with Death," "Speak Not Evil," and "House on Green Apple Road."

Chairman Coulson referred to a large number of other major motion pictures now in various stages of preparation and outlined current activities of Warners in television series, tv syndication, Warner Bros. and Reprise record labels, and the music publishing subsidiaries.

The pictures in various stages of preparation are "Any Wednesday," "Legacy of a Spy," "Day of the Champion," "William the Conqueror," "Hotel," "The Hoods," "Up the Down Staircase," "Wait Until Dark," "Sweet November," "The Name of the Game," "Poor Richard," "Planet of the Apes," "Jackson Hole," "Where's The Action?," and "Camelot."

A new subsidiary, Warner Bros. TV Service, Inc., has been set up, Coulson said "to enter the general business of owning and operating community antenna tv systems, and we contemplate constructing such antennas to reach homes initially in many parts of California and later elsewhere.

"This great number and variety of activities enables the management of our company to look forward confidently to successful operations during the coming year."

Russell V. Downing, left, who is retiring as president, Radio City Music Hall, New York, was honored recently at a luncheon given by G. S. Eyssell, right, president, Rockefeller Center, Inc., in the West Penthouse of the Hilton Hotel. Laurance Rockefeller, center, chairman of the board of directors of Rockefeller Center, Inc., spoke in appreciation of Downing's 33 years of service to the organization.

Parents Urged To Act

MANCHESTER, CONN.—"Don't expect a theatre manager to be the guardian of your children's morals," Allen M. Widem, Hartford Times amusements editor, reminded the women's group at the Center Church.

"Parental responsibility," he added, "applies as strongly to entertainment as it does to the home. All too often, parents can send their youngsters to theatres not really knowing—perhaps not even caring—what calibre of attraction is playing. It's up to the parent, not the theatre manager, to determine what film is best seen by what child."

Gen. Cinema Dividend Set

BOSTON—The board of General Cinema Corporation declared its 23rd consecutive regular quarterly dividend. Eleven cents per share will be payable March 10 to shareholders of record on Feb. 25.

Foreign Press Presents "Golden Globe" Awards

HOLLYWOOD — The Hollywood Foreign Press Association made their "Golden Globe" Awards at the Cocoanut Grove, and the presentations were broadcast on the Andy Williams Show over NBC-TV.

Winners were: Best Picture, drama, MGM's "Doctor Zhivago"; Best Picture, musical or comedy, 20th-Fox's "The Sound Of Music"; Best Dramatic Actor, Omar Sharif, "Doctor Zhivago"; Best Actor, musical or comedy, Lee Marvin, Columbia's "Cat Ballou"; Best Dramatic Actress, Samantha Eggar, Columbia's "The Collector"; Best Actress, musical or comedy, Julie Andrews, "The Sound Of Music"; Best Director, David Lean, "Doctor Zhivago"; Best Supporting Actor, Oskar Werner, Paramount's "The Spy Who Came In From The Cold"; Best Supporting Actress, Ruth Gordon, Warners' "Inside Daisy Clover."

Paul Newman and Natalie Wood were named world favorite actor and actress.

Stars of tomorrow were named as Robert Redford in "Inside Daisy Clover" and Elizabeth Hartman in MGM's "A Patch Of Blue."

The Cecil B. DeMille Award for outstanding contribution to entertainment went to John Wayne.

Embassy's "Darling" was named the best foreign film in the English language, and Rizzoli's "Juliet Of The Spirits" was named the best foreign film in foreign language.

Among other film and television awards, "Doctor Zhivago" also won for having the best screenplay.

Branson Heads NSS Production

LOS ANGELES—National Screen Service president Burton E. Robbins announced the appointment of Walter E. Branson as vice-president in charge of production. Branson, formerly vice-president in charge of distribution, will head up all the west coast activities of NSS, basing in their Hollywood Studios.

In addition to inaugurating areas of new activity in motion pictures and television, Branson will also assume all of the former duties of Ben Ashe, who has resigned. Ashe had served as NSS studio manager for the past 2½ years.

Variety Spices Agenda At Show-A-Rama Meet

DENVER — Marvin Goldfarb, president, Denver Rocky Mountain Motion Picture Association, and Doug Lightner, president, United Theatre Owners of the Heart of America, Kansas City, co-sponsors for "Show-A-Rama IX," to be held at the Denver Hilton, Feb. 28-March 3, announced the selections for "Showmen Of The Year" Awards for 1965.

Selected for the awards are Bob Corbit, director of advertising, Paramount Gulf Theatres, New Orleans; William Hurst, district manager, National General Theatres, Beverly Hills, Calif.; Ed Marks, director of advertising, Stewart and Everett Theatres, Charlotte; and John Heathcote, manager of theatres in Los Altos, Calif.

Bob Tankersley, head, Western Service and Supply Company, Denver, is ringmaster and chief executive officer for the exhibitors trade show to be held in conjunction with "Show-A-Rama IX." Over 75 vendors, suppliers, and equipment people will probably be on display by the time the show opens. Tankersley said, "We know that theatre owners want to see the very latest and the very best when it comes to products, supplies, and new ideas. We're just about 80 per cent sold out, and bet we will be sold out by opening day."

"Show-A-Rama's" annual highlight, "An Evening With The Stars," has been set for the Denver Hilton's Grand Ballroom on March 2 with invitations having been extended to Charlton Heston, Joan Crawford, Sidney Portier, James Garner, and Honor Blackman, with Red Buttons as master of ceremonies. The banquet will be hosted by Pepsi Cola.

Larry Wilson, Larry Wilson Corporation, Minneapolis, will close the convention with a key address, "On Target With The People," in which he will explore the world of public relations and how to exercise creative imagination.

Para. Promotes Michaud

NEW YORK—Henri Michaud, Paramount Pictures' general manager for Continental Europe, North Africa, and Near East, has been named vice-president of Paramount International Films, Inc., it is announced by James E. Perkins, president.

Michaud flew in from his Paris headquarters for business conferences at the New York home office.

Michaud joined Paramount in 1944 as assistant general manager for the European division. Headquartering in Paris, he also served in various executive capacities, as Cecil B. DeMille's representative in charge of marketing and merchandising of "The Ten Commandments," in a similar position for Alfred Hitchcock's "Psycho," as well as other top Paramount attractions designated for special handling.

BV Promotes Hardy

NEW YORK—David Hardy has been promoted to salesman with the Cleveland branch of Buena Vista Distribution Co., Inc., the Walt Disney film distributing subsidiary, it was announced by Irving H. Ludwig, president and general sales manager.

Hardy has been with Buena Vista for one year as a booker in the San Francisco office. Prior to that, he was a booker with MGM in San Francisco for three years.

Nudie Films Cause Memphis Arrests; Civic Officials, Public Join Fight

MEMPHIS—Evidence collected against the management of Airways Theatre, Memphis, on charges of showing obscene movies will be turned over to the Grand Jury. The house's manager, Carl R. Carter, 29, West Memphis, Ark., arrested on a charge of showing obscene movies, has been held for Grand Jury action under $250 bond. He pleaded innocent.

Vice squad officers confiscated the films, "The Stripping Wives" and "Sexus," which they labeled as obscene. Memphis Chief of Police stated he had received several hundred letters from citizens concerning the arrest, and all but one supported the actions of the police.

The Airways Theatre management has charged its constitutional rights were violated Jan. 13 when the two films were confiscated by Memphis vice squad officers, and that the theatre is now being harassed by city and county agencies.

In a letter to six officials, Airways attorney Frierson M. Graves, Jr., accused the city of harassing the theatre through "unreasonable" fire inspections" by the Memphis and Shelby County Health Department.

Fire and Police Commissioner Claude A. Armour, who was not one of the officials to whom Mr. Graves' letter was addressed, expressed resentment to the harassment charge. "It's not so," he said. "We make routine inspections and will continue to do so."

The letter, dated Jan. 25, was sent to Dist. Atty. Gen. Phil M. Canale, Mayor William B. Ingram, Police Chief J. C. Macdonald, and Commissioners Pete Sisson, Hunter Lane Jr. and James W. Moore.

Graves wrote: "It appears from your statements in the newspapers and . . . through other news media . . . that some or all of you have entered into a course of conduct in violation of the constitution of the United States and of the State of Tennessee, wilfully, knowingly and intentionally to deprive my client of the equal protection of laws. . . .

"You are seeking to deprive my client's employes of their property and liberty and are attempting to establish censorship based upon your own opinions. You are seeking and encouraging others to evade, disregard and subvert the decisions of the courts which set standards for judging obscenity . . ."

Graves contended the films are being held illegally and promised "proper steps" would be taken to reclaim them.

Mayor Ingram, who released a copy of Graves' letter, reacted in this manner:

"All citizens have the right to their opinions as to what is decent and moral. And if they object to films on the grounds they are immoral and obscene, they have the right to complain, voice their opinions, and to petition their government for redress of grievances. That is their constitutional right.

"They also have the right to seek the enforcement of laws which prohibit the exhibition of such films, known as their right to equal protection under the law.

"I am not going to be intimidated by any threat contained in this letter. The threat may very well be a violation of my civil rights to carry out the duties of my office."

There has been great controversy regarding the coming to Memphis of the nudie-girlie type operation. Presently, there are three houses using the questionable type films and another merely bordering upon this type operation. All are owned by people not living in Memphis. The Commercial Appeal of Jan. 30 wrote of them as follows:

"What are the movies which have created such a storm of protest in Memphis?

"Judging by the ones exhibited in the last week, they are poorly made features which generally fall short of the suggestive advertising used to attract viewers.

"There are, hokever, some exceptions. Opponents who contend movies show too much nudity should have no trouble demonstrating their objections with them.

"One feature showing last week had no plot and no dialog. It contained little more than suggestive dancing captured on film by repetitive and amateurish camera work.

"The movie lasted barely an hour and seemed to one newspaper critic as if it came about because the director has some film in his camera that he did not want to waste and decided to shoot this small sequence.

"In another, the effect was almost as if the director had found some out-of-work actors and actresses and lined them up in alphabetical order. The camera panned from one emotionless face to the next while a narrator made juvenile jokes.

"Another feature dealt with a club that sponsors wife-swapping. In it, women danced and struck suggestive poses wearing less than most striptease dancers.

"Still another told the story of a bear who escaped from a zoo. His path after escape led him to groups of bikini-clad women. The bear narrated the film with a succession of grammar school-level jokes. The women were generally as unattractive and their faces as devoid of expression as their counterparts in the other films.

"Unlike serious films in which sex sometimes plays a part during the natural progression of a plot, these offer a suggestion of sex as a raw display of flesh and nothing more. Most share a tradition with the carnival sideshow: They promise much on the outside but deliver little inside.

"In most cases they are shown as double features with the second movie frequently having nothing sexual in it.

"Perhaps the most extreme part of the show is the preview of coming attractions. Based on the content of the movies seen, those previews usually go much farther in suggesting sex that the movie itself."

Among others writing to the newspapers regarding this type of exhibition has been the president of the Memphis Council of Parent Teacher Associations, representing 65,256 members. Wrote the president:

"I have faith in the citizens of Memphis and cannot believe our standard of morals are of such low taste and I want to let the proper public officials know that I am willing to come to court and testify.

"The PTA has long engaged in a juvenile protection program and its observance has been that lenient laws and attitudes toward obscene movies and pornography certainly influences the rising incidences of sex offenses."

Does your movie have this ▭ ▢ double feature?

It has if you shot it in color. Color attracts a bigger box-office today, gives you a better chance for TV tomorrow. As prime-time programming goes completely to color, stations and sponsors want their feature films in color, too. Shoot in color...you'll show a greater profit.

For excellence in color, look to Eastman Kodak experience, always and immediately available through the Eastman representative.

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Movies In Miami Get Shot In Arm From Opening Of New Studio City

MIAMI, FLA.—Movies and Miami go together, better than ever.

In the last 10 years, motion picture production has become a significant factor in Miami's burgeoning economy, with giant steps taken in the past two years. Another big one was the opening here last week of Studio City, Inc., a 65-acre complex at NE 151st st. and 19th ave., North Miami, representing an investment of more than $5 million.

Studio City's three resident producers now give Miami a total of 27 motion picture producers and studios.

The three newcomers at Studio City are Video Productions, Inc., William Van Praag, and Colodzin Productions, Inc. All three have New York offices and facilities. Video and Van Praag also produce in Hollywood.

Studio City facilities include 30 acres of sound stages, processing labs, set construction buildings, and commercial stages. There are two 10,000-square-foot stages, another with a wet pit for water shots, plus smaller stages used for tv commercials and small-scene shooting.

Each stage has rear projection facilities, its own executive offices, dressing and make-up rooms, bathrooms, camera and projection rooms—nearly all essential production facilities closely connected.

Capital Film Laboratories, on the site, provides overnight processing of 35 mm color movie film, the first time such service has been available south of Washington.

Studio City has its own truck trailers and other mobile equipment for shooting on location, plus comprehensive wardrobe and construction shops.

Plans call for early addition of a 100-room hotel with restaurant; a swimming pool with glass wall; a tunnel for process work; four more stages, each 80 by 125 feet; an 800-seat theatre for live and taped television; animation, special effects, title and optical departments; and complete dubbing, editing and interlock screening facilities.

Hollywood veteran Sam Segal is director of operations at Studio City. Other officers are Ray Brady, vice-president, and Harry Le Vous, secretary.

Oscar-winner Anthony Quinn is here currently for filming of "The Innocent." Dozens of recent films have included Miami backgrounds.

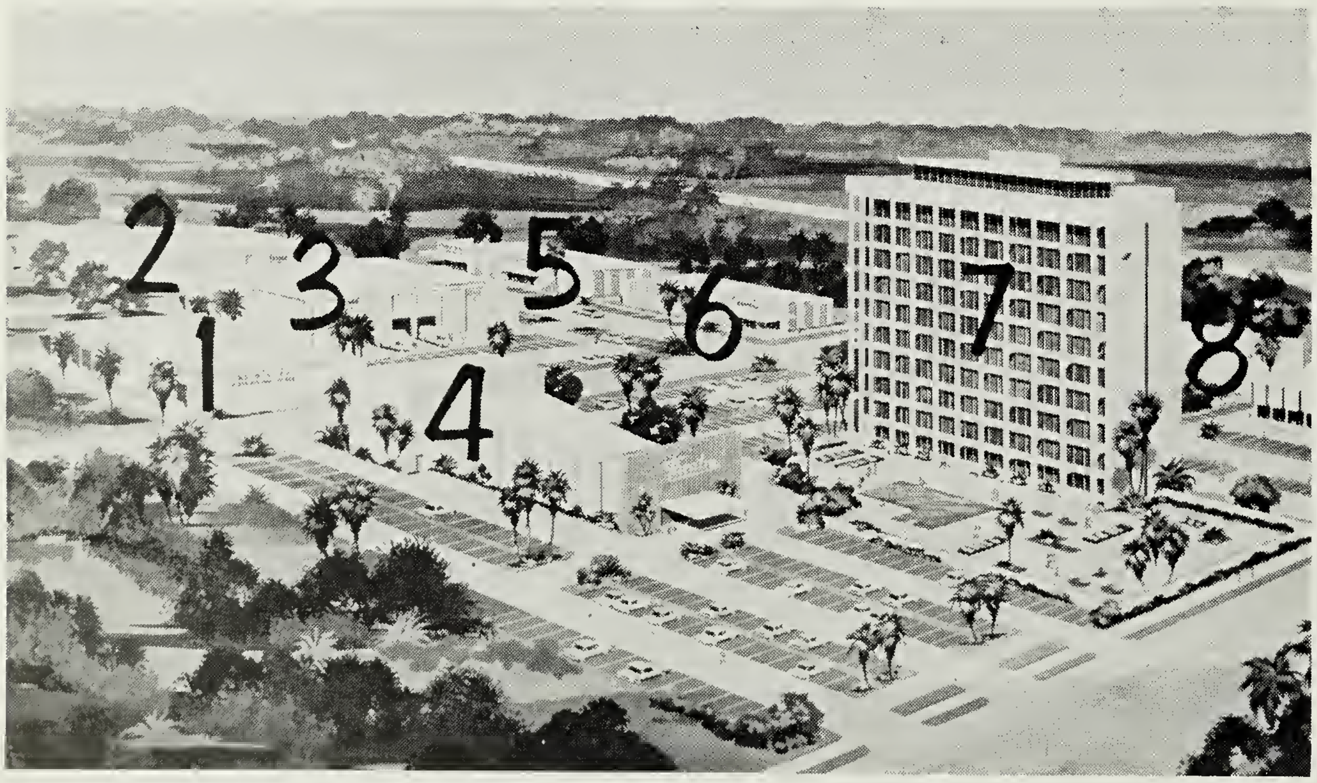
James Bond fans enjoyed Miami scenes in "Goldfinger," while "Thunderball" shots were filmed on Biscayne Bay. "Birds Do It," featuring Soupy Sales, was made here in its entirely. A large part of "Racing Fever," released last year, was filmed at Marine Stadium, one-of-a-kind facility owned and operated by the City of Miami.

Movie-making is not new to Miami. The south's oldest and one of the region's largest production firms has been here since 1946. It is Rainbow Pictures. This big studio and lab in the Miami suburb of Coral Gables, headed by Walter Resce, specializes in contract production of movies, tv film and commercials.

Among Miami's 22 other film producers and studios are some specializing in Spanish language production and dubbing, both English-to-Spanish and Spanish-to-English. Several firms offer complete service, from script-writing to releasing prints.

Technicolor Promotes Two

BEVERLY HILLS, CALIF.—Paul Fassnacht, president of Technicolor, Inc., announced promotion of two members of the corporation's staff. Albert P. Lofquist, Jr., has been named vice-president and general manager of the Motion Picture and Television Division USA. Robert T. Kreiman has been named vice-president and general manager of the Commercial and Educational Division.



Miami's Studio City, a 65-acre complex at North Miami, Florida, opened Feb. 5, and will embrace the eight units shown here when completed. Five sound stages, film lab, and some other facilities are completed and in use. Shown are (1) construction and stage properties; (2) and (3) sound stages; (4) an 800-seat theatre; (5) executive offices; (6) Capital Film Laboratories; (7) a 100-room hotel; (8) small scene stages, special effects, animation, title, optical, editing, dubbing departments. In addition, the new Miami facility includes a 35-acre back lot.

Self-Regulation Stressed By Censor Foe Bilgrey

NEW YORK—Felix J. Bilgrey, counsel for the Independent Film Importers and Distributors of America and Times Film Corporation, in an address to members of the New York Cinema Lodge of B'nai B'rith at a Hotel Astor luncheon, said that "many obscenity laws presently on the books can be attacked."

Bilgrey, a veteran of many censorship battles who fought the Freedman vs Maryland case to a victory in the U.S. Supreme Court last year, continued that "many of our present obscenity laws are extremely antiquated."

He maintained that the decision whether a picture is suitable or not suitable for exhibition "should be up to the individual distributor and individual exhibitor and no one else."

Declaring that motion pictures are faced by a Production Code and obscenity laws that are "antiquated," Bilgrey contended that "in this respect the industry still has one foot in the Middle Ages."

While he spoke out against censorship, Bilgrey made it a point to impress upon the industry that it "should exercise discretion" in what it exhibited on the nation's screens. "But it should be our own discretion," he emphasized.

Bilgrey said that he considered classification "a good thing" for the distributor and the exhibitor only in so far as it served as a guide for them. He was for classification "as long as the state doesn't get into it." He said that involvement of the state in the classification of films "opens the door to censorship."

RKO Incentive Plan

NEW YORK—At a business meeting of RKO Theatres managers, division and district managers, and home office executives, an extensive blueprint for future circuit operations was revealed under the banner "1966—A Year of Opportunity." This new program revolves around an incentive plan which will allow all managers, division and district managers and home office personnel to share in the profits from many phases of the company's operations.

Harry Mandel, president of RKO Theatres, opened the meeting and introduced Matty Polon, executive vice-president and general manager who discussed all phases of the incentive plan in great detail. He then stated: "With the exciting line-up of product coming from motion picture companies, 1966 will indeed be a year of opportunity."

The meeting was climaxed by an address by Leonard C. Lane, vice-chairman of the board of the McCrory Corporation and a director of Glen Alden Corporation (RKO Theatres parent company), who announced that an added prize of all expense paid trip to Europe will be offered to that theatre manager (and his wife) who has shown the most improvement in every phase of operation.

Comet Joins IFIDA

NEW YORK—IFIDA announces acceptance of an application for membership from Comet Film Distributors, Inc., New York-based film importer-distributor. Representing Comet on the IFIDA board will be Milton Platt, who also serves on the governing committee, with Sam Fleishman as alternate.

The NEW YORK Scene

By Mel Konecoff

THE OTHER DAY ACROSS THE LUNCHEON TABLE, DAN TERRELL, MGM executive director of advertising and publicity, noted that his company has other properties to release besides "Doctor Zhivago," and it's going to inform exhibitors nearly everywhere about them through a good part of the year.

Morris Lefko, vice-president and general sales manager, related how he visited the studio recently, and after a look-see at the available footage, thought exhibitors ought to be allowed to share his enthusiasm. One of the future releases, "The Singing Nun," with Debbie Reynolds, has been booked as the Easter attraction at Radio City Music Hall.

Lefko noted that every picture to be discussed at a series of meetings with exhibitors and MGM staff members will be available for screening well in advance of release between now and the summer. This is in keeping with president Robert O'Brien's stated policy of trying to provide both company and exhibitors with the necessary tools as far in advance of release as possible. Twenty-six features are expected to be released in 1966 or the same number as last year.

He reported that "Doctor Zhivago" is doing great, far better than anyone could hope for, and though unable to estimate a gross at this stage, he did report that he expected it be playing in 84 situations by the end of June. The reissue of "North By Northwest" is doing very well in its initial engagements, and he expected it to play in at least 8,000 good accounts by the time the replay is finished. Another goodie is "Patch of Blue," as is "The Loved One." Two expanded tv shows from "The Man From U.N.C.L.E." series ("The Spy With My Face" and "To Trap A Spy"), with added footage bringing the running time up to 90 minutes each, are doing so well he can't get enough prints to satisfy the demand.

From Feb. 7 through Feb. 21, exploitation manager Andy Sullivan (broken right wrist and all) and exhibitor relations representative David McGrath will meet with about 3,000 exhibitors, theatre advertising personnel, field men, branch managers, etc., from 28 exchange areas.

BUDGETS AND PRODUCTIONS: WHO SAID YOU CAN'T MAKE FEATURES THESE days for under $100,000? Irving Sunasky, director and screen writer, and Samuel Zerinsky, co-producer, are doing just that. They recently completed "W.I.A.," standing for "wounded in action," in the Philippines for $92,000. Their next, "Impact," with an interracial structure, is budgeted at $80,000, to be filmed in Greenville, Ohio, this spring.

Financing is done through private channels, which permits them to retain control over story and property. Costs are kept down by using competent no-names, by rehearsing three weeks before filming, and by using live sound instead of re-recording with dubbing later. They opined that Hong Kong and the Philippines are the only places left abroad where films can be made cheaply. Japan, they reported, has priced itself out of the area of reasonable costs.

"W.I.A.," which contains a love story as well as drama involving wounded soldiers, will be released in New York shortly along with "The Year of the Horse," a recently completed feature about a Chinese boy. Also in their schedule in the future is "Ask For Me Tomorrow," dealing with the teen-age point of view. This will be filmed in the fall in some of the high schools in New York City.

THOUGHT IN PASSING: IT'S NOT NEWS ANYMORE THAT RUSSELL DOWNING, president of the Radio City Music Hall, has retired from that post and that Jim Gould has taken over. It's just that we are going to find it hard to believe after all these years. We used to talk to Russ once a week for more years than we care to remember, and we had a wonderful relationship. We're not going to get sloppy about it, but we will miss him. At this point, we wish Jim Gould, his successor, a wonderful and rewarding future.

THE METROPOLITAN SCENE: EXHIBITORS AND PRESS REPS THROUGHOUT the country are receiving a colorful portfolio from Columbia containing enlarged scene stills and star portraits from Sam Spiegel's production of "The Chase." . . . Aside to R. Ferguson: Don't forget to give those wonderful titles proper perusal. . . . Millicent Martin, musical star of "Stop The World—I Want To Get Off," was guest at a press cocktail party recently at the Warwick. . . . One of the Macy suburban stores is showing movies to kiddies for free on Saturday matinees. Feb. 19 they've got "Pied Piper of Hamelin," with Van Johnson, scheduled. "Gulliver's Travels," feature length cartoon, is scheduled for Feb. 26. . . . We'd like to see some of the theatres in the area set-up tables with catalogues from Sears, Montgomery Ward, Spiegels, etc., available for easy ordering, perhaps even tying in admission bonuses.

NAME THREE KEY COMMITTEES

— *Continued from page* 15

cuit, Kansas City; Dan A. Polier, National General Corp., Beverly Hills, Calif.; John H. Rowley, Rowely United Theatres, Inc., Dallas; Alden W. Smith, Oak Drive-In Theatre, Royal Oak, Mich.; Richard A. Smith, General Cinema Corp., Smith Management Company, Boston; and George Stern, Associated Theatres, Pittsburgh.

Asked to comment on what might be the primary goals of the Film Product And Orderly Release Committee, chairman Dollinger stated: "Two of the greatest problems that face exhibitors today are not having sufficient top product and not having all pictures released in a steady stream. Our present diet is one of feast and famine.

"It has always puzzled me that distribution has been willing to spend—along with exhibition—millions of dollars to get the public into the habit of attending motion picture theatres and then break this flow of attendance by releasing no pictures for weeks at a time. Instead of spending new money to get new patrons, we spend new money to get old patrons back.

"With the quality of men on this committee, if we cannot convince distribution of the value of an orderly flow of product to theatres, then no one can."

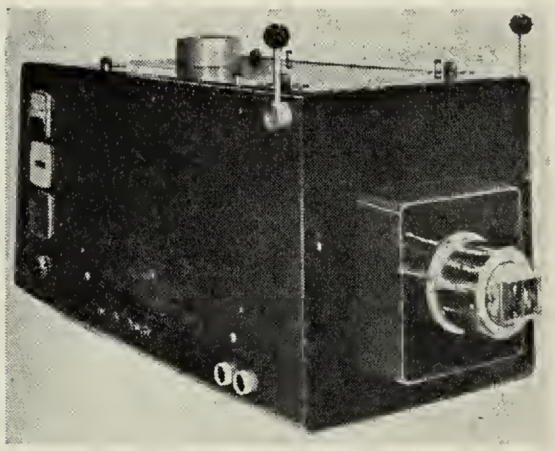
N. Y. Tent Names Konecoff

NEW YORK—Irving Dollinger, chief barker, Variety Club of New York, Tent 35, announced the appointment of Mel Konecoff, New York editor of MOTION PICTURE EXHIBITOR, as press guy for 1966. This marks the third consecutive term for Konecoff in that post.

Para. Declares Dividend

NEW YORK—The board of Paramount Pictures Corporation voted a quarterly dividend of 50 cents per share on the common stock, payable March 7 to holders of record Feb. 21.

HUGHES XENON ILLUMINATOR



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LONDON Observations

By Jock MacGregor

"FASCINATING" IS HOW THE DUKE OF EDINBURGH SEES HIS VARIETY CLUB tour of the United States and Canada. He believes that such a visit in aid of charity will be a refreshing change for him. His Royal Highness expressed this view when he met the past chief barkers of the Variety Club of Great Britain and top editors—no more than 30 were present—at an eve of departure for the Caribbean and America reception. International Chief Barker Jim Carreras welcomed him, and the individual introductions were made by International Press Guy David Jones.

The Duke chatted informally and would seem to be looking forward to the American press conferences. He is anticipating a cut and thrust in the questioning, but added if pressmen were expecting him to bludgeon British sales talk, they would be disappointed. There was no question about his admiration for Jim's terrific work and it would have done C. J. Latta good to hear him refer to his great contribution.

His first contact with Variety, HRH recalled, was when he was at a 12 Club lunch. He was seeking new means of raising funds for his National Playing Fields. Several members were barkers, and they pledged the Tent's support. Since, he has graced many VC functions as a gold card life barker. Modestly, he is a little unsure as to how much the tour will help Variety. I started to say that all my American friends were thrilled with anticipation, thought it would give a terrific fillip, and froze at the unintended pun. He immediately put me at ease, said others had made the same gaff. The Duke is unashamedly after charity funds. With his charm and easy manner, the tour must be a triumph—which, as someone added, will be talked about for 25 years.

In town to handle the public relations of the tour on an honorary basis, Henry Rogers was guest of honor at a Jim Carreras VC lunch. It has been wisely considered that an American expert was essential for the smooth running of so important a visit.

MICHAEL BROMHEAD HAS BECOME JOINT MANAGING DIRECTOR WITH BILL Gell of Alliance International Film Distributors, a new selling and promoting organization affiliated to the Box group but ready to handle product from any source. An innovation will be the selling of pictures to key territories before they are made, thereby spreading financing over a wide field. While individual producers without major American distributor backing have worked such deals on the continent, this is the first complete service by specialists in world markets, selling, distributors, producers, etc., to be offered. Mike believes this will benefit all. The producer has his financing eased, and the various distributors know they will get a picture, can make suggestions about presentation and use of national stars, and most important, develop a proper exploitation campaign from the start. When a Box (or a client's) picture is set, Mike will consider how best it can be financed and sold. Some will be straight Anglo-American deals. In other cases, scripts will be submitted with casting to the most suitable prospective partners in various markets. Should a picture not be taken up anywhere, it will still be made and sold after completion in the traditional manner which will, indeed, be Alliance policy for many countries. John Stanley will be European sales manager. Mike flies to New York's Berkshire Hotel on Feb. 12 to renew acquaintances made during his four years as Lion International rep, complete sales deals, acquire theatre and tv product for the UK and elsewhere, seek production partners, and arrange an American office.

HARRY ALLEN TOWERS HAS BEEN DOING WITH HIS PICTURES VERY MUCH what Mike wants to offer as a service. I visited the set of "The Brides of Fu Manchu," an international promotion indeed, at Bray Studios. Seven Arts will distribute in America and Anglo Amalgamated here, while German, French, and other interests are involved. In consequence, the cast includes France's Marie Versini, Germany's Heinz Drache, while the British segment is headed by Christopher Lee. As a pre-selling promoting, a beauty contest was staged in connection with leading publication in various countries, and the winners are playing "brides." The Temple of Karna set was in colorful contrast to the mist outside. The European beauties, who I understand are to be featured in "Playboy," were chained to pillars. Later, director Don Sharp let them loose on their captors for a fight sequence. They went at them with Amazon ferocity. No punches were pulled, and afterwards they were proudly comparing bruises and scratches. I beat a hasty retreat with Anglo publicist John Troke.

THE QUEEN AND THE DUKE OF EDINBURGH WILL HONOR THE MAY 2 ODEON premiere of Olivier's "Othello" and Princess Margaret the April 26 Empire opening of "Doctor Zhivago." . . . The usual appeal trailer for this year's Royal Film Performance on March 14 when Carl Foreman's "Born Free" will be shown in aid of the Cinema and TV Benevolent Fund has been cancelled. All seats have been sold. Incidentally, the greyhound "Lucky Born Free" won its first race. Columbia publicists lyrically likened the dog to the film it is named after as "a real 'stayer' and lasting favorite." . . . Publicist Theo Cowan received an unexpected pat on the back when the Sunday Express was in critical mood about Royal Family public relations and held his service up as an example. . . . Compton's Michael Klinger and Tony Tenser will be at New York's Hampshire House from Feb. 13 and the Beverly Hills Hotel from Feb. 20. Free lance studio publicist Dora Dobson flies to New York and Hollywood on Feb. 18. . . . Congratulations to Belfast exhibitor and businessman Jimmy McCaherty on being the first Ulsterman to be chief barker of the Variety Club of Ireland. . . . ABC is branching into a new racket—squash—and building a club and courts adjoining its Walton-on-Thames theatre. . . . A distributor admits that a feature on pay-tv recorded payments of only $2.80. . . . I wonder if a university degree is really as essential a requirement as critical appreciation of films, knowledge of film history, and administrative experience for the post of films acquisitions officer at the National Film Archive. With such intellectual snobbery, it is not surprising the British Film Institute continually appeals for additional government support.

ALBANY

Local industry friends congratulated Norman Jackter, one-time Albany branch manager for Columbia, on his promotion to general sales manager for domestic distribution of the company. . . . The season's heaviest snowstorm led to the closing of Alan Iselin's Turnpike Drive-In at Westmore, outside of Albany. . . . Hyman Krenovitz has scheduled a relighting of Super 87 Drive-In, Plattsburgh, Feb. 26. . . . John Vallin, travelling auditor, visited UA exchange. . . . Arthur J. Newman, manager of the old Republic exchange for years and later selling independent pictures to theatres and television stations, has retired to Florida. . . . Mrs. Mary Romanzo, advertising director for Iselin Drive-Ins, recovered from surgery performed at a Utica hospital for removal of a wrist cyst.

BOSTON

Columbia Pictures is filming outdoor sequences in Boston for their new production, "Eli Kotch," which has a story dealing with the city and its environs. James Coburn will star in the film, sequences for which were to be shot around Harvard Square, Cambridge, Boston Common, Prudential Tower, Logan Airport, and the North Shore. Producer is Carter DeHaven. John Markle, Columbia's Boston press publicity exploitation representative, is handling details. . . . Bill Graham, associated with the Al Daytz Theatres in Boston, is in the Peter Bent Brigham Hospital after an operation, and would like to hear from friends in the industry. . . . John Pecos, 20th Fox branch manager, reported to New England exhibitors the tremendous grosses in Boston and around the country on "The Sound of Music," with the Boston Gary, owned by Ben Sack, hitting the million dollar mark in its 44th week, largest gross of any roadshow to ever play Boston or New England, surpassing record holders "My Fair Lady" and "Ben Hur." . . . Sal Paplozio, New Haven branch manager for 20th-Fox, was in Boston for sales discussions with branch manager John Pecos. . . . John J. Dervin, formerly of Allied Artists, New York, has joined 20th-Fox International Classics department, and will work with Elmer Hollander of the home office, covering New England. . . . Al Cohen, former 20th-Fox head shipper, now with the Combined Film Shipping Co., has announced his retirement after many years in the industry. A testimonial for him will be held shortly by his many friends. . . . Diane Baker, is new booker stenographer at MGM branch office. . . . Lennie Barrack, manager Saxon, Boston, is busy planning the campaign on "Dr. Zhivago," opening in the middle of February. A meeting with Alan Friedberg, general manager, Sack Theatres, and Zeb Epstein, MGM home office, was held to discuss the promotion and exploitation for the opening. . . . Former 20th-Fox New England advertising and publicity director Phil Engel, now associated with a Boston music company, announces his appointment as general manager and is coordinating his efforts with theatre managers and film companies on music promotions. . . . "Our Man Flint" hit the highest gross at the Savoy since Ben Sack took it over and renamed it from the former Keith Memorial.

BUFFALO

The Children's Foundation of the Buffalo Variety Club's Telethon was held Saturday and Sunday, Feb. 5-6, through the facilities of WKBW-TV, and a goodly sum was raised

(*Continued on page* 28)

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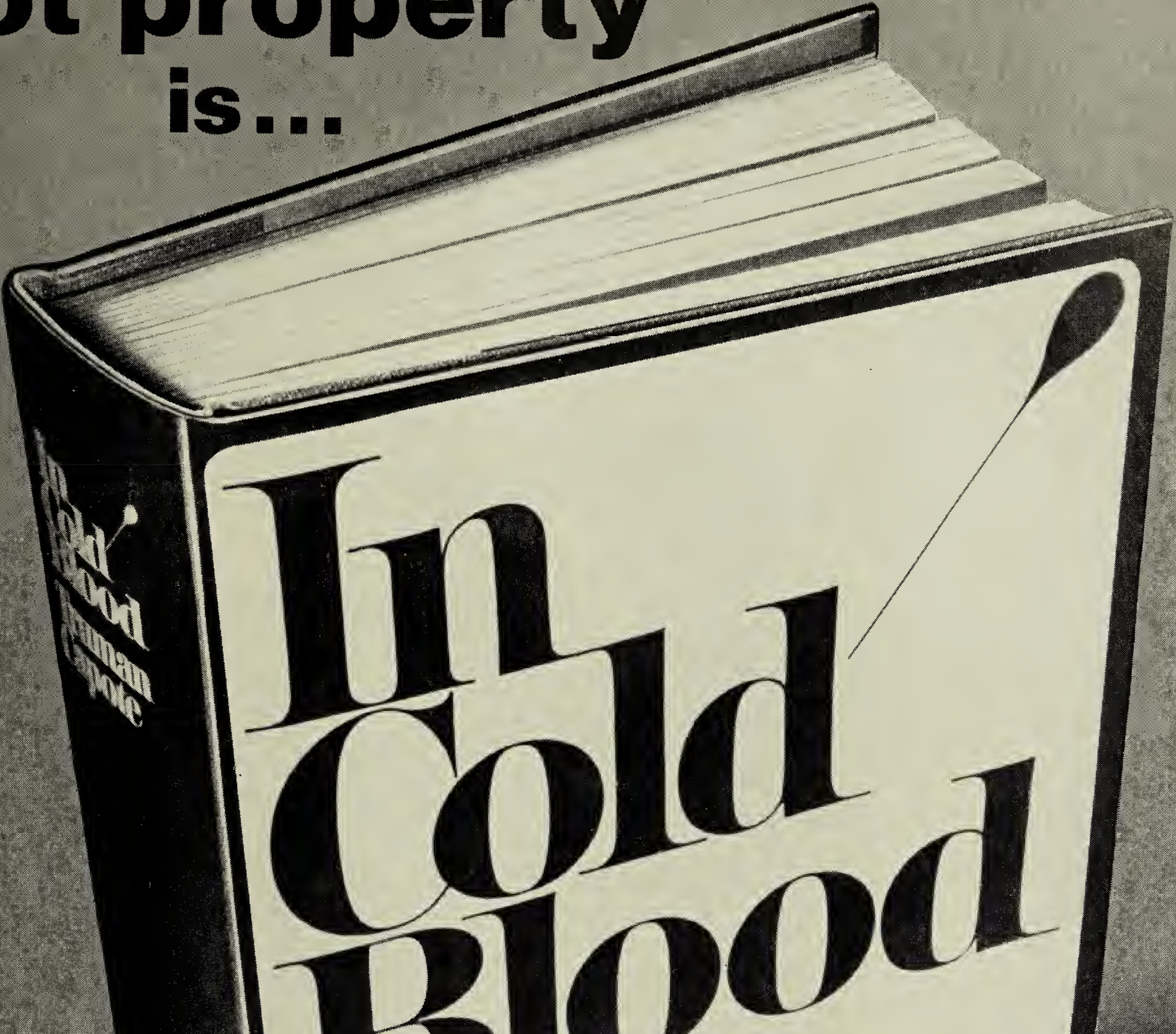

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"BEAU GESTE"

Universal's "New Look"

FOR THE RECORD, Universal City Studios offer the largest facility for the production of motion pictures in the world. With the company winding up to uncork its 1966 product lineup for the coming season, exhibitors will want to catch some of the pictorial highlights presented on these pages. The big studio says it has "The big pictures . . . the big stars" for theatremen the world over.

Featured in the all-color product line-up is what the studio calls "a new look" including many personalities not previously identified with Universal pictures.

Currently going into release are "Moment To Moment," a Mervyn LeRoy production in Technicolor starring Jean Seberg, Honor Blackman, and Sean Garrison, and "The Rare Breed," in Technicolor and Panavision, starring James Stewart, Maureen O'Hara, and Brian Keith.

Also "Madame X," a Ross Hunter production in Technicolor starring Lana Turner, John Forsythe, and Ricardo Montalban; "A Man Could Get Killed," in Technicolor, starring James Garner, Melina Mercouri, and Sandra Dee; "Blindfold," in Technicolor, starring Rock Hudson and Claudia Cardinale; and "Arabesque," a Stanley Donen production in Technicolor, starring Gregory Peck and Sophia Loren, all of which have been completed.

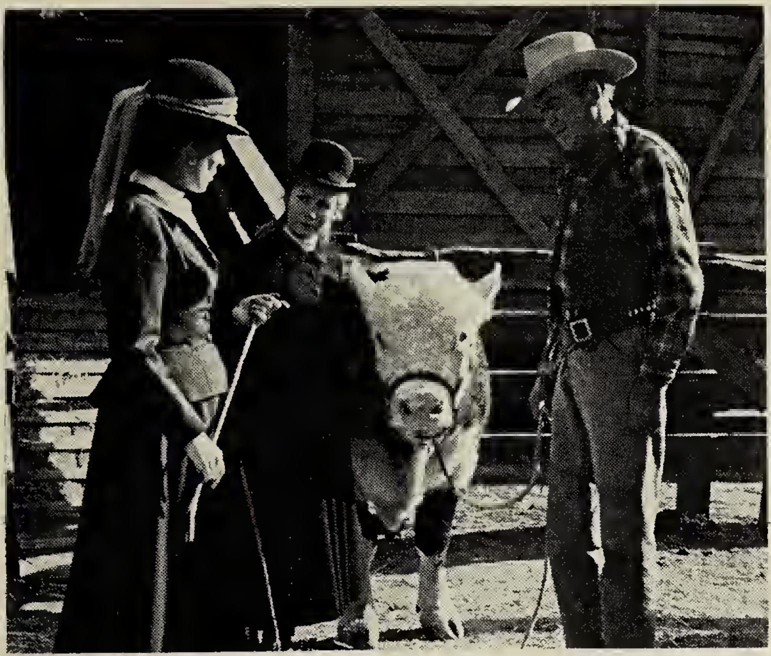
In the final stages of production and planned for release this year are "Southwest To Sonora," in Technicolor, starring Marlon Brando and Anjanette Comer; "Torn Curtain," an Alfred Hitchcock production in Technicolor, starring Paul Newman and Julie Andrews; "The Pad (And How To Use It)" a Ross Hunter production in Technicolor; and Beau Geste," in Technicolor, starring Telly Savalas, Guy Stockwell, and Doug McClure.

Before the cameras are "Gambit," in Technicolor, starring Shirley MacLaine and Michael Caine, and "Fahrenheit 451," in Technicolor, starring Julie Christie and Oscar Werner.

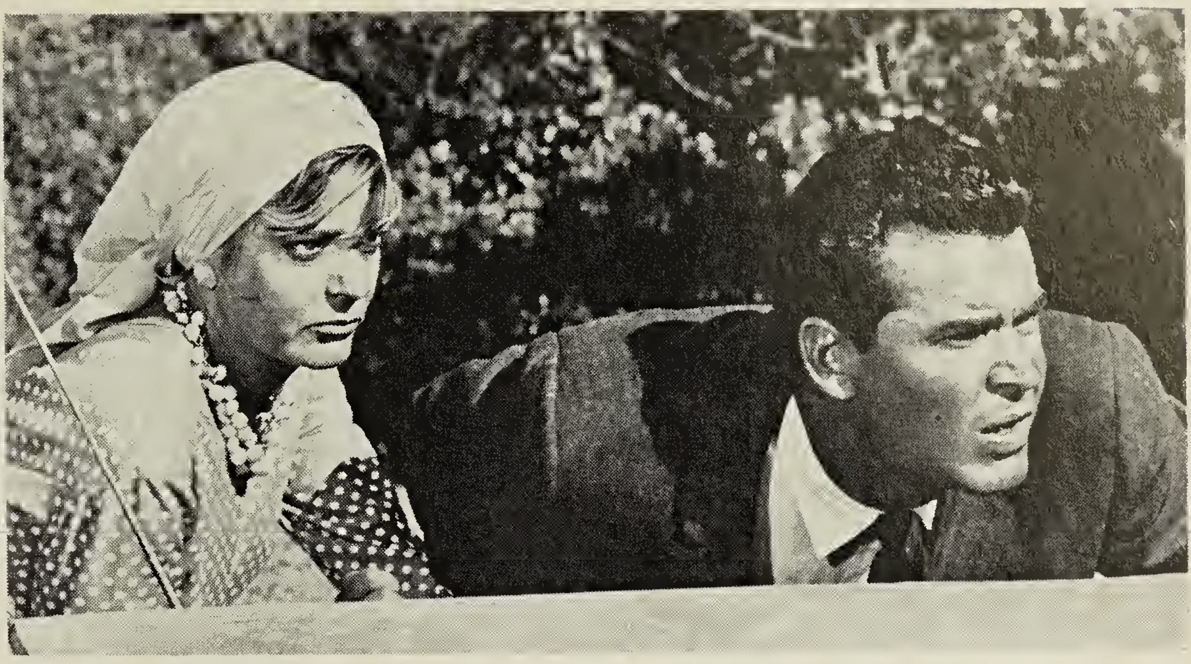
Just starting production are "Tobruk," in Technicolor, starring Rock Hudson and George Peppard; "The Countess From Hong Kong," in Technicolor, starring Marlon Brando and Sophia Loren, with Charles Chaplin directing; and "Texas Across The River," in Technicolor, starring Dean Martin, Alain Delon and Rosemary Forsyth.

"THE TORN CURTAIN"

"THE PAD (AND HOW TO USE IT)"

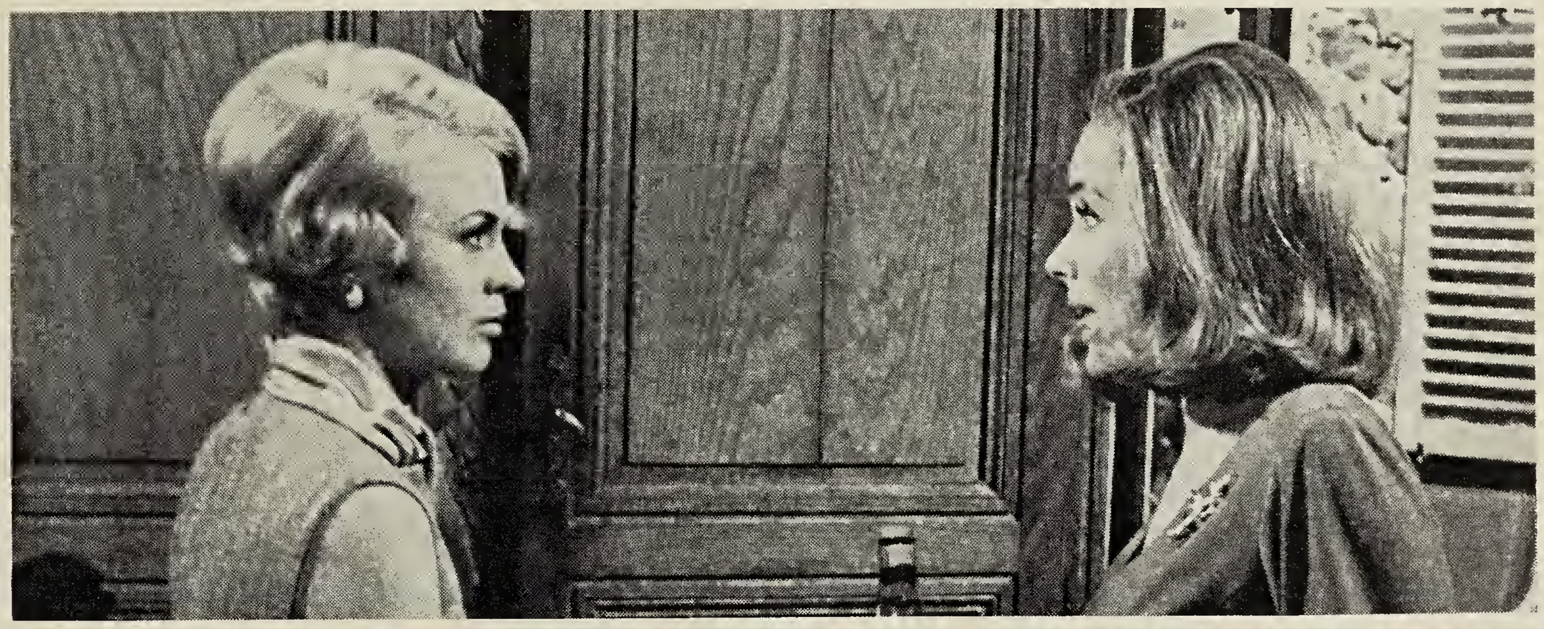


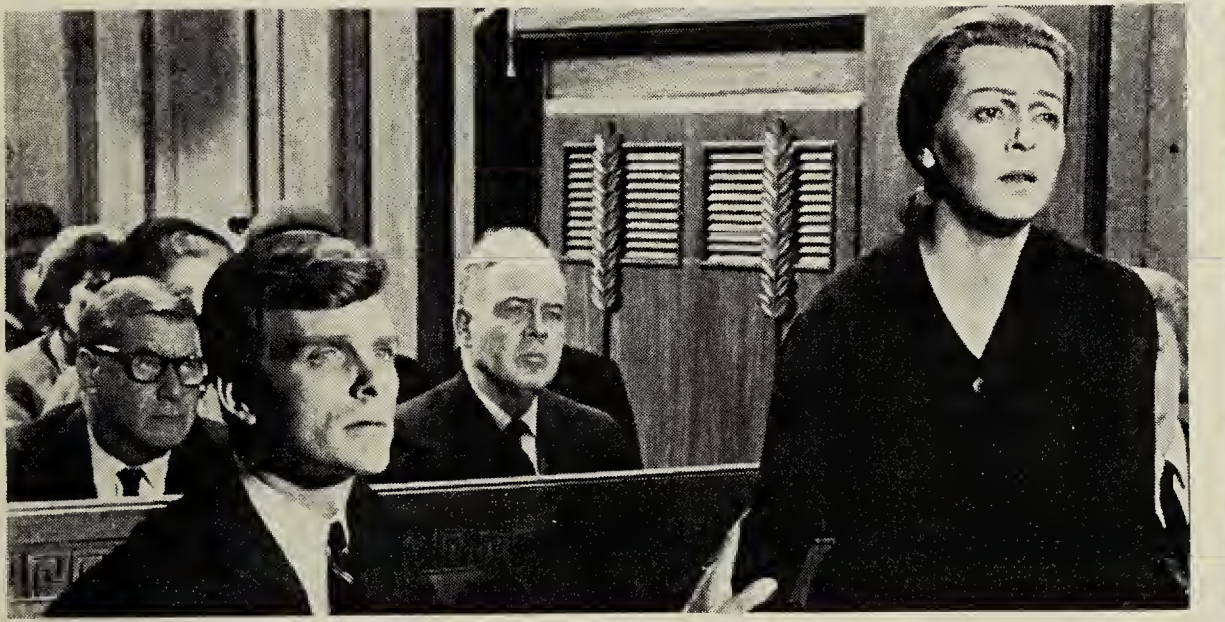
"THE RARE BREED"



"A MAN COULD GET KILLED"

"MOMENT TO MOMENT"





"MADAME X"

"BLINDFOLD"

"GAMBIT"

"SOUTHWEST TO SONORA"

"ARABESQUE"

BUFFALO

(Continued from page 24)

through the contributions from western New York, Pennsylvania, and Canada. James J. Hayes was general chairman of the event, assisted by members of many committees who had worked for weeks on the various details. The Telethon received an avalanche of advance publicity, including big posters on bus sides, 20 24-sheets at choice spots in Buffalo, window posters, bumper stickers, and much art in local, community, and school papers. Stars who were in Buffalo to help put over the Telethon included Forrest Tucker, Virginia Gibson, Barry Morse, Lenny Welsh, Frank Gorskin, and local entertainers, including players from the Studio Arena Theatre, the Marine Corps karate team, Fred Herman and his Country Cousins, singer Marlene Badger, and many others. The funds go to the Rehabilitation Center of the Children's Hospital, Tent 7's principal charity. . . . Paul L. Wall, Metro-Goldwyn-Mayer, Inc., branch manager in Buffalo, has issued invitations to exhibitors in the Buffalo exchange area to attend MGM's spring and summer meeting to be conducted by home office sales and advertising executives Feb. 9 in the Washington Room of the Buffalo Statler Hilton Hotel, with a cocktail party to follow. Sidney J. Cohen, president, Allied Theatres of New York State, announces that the U.S. Treasury Department has just certified New York Allied Theatre Owners organization as being entitled to designation as a non-profit organization. . . . Frank Arena, city manager, Loew's Theatres in Buffalo, announces that "Thunderball," the James Bond film that has been smashing all box office records at Shea's Buffalo, is now expected to run until mid-March. The attraction will be followed by "The Silencers," first of the three Matt Helm adventure stories from Columbia. "The Ten Commandments," Paramount reissue, will follow "The Silencers" into the Buffalo. . . . Jack Chinell, manager, Buffalo branch of Buena Vista; James J. Hayes, managing director, Cinema in downtown Buffalo; and Emil Noah, managing director, Amherst, cooperated with the Buffalo Sears stores in promoting their part in the national tie-up on Winnie-the-Pooh Week, Jan. 31 through Feb. 5. The local celebration was a big box-office help for the Walt Disney featurette coming to the Cinema and Amherst with the BV feature, "The Ugly Dachshund." There were events daily in the Sears stores, with Thursday, Feb. 3, the day when Winnie-the-Pooh came to town, was greeted at the airport, and was escorted to city hall in the Ford Motorcade and presented with the key to the city by Mayor Frank Sedita.

CHICAGO

Chicago Youth Centers held a benefit premiere of "Dr. Zhivago" at the Palace. . . . Women's Variety Club of Illinois hosted the grand reopening of the newly redecorated rooms of Variety Club of Illinois, Tent 26, at the Pick-Congress Hotel. . . . Northwestern Film Society presented "This Sporting Life" as the second in a series of films presented at Fisk Hall on Tuesday evenings. . . . Bernard Weiss, 75, movie projector operator for the last 35 years, died in Downey Veterans Hospital. He is survived by his widow, Margaret. . . . Theatre managers of the following B and K theatres offered special discounts for students and groups for their showing of "Othello"; Century, Nortown, Portage, Berwyn, and Varsity. . . . Sig Sakowicz hosted a special screening of "Madame X" for the Mothers' Fan Club. . . . Variety Club of Illinois reports that HRH Prince Philip will visit Chicago on March 15 and 16 "to help further the cause of Variety." On March 16, a black tie dinner and cocktail party will be held at the Hilton Hotel in his honor. Dave Smerling, chief barker, is accepting ticket reservations at $100 each. . . . Sam Spiegel was to arrive here Jan. 31 to boost his new Columbia release, "The Chase." March opening of the film will be at B and K's State Lake. . . . Lovey Kravezit arrives on Feb. 13 to do the press rounds on behalf of the world premiere opening of "The Silencers" on Feb. 18 at the Chicago. A citywide contest is being held among Chicago bartenders to determine who can concoct the tastiest "Silencers" cocktail. Dean Martin will judge the winner when he comes for stage appearances on the film's opening day. . . . All Chicagoland Sears, Roebuck, and Co. stores have launched coloring contests for children to salute "Winnie the Pooh." The same stores are to celebrate "Winnie the Pooh Week" Feb. 6-12, highlighted by the Feb. 9 visit here by a troupe from the Walt Disney Studios costumed as Pooh characters. The film opens the same week at the State-Lake. "The Ugly Dachshund" will be presented on the same State-Lake program. . . . Mervyn Le Roy arrived to speak on behalf of his latest film, "Moment to Moment," opening at the Esquire on Feb. 18. . . . R. Lee Simpson moderated a discussion before the Green Brier Camera Club on "How to Judge Pictures." . . . Frank M. Satauskas, 82, owner and operator of the Bilda, died. He leaves surviving his widow, two daughters, and three sons.

CINCINNATI

Construction for a new 1200-seat Cinerama theatre located on the suburban Kenwood Mall is expected to start in early spring. It will replace the downtown Capitol in the Stanley Warner chain when the Capitol lease expires in 1967. . . . "Snow White and the Three Stooges" will be the feature film in a two-hour special morning "kiddie" show Feb. 12 at the Princeton Cinema. The films will be free, and theatre employees will donate their time so all proceeds will go toward the Variety Tent Three "Sunshine Coach" fund. . . . A. H. Duren, district manager for Warner Bros., presided at a two-day district managers meeting at the local exchange, Jan. 25-26. Attending the meetings were managers William Twig, Cleveland; Chet Blakeley, Indianapolis; Virgil Jones, Pittsburgh; Ralph Salyer and William Spensley, salesmen, Cincinnati. . . . Robert Schmaltz, new manager for Mid-States plush Mariemont Cinema East, received his managerial training as assistant to Odis R. Owens, Keith manager, during 1963-65. Before that time, he was associated with WKRC radio-tv station and has just returned from his duties with the U.S. armed forces. . . . Film Row welcomes Terry Gruener as new booker's clerk at 20th-Fox. . . . Tony Knollman, 20th-Fox office manager, has been reelected president and business agent for IATSE F-37. Also reelected were Nate Mutnick, MGM booker, vice-president, and Ann Keck, Warners secretary, secretary-treasurer. Trustees elected were bookers Walter Mergenthal, UA; Chic Weinberg, MGM; and Helen Dodd, UA secretary. Bookers John Kallmeyer, 20th-Fox, and Morris Hail, Universal, were elected executive board members.

COLUMBUS, O.

Jerry Knight extended his run of "My Fair Lady" at the Drexel into a seventh week. . . . "Thunderball" opens a third month Feb. 15 at Loew's Ohio. . . . Manager Ed McGlone, RKO Palace, held a sneak preview of "Our Man Flint." . . . The Palace opened a second week of "Never Too Late" and "Operation C. I. A." . . . Mr. and Mrs. Ken Prickett returned from a vacation at Coral Garden Villas, Montego Bay, Jamaica . . . Manager Robert McKinley, Northland Cinema, is hoping to reach the year's anniversary soon of his engagement of "Sound of Music." If it reaches the 51 week mark, it will be the new long-run champion in Columbus. Present record holder is "My Fair Lady" with 50 weeks at Hunt's Cinestage. . . . Mrs. Pearl Hunt held a press preview at Hunt's Cinestage of "The Loved One."

DALLAS

Actress Joan Crawford was elected to the board of directors of Frito Lay, Inc. Miss Crawford will probably engage in public relations and promotional work for the firm and for Pepsi Cola. She is also a director of Pepsi Cola. . . . Burton E. Robbins, president; Paul N. Lazarus, executive vice-president; general sales manager Milton Feinberg; and assistant general sales manager Stewart D. Harnell, National Screen Service, attended the annual Texas Drive-In Theatre Owners Association convention. NSS hosted a breakfast at the convention. . . . Zsa Zsa Gabor stopped briefly en route to Fort Worth for the opening of the new $1,250,000 William Edrington Scott Theatre and returned to Dallas to promote her new picture, "My Last Duchess." . . . Ken Pruitt, local Buick dealer, is offering free two tickets to "The Great Race," now showing at the Tower, when any reader of the Dallas Morning News brings in a coupon from an ad and takes a demonstration ride in a Pruitt Buick. . . . The benefit performance of "The Agony and the Ecstasy" at the Tower sponsored by the Sigma Delta Tau alumnae chapter has been postponed to the night of Feb. 17 to conform to the change in the date of the regular opening on Feb. 18. The performance for the benefit of the Wadley Resarch Center was originally scheduled for Jan. 27. . . . Edith Head, costume designer, is scheduled to be here on a promotional tour in behalf of the film, "The Oscar," for which she did the costumes. . . . James Coburn visited in Dallas to promote the showing of his latest film, "Our Man Flint," current at the Palace.

DENVER

Location for Wolfberg Theatres' new drive-in at South Wadsworth and West Hampden is being temporarily held up on account of zoning difficulties. Site had been zoned for an open-airer, but now it seems the Jefferson County commissioners have other ideas and want to wait until a zoning study of the whole south area is completed, probably some time in May. Looks like the affair may wind up in the District Court. . . . Committee for Show-A-Rama, to be held here March 1-3, have promised several Hollywood stars here for the event. Named are Charlton Heston, Ann-Margret, Red Buttons, Honor Blackman, and Dick Van Dyke. . . . Host of the monthly luncheon of the RockyMountain Motion Picture Association was Chick Lloyd Lloyd, American International Pictures.

HOUSTON

Aldo Vadali, Italian film producer, is making a survey of the Houston, Galveston, and NASA areas and will return later this month to film a documentary. . . . Plans for a second Variety Boys Club in Houston were announced at the annual board of directors and election of officers. The new club will cost about $500,000. Money will be raised through contributions. New officers are C. W. (Bill) Weaver, president; Jack Bryant, first vice-president; Joe Polichino, treasurer; Mack Howard, secretary; and Eddy C. Scurlock, chairman of the board. . . . Boys attending the local showing of "Dracula, Prince of Darkness" and "The Plague of the Zombies" were offered "Dracula fangs" in order to fight back, and girls were told to defend themselves with "Zombie eyes," given to them as they entered the theatre. The double horror bill had a multiple opening at five indoor and five d-i's. . . . Tommie Reynolds, who produced "The Cowboy and the Champ" which was partially filmed in Houston and other Texas cities, and Fred Gipson, Texas author who has had several of his stories made into films by Walt Disney including "Old Yeller," will combine talents to make a new film titled "The Million Dollar Goat." Filming is expected to begin in April.

JACKSONVILLE

Freezing weather and hurricanes are the two manifestations of nature most dreaded by Floridians, and they are also the most costly in terms of economic loss. A cold wave, which dipped temperatures down to the lower 20's, swept through the Florida peninsula the night of Jan. 29 and virtually drove drive-in theatres out of business for several days. Indoor theatres, however, continued to operate with a normal amount of patronage in most cases. . . . Teen-age Robert Heekin, who is the nephew and namesake of Robert Heekin, local district supervisor of Florida State Theatres, was pictured in the Florida Times-Union while receiving the gift of a $50 share of Peninsular Life Insurance stock from James D. Renn, the firm's vice-president. Young Robert, a student at Bishop Kenny High School, scored the highest mark in a test given to a group of Explorer Scouts by the insurance firm. He is the son of Mr. and Mrs. James Heekin. . . . Barbara "Sunny" Greenwood, Universal booker and former local WOMPI president, had quite a struggle keeping her sunny disposition during a recent evening. Sunny jumped over a mud puddle and suffered a broken ankle. She is now hobbling on crutches and is doomed to wear a heavy leg cast for the next eight or 10 weeks. . . . Here for conferences with Ed McLaughlin, Columbia manager, were Sam Galanty, Columbia division manager from Washington, D. C., and Jerry Esbin, the firm's manager of exchange operations from New York.

MIAMI, FLA.

The "Moment to Moment" world premiere at Wometco's Carib, Miami, Miracle, and 163rd St. went over in a big way. Preceded by the state-wide appearances of star Sean Garrison and the selection of the "Moment to Moment" girl contest winners, by the time Garrison, Honor Blackman, and Mervyn LeRoy hit Miami, everyone knew that the entire state, and particularly south Florida, was "star-studded." A luncheon at the Governors Club Hotel in Ft. Lauderdale was held for press and radio columnists of Ft. Lauderdale, Pompano, Hollywood, Boca Raton. The next day, Garrison made appearances at seven local radio stations. The day before the premiere, Garrison and the "Moment to Moment" girls met Miss Blackman and LeRoy when they arrived at Miami International Airport. Chuck Hall, Dade County Mayor, presented keys to the county, and all local television channels and newspapers had photographers on hand. Mervyn LeRoy appeared on a taping for the popular Larry King television show while the others were interviewed by the Miami Herald and News columnists. Miss Blackman's interview commanded most of the Miami Herald women's section, and the Miami News devoted a special section to the premiere. LeRoy made an appearance at Hialeah Race Track prior to an evening cocktail party at the Montmarte Hotel on Miami Beach, for press and radio. This was followed by additional radio appearances. The day of the premiere itself began with a breakfast interview by the Miami Beach Sun amusements editor and continued on through a luncheon for out-of-town press with taped television interviews of the stars and LeRoy. A fashion show at Jordan-Marsh department store, using the film's wardrobe, and a police escort to the Miracle, Coral Gables, where the Mayor of that city presented the key to the city from the theatre stage, followed. From the Miracle, they all went to the Carib, Miami Beach, for additional presentation of keys and announcement and presentation of the "Moment to Moment" Girl contest winner.

MEMPHIS

Arkansas exhibition news is of closings. At El Dorado, Star Theatre has closed; White River Drive-In, Batesville, is closed; the same for Ozark Drive-In, Harrison; and Mrs. Jesse Plunk is closing the Pike until Feb. 11 for repairs and remodeling. . . . Starlight Drive-In, Owensboro, Ky., is closed until spring. . . . Miss Eva Caldwell, Metro-Goldwyn-Mayer, who is to be married in March, was given a luncheon by Mrs. Peggy Hogan, 20th Century-Fox. Friends presented Miss Cladwell with a comedy-tragedy charm as the highlight of the social event. . . . Lois Evans, Film Transit, WOMPI president, had to cancel the Jan. 25 meeting of the organization, scheduled at the Variety Club. An unprecedented snow storm made attendance impossible. . . .

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FEES: MEN $30, LADIES $20

NEW HAVEN-HARTFORD

Doug Amos, general manager, Lockwood and Gordon Theatres, got back from a Caribbean holiday. . . . Milton LeRoy, president, Blue Hills Drive-In, was a Boston visitor. . . . Harry Weiss, 20th-Fox field exploitation staff; Al Swett, Stanley Warner zone ad-publicity manager; and Bob Carney, SW Strand, lunched with Hartford amusement editors ahead of northern Connecticut premiere of "The Agony and the Ecstacy." . . . Edgar Watrous, 27-year-old son of Allyn, Hartford, cashier Mrs. Lucille Watrous, was to participate in the World Gold Roller Skating Classic at Bakerfield, Calif., Feb. 5-6. He climaxed a 10-year come back last July by winning his third U.S. men's singles title. . . . Bucky Harris, Universal field exploitation force, was in the territory ahead of "Moment by Moment." . . . Arthur O. Buzzell, son of Dick Buzzell, E. M. Loew's Hartford Drive-In, and Mrs. Buzzell, left for Marine Corps basic training. . . . Ann Lamo, who recently resigned as manager, Webster, Hartford, after 20 years in the post, is now working for White Motor Trucks in an administrative capacity. . . . Charles Tolis, general manager, Tolis Theatres, Meriden, Conn., and his wife, Helena, are parents of their second child, another boy, who will be called Theodore. . . . Sperie P. Perakos, vice-president and general manager, Perakos Theatre Associates, New Britain, trekked through northern Connecticut.

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NEW ORLEANS

Addie Anderson, United Artists southern press representative, recently returned here after nearly a year globe trotting searching for seven beautiful girls to play parts in a future James Bond film. . . . Don Theatres, headed by Doyle Maynard, Natchitoches, La., recently acquired the Dixie, Ruston, La., from former owners, Dixie Theatres of New Orleans. . . . Mrs. Joe Silver, wife of 20th-Fox booker, is back home after a 27-day confinement in the hospital. . . . Sympathy is extended to Jeanette C. Howard, Film Inspection Service, on the recent death of her brother, Gustave M. Howard, 70.

PHILADELPHIA

20th Century-Fox will hold a Martin Rackin Revival Meetin' to ballyhoo "Stagecoach" at the Goldman Theatre on Feb. 11 followed by a cocktail luncheon in the Adams Room of the Warwick Hotel. . . . Harold H. Salkind, chief barker, Variety Club, Tent 13, was installed as director of civil defense for the city and county of Philadelphia. . . . Hal Marshall, 20th-Fox publicist, got lucky and won himself one of the cars in the Variety Club Tent 13 Heart Fund Drive. Other winners in the annual event were Irv Butowsky, Cherry Hill, N. J.; J. W. Fanning, Milmont Park, Pa.; Mrs. Ed Loeb, Philadelphia; Alan R. Tripp, Rydal, Pa.; Mrs. Dorothy Williams, Philadelphia; and Graves Boys, Philadelphia. . . . Stanley Warner Theatres will have area showings of Shakespeare's "Macbeth" on Feb. 16-17 on a non-reserved seat basis at $2 top. Theatres are the Stanton, Broadway, Ardmore, Benn, Waverly, 69th Street, Midway, Cheltenham, Plaza, Logan, Moorestown, State, Chester, Warner, West Chester, and Warner, Wilmington, Del. . . . William Derrickson's Blue Hen, Rehoboth Beach, Del., was one of the buildings destroyed in a four-alarm fire on Feb. 1.

ST. LOUIS

An indoor theatre has been designed to adjoin Ronnie's Drive-In on South Lindbergh boulevard. It will be called the Concord, and parking of 750 cars will be possible. . . . MGM's Mike Beinner was in with Helen Rose and her $250,000 "Made In Paris" wardrobe. Fashion shows, press interviews, and radio coverage were given along with a fashion show on the "Charlotte Peters TV Show" on KTVI. Helen Rose, of course, is the wardrobe designer for the film, due at the Crestwood. . . . Hugh Thompson, formerly with Martin Theatre Circuit in Atlanta, Ga., is now with Mid-America Theatres at the Esquire as one of the assistant managers. . . . Richard Fitzmaurice, manager, Holiday Drive-In, took the trip to Florida he won for his promotions this past summer. . . . Paul Glassbrinner, Jr., son of Paul Glassbrinner, manager, Capri Drive-In, Alton, is now in the army. . . . Roy Muehlman, manager, Crestwood, reports that his son is now serving in Korea in the army. . . . Rheinhart Weismann, manager, Bel-Air Drive-In, was Mid-America Theatres' best promoter for the year for his many stunts which kept his theatre going strong all year.

SAN ANTONIO

Hollywood stars Dale Evans and her husband, Roy Rogers, arrived in San Antonio by plane at the International Airport and were greeted by the Chamber of Commerce Red Carpet Committee and a host of their fans and friends. Miss Evans was presented the award, "Texan of the Year," by the Texan Press Association during the group's mid-winter meeting in the city. . . . Sid Schaenfield, assistant manager and treasurer, Majestic, is president of the Woodlawn Friday Night Mixed Bowling League and was a member of the team which won the annual League Officers doubles tournament with an 1,176 total. The tournament is sponsored by the San Antonio Men's Bowling Association. Schaenfield was also recently named District Deputy Grand Master for Masonic District 39-B which includes a portion of San Antonio. He is a Past Master of Lonnie Irving Daylight Lodge No. 1309, A.F. & A.M. . . . As a promotion for the showing of "The Loved One," a Wake Party was held at Big John's Spook House. The new private club has a coffin over its door and spooks and other things on the inside. It ties in with the film which is a farce about funerals. Those attending the party were served waketails and a dinner. . . . Star Don Galloway and director Andrew V. McLaglen were in San Antonio for a round of press, radio, and television interviews in advance of the world premiere of their new picture, "The Rare Breed," in Fort Worth. . . . Funeral services were held here for Roy Moore, Jr., former city manager for Gulf State Theatres. Survivors include his wife and a son. . . . Gene T. Cole, city manager, Gulf State Theatres, offered free admission for bikini clad girls attending the Alamo or Mission Twin Drive-In where "Dr. Goldfoot and the Bikini Machine" was one of the double features. The film had a multiple opening at five d-i's.

Hollywood film star Chill Wills was in to assist in the opening of The Spook House by Big John Hamilton. It is a night club adjacent to the Big John Steakhouse. Hamilton is a local restaurant operator as well as an erstwhile actor who has appeared in several John Wayne films. Other Hollywood stars expected in for the formal opening include James Arness and Maureen O'Hara. . . . Andrew McLaglen, director, will join several of the stars of Universal's "The Rare Breed" on a tour of four Texas cities. The film will have its world premiere on Feb. 2 at the Palace, Fort Worth. The stars, Maureen O'Hara, Juliet Mills, and Don Galloway, will appear at the Majestic on Feb. 5.

SEATTLE

Construction of a $1 million entertainment center described as "the theatre of tomorrow" will begin soon in the Tacoma Mall, it was announced by William R. Forman, who heads United Theatres, Cinerama, Inc., and Pacific Drive-In Theatres Corp. The new operation will include Cinerama, Todd-AO, and 70-millimeter, and the building will introduce new concepts in decorations, seating, and convenience. The theatre will be located in the northeast corner of the 85-acre shopping site. An internationally-known theatre designer will execute "a completely different design" for the 1,000 seat theatre which will be ready for operation late this year. . . . Abe Swerdlow, Universal western division manager, was in Seattle to confer with branch manager Russel Brown. . . . Celia Blatt, former booker at 20th-Fox, Seattle, has moved from San Francisco to Sausalito where she is managing the Marin Theatre. . . . Norman Chesler, Buena Vista branch manager, was in Portland on a short business trip. . . . L. C. Tomlinson has resigned as office manager-booker with Favorite Films of California; his spot has been assumed by Mary Fay.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

FEBRUARY 9, 1966 SECTION TWO VOL. 75. No. 1

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—90m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult horror meller—Woolner Brothers
6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad
CURSE OF THE VOODOO—D—77m.—Bryant Haliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made
6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made
6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain
FRANKENSTEIN MEETS THE SPACE MONSTER—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler
6510 **GUNMEN OF THE RIO GRANDE**—W—86m.—(WS;C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain
HUMAN DUPLICATORS, THE—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.
6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made
6501 **MARA OF THE WILDERNESS**—D-90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoor adventure is okay family program entry
6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.
OPERATION C.I.A.—MD—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand
6543 **PAWNBROKER, THE**—D-114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau
6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program
6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences
6509 **TICKLE ME**—MU-90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer
6506 **YOUNG DILLINGER**—MD-102m.—Nick Adams, Mary Ann Mobley—5277 (4-28-65)—Typical crime does not pay meller

COMING

DESERT RAVEN, THE—Rachel Roman
LEMONADE JOE—Karel Fiala
MAGIC WEAVER, THE—(C)—Fairy Tale
TERROR IN THE CITY—Lee Grant, Richard Bray

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

6503 **BEACH BLANKET BINGO**—CMU-98m.—(P.V.;PC))—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash
BIG T.N.T. SHOW, THE—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens
6410 **CONQUERED CITY**—M-91m.—David Niven, Ben Gazzara, Lea Massari—5257 (3-3-65)—Wartime meller has names to help—Filmed abroad
6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV;PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.
6512 **DIE, MONSTER, DIE**—MD—80m.—(C;S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic
ECCO—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration
6506 **GO GO MANIA**—MU-70m.—(TS;TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English made
6509 **HOW TO STUFF A WILD BIKINI**—CC-93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set
6501 **LOST WORLD OF SINBAD, THE**—MD-90m.—(C; Wide Screen)—Toshiro Mifune—5261 (3-17-65)—Fair import has potential—Japanese-made; dubbed in English
6411 **OPERATION SNAFU**—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made
6513 **PLANET OF THE VAMPIRES**—MD—86m.—(CS)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry
6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English
6[illegible]10 **SERGEANT DEADHEAD**—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help
6508 **SKI PARTY**—MUC-90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayne Hickman—5293 (6-23-65)—Another gem for teen-agers
6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Anegli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

• Alfie		Par.
• After The Fox		UA
Agent For H-A-R-M		U
Apache Uprising	A2	Par.
Agent 8¾	A3	Cont.
Agony And The Ecstasy, The	A2	Fox
Alice In Wonderland In Paris		Misc.
All Men Are Apes		Misc.
• Alphabet Murders, The	A2	MGM
Alphaville	A3	For.
• Alvarez Kelly		Col.
• Ambush Bay		UA
Amarous Adventure Of Moll Flanders	B	Par.
• And Now Miguel		U

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

And So To Bed		For.
Andy	A3	U
●Anyone for Venice?		UA
Apache Gold	A1	Col.
●Arabesque		U
Arizona Raiders, The	A2	Col.
●Around the World Under the Sea	A1	MGM
Art of Love	A2	U
●Assault On A Queen		Par.

B

Bambole	C	For.
Battle of the Bulge	A1	WB
Battle of Illa Florita, The	A3	WB
Beach Ball	B	Par.
Beach Blanket Bingo	A2	AI
●Beau Geste		U
Bedford Incident, The	A2	Col.
Before the Revolution		For.
●Bible, The		Fox
Big T.N.T. Show, The		AI
●Big Hand for the Little Lady, A		WB
●Bikini Party in a Haunted House		AIP
Billie	A1	UA
●Billy The Kid Vs Dracula		EMB
●Birds Do It		Col.
Black Spurs	A2	Par.
●Blindfold		U
Blood And Black Lace	B	AA
●Blue Max, The		Fox
●Blood Bath		AI
●Boy, Did I Get A Wrong Number		UA
Boeing—Boeing	B	Par.
●Born Free		Col.
Bounty Killer, The	A2	EMB
●Boy Cried Murder, The		U
Brainstorm	A3	WB
Breakfast at Tiffany's-Re	A3	Par.
Bremen Town Musicians, The	A1	FOR
Brigand of Kandahar, The	A2	Col.
●Bullwhip Griffin		BV
Bunny Lake Is Missing	A3	Col.
Bus Riley's Back In Town	A3	U
Bus, The		Misc.

C

●Cabriola		Col.
Caressed		For.
Carry On Cleo		For.
Casanova '70	B	Emb.
●Casino Royale		Col.
●Cast A Giant Shadow		UA
●Cat, The		EMB
Cavern, The	A2	Fox
Cat Ballou	A2	Col.
Chase, The		Col.
●Chinese Adventures In China		UA
Cincinnati Kid, The	B	MGM
Circle of Love	C	Cont.
City Of Fear	B	AA
Coast of Skeletons		For.
Clarence The Cross-Eyed Lion	A1	MGM
Collector, The	A4	Col.
●Convict Stage	A2	Fox
Conquered City	A1	A-I
Crack In The World	A2	Par.
Crazy Paradise		For.
Curse Of The Fly, The	A2	Fox
Curse of the Mummy's Tomb, The	A2	Col.
Curse of the Voodoo	B	AA

D

Dark Intruder	A2	U
Darling	A4	Emb.
●Daydreamer, The		Emb.
●Deadly Bees, The		Par.
Dear Brigitte	A1	Fox
●Desert Raven, The	B	AA
Devils of Darkness	B	Fox
Die, Die, My Darling	A3	Col.
Die, Monster, Die		A-I
Dingaka	A3	Emb.
Do Not Disturb		Fox
Dr. Goldfoot And The Bikini Machine	A2	AI
Dr. Terror's House Of Horrors	A2	Par.
Doctor Zhivago	A2	MGM
●Don't Worry, We'll Think Of A Title	A1	UA
Dracula—Prince of Darkness		Fox
●Duel At Diablo		UA

E

East Of Sudan	A1	Col.
Ecco		AI
Eleanor Roosevelt Story, The		Misc.
●El Dorado		Par.
●El Greco		Fox
Escape By Night	A2	AA
Evening with The Royal Ballet An		For.
●Eye for An Eye, An		Emb.
Eye Of The Needle, The		For.

6505 **SWINGERS' PARADISE**—C-83m.—(TC; TS)—Cliff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—English-made

6416 **TABOOS OF THE WORLD**—DOC. 97m.—(C)—Narration by by Vincent Price—5273 (4-14-65)—Outstanding, at times shocking, novelty

6419 **TOMB OF LIGEIA**—MD-81m.—(PC; PV)—Vincent Price Elizabeth Shepherd—5253 (2-17-65)—Good horror entry—English-made

6504 **WAR-GODS OF THE DEEP**—MD-85m.—(Colorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer

6502 **WAR OF THE ZOMBIES, THE**—MD-85m.—(C; S)—John Drew Barrymore, Susi Andersen—5281 (5-12-65)—Another Italian spectacle for the program—Italian-made; dubbed in English

TO BE REVIEWED

BIKINI PARTY IN A HAUNTED HOUSE—(PV; C)—Tommy Kirk, Deborah Walley

BLOOD BATH—William Campbell

FRANKENSTEIN CONQUERS THE WORLD—Nick Adams

GHOST IN THE INVISIBLE BIKINI—(PV; C)—Tommy Kirk, Deborah Walley, Basil Rathbone

WAR—ITALIAN STYLE—Buster Keaton

QUEEN OF BLOOD—(C)—John Saxon, Basil Rathbone

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

MONKEY'S UNCLE, THE—C-87m.—(TC)—Tommy Kirk, Annette, Leon Ames—5305 (8-4-65)—Fair Disney family-type comedy

THAT DARN CAT—C-116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family

UGLY DACHSHUND, THE—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall

FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made

FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles

GNOMOBILE, THE—Walter Brennan, Tom Lowell

JUNGLE BOOK, THE—(TC)—Cartoon Feature

LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan

MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

APACHE GOLD—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English

ARIZONA RAIDERS—W-88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (8-4-65)—Good western entry with color added

BEDFORD INCIDENT, THE—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts

BRIGAND OF KANDAHAR, THE—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made

BUNNY LAKE IS MISSING—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334—(10-20-65)—Exercise in tension and suspense holds interest—Made in England

65026 **CAT BALLOU**—CW-96m.—(EC)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cute and comic

CHASE, THE—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama

COLLECTOR, THE—D-119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama

65009 **CURSE OF THE MUMMY'S TOMB, THE**—MD-81m.—(TS; TC)—Terence Morgan—5249 (2-3-65)—Exploitable horror entry—English-made

65020 **DIE, DIE, MY DARLING**—MD-97m.—(EC)—Tallulah Bankhead, Stefanie Powers, Maurice Kaufman—5273 (4-14-65)—Good suspense shocker for horror fans—English-made

65013 **EAST OF SUNDAN**—MD-84m.—(TS; TC)—Anthony Quale, Sylvia Syns—5253 (2-17-65)—Well made escape yarn has Kipling flavor—English-made

66002 **GENGHIS KHAN**—MD-124m.—(PV; TC) Omar Sharif, Stephen Boyd, James Mason, Francoise Dorleac—5277 (4-28-65)—Impressive adventure entry—Filmed abroad

65010 **GORGON, THE**—MD-83m.—(EC)—Peter Cushing, Christopher Lee—5249 (2-3-65)—Okay horror entry—English-made

GREAT SIOUX MASSACRE, THE—MD—91m.—(CS;PC)—Joseph Cotten, Pilip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer

HARVEY MIDDLEMAN, FIREMAN—C-75m.—(C)—Gene Troobnick, Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite

HEROES OF TELEMARK, THE—D—131m.—(TC;PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal

KING RAT—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's

LIFE AT THE TOP—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At The Top"—English-made—(Royal Films Int.)

LITTLE ONES, THE—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer-English-made

66001 **LORD JIM**—D-154m.—(Super Panavision 70; (TC)—Peter O'Toole, James Mason, Curt Jurgens, Daliah Lavi—5257 (3-3-65)—Conrad novel makes for fascinating adventure—Filmed abroad

65017 **LOVE HAS MANY FACES**—D-105m.—(EC)—Lana Turner, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies

MAGIC WORLD OF TOPO GIGIO, THE—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language

65018 **MAJOR DUNDEE**—MD-124m.—(PV; EC)—Charlton Heston, Richard Harris, Senta Berger—5261 (3-17-65)—Entertaining, action-packed chase film

MICKEY ONE—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention

THAT MAN IN ISTANBUL—CMD—117m—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad

THESE ARE THE DAMNED—D-77m.—(Hammerscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made

66004 **SHIP OF FOOLS**—D—141m.—Vivian Leigh, Simone Signoret, Jose Ferrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fare .

65021 **SYNANON**—D-107m.—Edmond O'Brien, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on effort to aid drug addicts

TREASURE OF SILVER LAKE—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad

WINTER A-GO-GO—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set

YOU MUST BE JOKING—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule

BIRDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling

BORN FREE—(PV; C)—Bill Travers, Virginia McKenna

CABRIOLA—(C)—Marisol, Angel Peralta—Spanish-made

CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress

FLINTSTONES, THE—(C)—Cartoon Feature

FOG—(EC)—John Neville, Donald Houston—English-made

FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger

GEORGY GIRL—James Mason, Lynn Redgrave—English-made

LAST OF THE RENEGADES—(CS;C)—Lex Barker

LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon

LOST COMMAND, THE—(PV. C)—Anthony Quinn, Claudia Cardinale

MYSTERY OF THUG ISLAND, THE—(C)—Guy Madison—English-made

NIGHT OF THE TIGER—(C)—Chuck Connors, Gloria Grahame

OPERATION PARADISE—(C)—Michael Connors, Dorothy Provine

PROFESSIONALS, THE—(PV;C)—Burt Lancaster, Lee Marvin, Claudia Cardinale

RAGE, THE—(TC)—Glenn Ford, Stella Stevens

RIDE BEYOND VENGENCE—(C)—Chuck Connors

SILENCERS, THE—(PV; C)—Dean Martin, Stella Stevens

THREE ON A COUCH—(C)—Jerry Lewis, Janet Leigh

TROUBLE WITH ANGELS, THE—(C)Rosalind Russell, Hayley Mills, Binnie Barnes

WALK, DON'T RUN—Cary Grant, Samatha Eggar, Jim Hutton

WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C-98m.—(C)—Dirk Bogarde, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made

CIRCLE OF LOVE—D-105m.—(EC)—Jane Fonda, Maurice Ronet, Catherine Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbed in English

FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made

GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English

KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese made; English titles

LOVE GODDESSES, THE—COMP.-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips

RAILROAD MAN, THE—D—105m.—Pietro Germi, Luisa Della Noce, Syiva Koscina—5339 (10-20-65)—Fine Import—Italian-made; English titles

TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language

UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made

COMING

OMICRON—Renato Salvatori
LOLLIPOP COVER—Don Gordon
WALK IN THE SHADOW—
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

BOUNTY KILLER, THE—W-92m.—(TC;TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program

CASANOVA '70—C-113m.—(C)—Marcello Mastroianni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.

DARLING—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made

DINGAKA—MD-98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad

FASCIST, THE—CD-102m.—Ugo Tognazzi, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles

GITI—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences

IL SUCCESSO—D-103m.—Vittorio Gassman, Anouk Aimee—5286 (5-26-65)—Interesting import—Italian-made; English titles

ITALIANO BRAVA GENTE—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles

KIMBERLEY JIM—D-82m.—(WS; C)—Jim Reeves, Madeleine Usher—5278 (4-28-65)—Pleasant programmer—Filmed abroad

LITTLE NUNS, THE—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English

REQUIEM FOR A GUNFIGHTER—W-91m.—(TS; TC)—Rod Cameron, Stephen McNally—5297 (7-7-65)—Fair western

SEASIDE SWINGERS—CMU-94m.—(CS; TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made

SECRET OF MAGIC ISLAND, THE—NOV-63m.—(EC)—Narration by Philip Tonken—5278 (4-28-65)—Cute bit of fluff strictly for kiddies—French-made

2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65)—Spoof of spies offers cute entertainment—English-made

10TH VICTIM, THE—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue

VILLAGE OF THE GIANTS—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS DRACULA—(C)—John Carradine, Chuck Courtney
CAT, THE—(WS; C)—Dwayne Redland, Peggy Ann Gardner
DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford
EYE FOR AN EYE, AN—Robert Lansing
MAN CALLED ADAM, A—Sammy Davis, Jr., Louis Armstrong, Ossie Davis
MAD MONSTER PARTY—(Animagic) Boris Karloff
OSCAR, THE—(WS, EC)—Stephen Boyd, Elke Summer, Milton Berle
PICTURE MOMMY DEAD—(EC)—Don Ameche, Martha Hyer
PARANOIA—Marcello Mastroianni, Catherine Speak
PLACE CALLED GLORY, A—(TC; CS)—Lex Barker, Marrianne Koch
TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steve McQueen, Edward G. Robinson, Ann-Margret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme

6519 **CLARENCE, THE CROSS-EYED LION**—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering

DOCTOR ZHIVAGO—D—197m.—(PV;C)—Omar Sherif, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad

GREAT SPY MISSION, THE—See Operation Crossbow

GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; Enylish titles

6522 **GUNFIGHTERS OF CASA GRANDE**—W-92m.—(CS;MC)—Alex Nicol, Diana Lorys—5274 (4-14-65) Big scale western lacking in names—Filmed abroad

6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mabley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw.

6521 **HERCULES, SAMSON AND ULYSSES**—MD-85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English

6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Pewerful, grim drama of life in a military prison—English-made

6523 **HYSTERIA**—MD-86m.—Robert Webber, Leila Goldoni—5269 (3-31-65)—Muddled meller for program—English-made

6524 **JOY IN THE MORNING**—D-103m.—(MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Romantic drama should have strong appeal for young adults

LAUREL AND HARDY'S LAUGHING '20's—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostalgic Robert Youngson compilation of old comedies provides laughs

6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences

MADE IN PARIS—MUC—101m.—(PV; MC)—Ann-Margaret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion

MONEY TRAP, THE—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops

6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser

6529 **OPERATION CROSSBOW (THE GREAT SPY MISSION)**—D-116m.—(PV, MC)—Sophia Loren, George Peppared, Trevor Howard—5274 (4-14-65)—Well-made, exciting tale of espionage in war

PATCH OF BLUE, A—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences

6520 **SANDOKAN THE GREAT**—MD-110m.—(TS; TC)—Steve Reeves—5274 (4-14-65)—Action packed jungle adventure—Italian-made; dubbed in English

SANDPIPER, THE—D-116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural

6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV;MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad

6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest

6526 **SHE**—MD-106m.—(CS; TC)—Ursula Andress, John Richardson—5274 (4-14-65)—Large scale film version of famous novel is exploitable—English-made

VICE AND VIRTUE—MD—103m.—Annie Girardot, Catherine Deneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English

WHERE THE SPIES ARE—MD—110m.—(PV;C)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad

WHEN THE BOYS MEET THE GIRLS—MU—110m.—(PV;MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

6517 **YOUNG CASSIDY**—D-110m.—(TC)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England

6525 **ZEBRA IN THE KITCHEN**—CD-93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5262 (3-17-65)—Okay family picture especially for kid matinees

COMING

ALPHABET MURDERS, THE—Tony Randall, Anita Ekberg—English-made

F

Face of Fu Manchu, The	AI	Fox
Family Jewels, The	AI	Par.
●Fantastic Voyage		Fox
●Farenheit 451		U
Fascist, The		EMB.
Ferry Cross The Mercey	AI	UA
Fiendish Ghouls, The		For.
•Fighting Prince of Donegal, The.		BV
Finger On the Trigger		AA
●Fine Madness, A		WB
Flame and the Fire		Cont.
Flight Of The Phoenix, The		Fox
●Flintstones, The		Col.
Flower Drum Song-Re	A2	U
Fluffy	AI	U
●Fog		Col.
●Follow Me, Boys		BV
Fort Courageous	B	Fox
●Fortune Cookie, The		UA
●Frankenstein Conquers The World		A-I
Frankenstein Meets the Space Monsters		AA
●Frankie and Johnny		UA
Friends of the Family	A3	For.
●Frontier Hellcat		Col.
•Funny Thing Happened On The Way To The Forum, A		UA

G

●Gambit		U
Genghis Khan	A3	Col.
●Georgy Girl		Col.
Ghidrah, The Three-Headed Monster	A2	Cont.
Ghost And Mr. Chicken, The		U
●Ghost In the Glass Bikini	AI	
Girls On The Beach	B	Par.
Gitl	AI	EMB
●Glass Bottom Boat, The		MGM
Glory Guys, The	A2	UA
●Gnomobile, The		BV
Go Go Mania	AI	A-I
Great Race, The	AI	WB
Great Sioux Massacre, The	A2	Col.
Greatest Story Ever Told, The	AI	UA
Greed in The Sun	A3	MGM
●Group, The		UA
Great Spy Mission, The (See Operation Crossbow)		MGM
Gunfighters, At Casa Grande	A2	MGM
Gunmen Of The Rio Grande		AA
●Gunpoint	AI	U

H

Hallelujah Trail, The	AI	UA
Hansel and Gretel	AI	For.
Harum Scarium	A2	MGM
Harlow	B	Misc.
Harlow	A3	Par.
●Harper		WB
Harvey Middleman, Fireman	A2	Col.
Having A Wild Weekend	A3	WB
●Hawaii		UA
Help!	AI	UA
Hercules Against the Moon Men		For.
Hercules, Samson and Ulysses	AI	MGM
Heroes Of Telemark	A2	Col.
High Infidelity	C	For.
High Wind In Jamaica, A	A2	Fox
Hill, The	A4	MGM
●Hold On!		MGM
Horrors Of Spider Island		Misc.
●Hotel Paradiso		MGM
Hours Of Love, The		For.
How Not To Rob A Department Store		For.
•How To Steal A Million Dollars And Live Happily Ever After		Fox
How To Stuff A Wild Bikini	B	A-I
Human Duplicators		AA
Hysteria	A3	MGM

I

•Idol, The		Par.
I Saw What You Did	A3	U
I'll Take Sweden	B	UA
Il Successo	A3	EMB
Image Of Love	C	Misc.
Imitation Of Life-Re	A3	U
● Incident At Phantom Hill, The.	AI	U
In Harm's Way	B	Par.
Inside Daisy Clover	A3	WB
Italiano Brava Gente	A3	EMB
Ipcress File, The	A2	U
•Is Paris Burning?		Par.

J

Johnny Nobody	A2	For.
●Johnny Reno		Par.
●Johnny Tiger		U

Joy In The Morning	A3	MGM
Judith		Par.
Juliet of the Spirits		For.
●Jungle Book, The		BV

K

●Khartoum		UA
Kid Rodelo		Par.
King And Country		For.
Kimberley Jim	A2	Emb.
King Rat	A3	Col.
●Knack, The	A4	UA
Knockout		Misc.
Kwaidan		Cont.

L

La Boheme	A2	WB
●Lady L		MGM
●Last of the Renegades		Col.
●Last of the Secret Agents, The		Par.
Laurel and Hardy's Laughing 20's	A1	MGM
Leather Boys, The		AA
●Lemonade Joe		AA
●Let's Kill Uncle		U
●Lt. Robin Crusoe, U.S.N.		BV
●Life At The Top		Col.
Life Upside Down		For.
●Liquidator, The	A3	MGM
Little Nuns, The	A1	Emb.
Little Ones, The	A2	Col.
●Little Prince And The Eight-Headed Dragon, The		Col.
Living It Up-Re	A1	Par.
●Lollipop Cover	A2	Cont.
Lord Jim	A2	Col.
Lord Love A Duck		UA
●Lost Command, The		Col.
Lost World Of Sinbad	B	A-I
Love And Kisses	A2	U
Love Goddesses	C	Cont.
Love Has Many Faces	B	Col.
Love In Four Dimensions	C	For.
Loved One, The	B	MGM

M

Mad Executioners, The	A2	Par.
●Mad Monster Party		EMB
●Madame X	A3	U
Made In Paris	A3	MGM
●Mademoiselle		UA
Maedchen In Uniform	A2	For.
●Magic Weaver, The		AA
Magic World of Topo Gigio, The	A1	Col.
Major Dundee	A2	Col.
Male Companion		For.
●Man Called Adam, A		Emb.
●Man Could Get Killed, A		U
Man From Button Willow, The	A1	Misc.
Man In The Dark	A3	U
Mara Of The Wilderness	A1	AA
Marriage On The Rocks	B	WB
Married Woman, The	C	For.
Masquerade	A2	UA
●Maya		MGM
McHale's Navy Joins the Air Force	A1	U
Mickey One	A3	Col.
Mirage	A2	U
●Mister Buddwing		MGM
Mister Moses	A2	UA
●Modesty Blaise		Fox
Moment Of Truth, The	A4	For.
Moment to Moment	A3	U
●Monkeys Go Home		BV
Monkey's Uncle, The	A1	BV
Money Trap, The	B	MGM
Morituri (The Saboteur)	A3	Fox
Mozambique		For.
Murder In Mississippi		Misc.
Murieta	A1	WB
Mutiny In Outer Space		AA
My Blood Runs Cold	A2	WB
My Fair Lady	A1	WB
●My Last Duchess		Par.
●Mystery of Thug Island, The		Col.

N

Naked Brigade, The	A2	U
●Naked Prey, The	B	Par.
Nanny, The	A3	Fox
●Nevada Smith		Par.
Never Too Late	A3	WB
●New World, A		UA
●Night of The Grizzly		Par.
●Night of The Tiger		Col.
Nobdoy Waved Goodbye	A2	Misc.
None But The Brave	A2	WB

AROUND THE WORLD UNDER THE SEA—(Penavision 65, MC)—Lloyd Bridges, Brien Kelly, Shirley Eaton
GLASS BOTTOM BOAT, THE—(PV, MC)—Doris Day, Rod Taylor
HOLD ON!—Herman's Hermits
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV;EC)—Sophia Loren, Paul Newman, David Niven
MAYA—(PV; MC)—Clint Walker, Jay North
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
SINGING NUN, THE—Debbie Reynolds, Chad Everett, Ricardo Montalban, Greer Garson
SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
SPY WITH MY FACE, THE—WS;C)—Robert Vaughn, David McCallum
13—Deborah Kerr, David Niven, Flora Robson
TO TRAP A SPY—(MC)Robert Vaughn, Luciana Paluzzi
2001—A SPACE ODYSSEY—(SP. C)—Gary Lockwood, Keir Dullea

PARAMOUNT DISTRIBUTED DURING THE PAST 12 MONTHS

6420 **AMOROUS ADVENTURES OF MOLL FLANDERS, THE—**C-126m.—(PV;TC)—**Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults**—Made in England
6519 APACHE UPRISING—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6515 BEACH BALL—CMU—83m.—(TC)Edd Byrnes, The Supremes—5530 (10-6-65)—Okay entry for teen set
6414 BLACK SPURS—W-81m.—(TC; TS)—Rory Calhoun, Terry Moore, Linda Darnell, Scott Brady—5282 (5-12-65)—Satisfactory action for western fans with names to help
6508 BOEING,BOEING—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funmakers in furious frolic about sex
R6505 BREAKFAST AT TIFFANY'S—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots
6410 CRACK IN THE WORLD—MD-96m.—(TC)—Dana Andrews, Janette Scott—5254 (2-17-65)—Good science fiction entry
6415 DR. TERROR'S HOUSE OF HORRORS—D-98m.—(TC)—Peter Cushing, Christopher Lee—5275 (4-14-65)—Off-beat horror entry has interest—English-made.
6422 FAMILY JEWELS, THE—C-100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans
6419 GIRLS ON THE BEACH, THE—MU-80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n' roll add up to teen fun
6423 HARLOW—D-125m.—(PV; TC)—Carroll Baker, Martin Belsam, Red Buttons—5297 (7-7-65)—Well-made, interesting biofilm about yesterday's love goddess
6418 IN HARM'S WAY—D-165m.—(PV)—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences
6520 JUDITH—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel
6518 KID RODELO—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
R6502 LIVING IT UP—CMU—95m.—(TC)—**Dean Martin, Jerry Lewis**, Janet Leigh—5322 (9-1-65)—High rating comedy reissue
6516 MAD EXECUTIONERS, THE—MD—92m.—Hansjorg Felmy, **Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English**
R6501 PARDNERS—C—88m.—(TC)—**Dean Martin, Jerry Lewis**, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music
6507 RED LINE 7000—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6510 REVENGE OF THE GLADIATORS—MD—100m.—(TC;TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English
R6506 SABRINA—CD—113m.—Humphrey **Bogart, Audrey Hepburn**, William Holden—5322 (9-1-65)—High rating reissue
6514 SANDS OF THE KALAHARI—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagrey in the struggle for survival—Made in Africa
6511 SEVEN SLAVES AGAINST THE WORLD—MD—96m.—(TS;TC)—Roger Browns—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English
6503 SITUATION HOPELESS—BUT NOT SERIOUS—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad
6513 SKULL, THE—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad
6517 SLENDER THREAD, THE—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller
SLENDER THREAD, THE—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller
6421 SONS OF KATIE ELDER, THE—W-122m.—(PV; TC)—John Wayne, Dean Martin, Martha Hyar—5298 (7-7-65)—Very good big scale western
6509 SPY WHO CAME IN FROM THE COLD, THE—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
6409 SYLVIA—D-115m.—Carroll Baker, George Maharis, Edmond O'Brien—5249 (2-3-65)—Interesting drama for adults
6512 TOWN TAMER—W-89m.—(TC; TS)—Dana Andrews, Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western
R6413 WORLD OF SUZIE WONG, THE—D-129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65) High rating, colorful screen version of hit book and play—Reissue
6411 YOUNG FURY—W-80m.—(TS; TC)—Rory Calhoun, Virginia Mayo, John Agar—5249 (2-3-65)—Okay western for program

COMING

ALFIE—(TS; TC)—Michael Caine, Shelly Winters—English-made
ASSAULT ON A QUEEN—(TC)—Frank Sinatra, Virna Lisi, Tony Franciosa
DEADLY BEES, THE—Suzanne Leigh, Frank Finlay—English-made
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
IDOL, THE—Jennifer Jones, John Leyton—English-made
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
JOHNNY RENO—(TS; TC)—Dana Andrews, Jane Russell, Lyle Bettger
LAST OF THE SECRET AGENTS, THE—(TC)—Marty Allen, Steve Rossi
MY LAST DUTCHESS—(PU)—Tony Curtiss, Rosanna Schiaffino
NAKED PREY, THE—(PV; TC)—Cornel Wilde
NEVADA SMITH—(PV; EC)—Steve McQueen, Karl Malden
NIGHT OF THE GRIZZLY—(TC; TS)—Clint Walker, Martha Hyer
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
PROMISE HER ANYTHING—(TC)—Warren Beatty, Leslie Caron—English-made
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters.
SECONDS—Rock Hudson, Salome Jens
SWINGER, THE—(TC)—Tony Franciosa, Ann Margret
THIS PROPERTY IS CONDEMNED—(TS; TC)—Natalie Wood, Robert Redford
WACO—(TC)—Howard Keel, Jane Russell
VULTURE, THE—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX DISTRIBUTED DURING THE PAST 12 MONTHS

566 AGONY AND THE ECSTASY, THE—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works
527 CAVERN, THE—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
517 CURSE OF THE FLY, THE—(CS)—D—86m.—Brian Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made
503 DEAR BRIGITTE—C-100m.—(CS; DC)—James Stewart, Billy Mumy, Brigitte Bardot—5250 (2-3-65)—Amusing comedy
518 DEVILS OF DARKNESS—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad
530 DO NOT DISTURB—C—102m.—(CS;DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
DRACULA—PRINCE OF DARKNESS—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
516 FORT CAURAGEOUS—W—72m.—Fred Beir, Donald Barry, Hanna Landy—5278 4-28-65—Okay programmer
FLIGHT OF THE PHOENIX, THE—D—148m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
513 HIGH WIND IN JAMAICA, A—D-104m.—(CS;DC)—Anthony Quinn, Lila Kedrova, James Coburn—5286 (5-26-65)—Off-beat drama can go art or regular

520 **MORITURI (THE SABOTEUR)**—D—123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship

526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made

OUR MAN FLINT—CMD—107m.—(CS:DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines

PLAGUE OF THE ZOMBIES, THE—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made

529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanne Lloyd—5351 (12-1-65)—Fair lower half entry

523 **REWARD, THE**—D—92m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama

SABOTEUR, THE—See Morituri

555 **SOUND OF MUSIC, THE—MU-174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad**

528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England

560 **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES—C-133m.—(Todd-AO-DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment.**

514 **UP FROM THE BEACH—D-99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-65)—Fairly interesting tale of people in war**

515 **VON RYAN'S EXPRESS—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good Action and suspense entry**

508 **WAR PARTY**—W-72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay Programmer

521 **WILD ON THE BEACH**—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program

COMING

BIBLE, THE—(C)—Peter O'Toole, Ava Gardner, John Huston

BLUE MAX, THE—(CS; DC)—George Peppard, James Mason, Ursula Andress

CONVICT STAGE—Harry Lautor, Donald Barry

EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino

FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien

HOW TO STEAL A MILLION DOLLARS AND LIVE HAPPILY EVER AFTER—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer

MODESTY BLAISE—Dirk Bogarde, Terence Stamp

ONE MILLION YEARS B. C.—John Richardson, Raquel Welch

OUTLAWS OF RED RIVER, THE—George Montgomery

SAND PEBBLES, THE—Steve McQueen, Candice Bergen, Richard Attenborough

STAGECOACH—(CS; DC)—Ann-Margret, Michael Connors, Red Buttons

WEEKEND AT DUNKIRK—(DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **BILLIE**—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesome, heart-warming comedy for family trade—Chrislaw

6502 **FERRY CROSS THE MERSEY—MU-86m.—Gerry and The Pacemakers—5250 (2-3-65)—Rock 'n' roll for teen-agers—English-made—(Brian Epstein)**

6511 **GLORY GUYS, THE—CD-112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indian fighters—Levy-Gardner-Laven**

6501 **GREATEST STORY EVER TOLD, THE—D-194m.—(CN; TC)—Max Von Sydow, Dorothy McGuire, Charlton Heston—5254 (2-17-65)—A production of note—Stevens**

6512 **HALLELUJAH TRAIL, THE—C-167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch**

6513 **HELP!**—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—**Beatlemania strikes again—Shenson—Filmed abroad**

6509 **I'LL TAKE SWEDEN—C-96m.—(TC)—Bob Hope, Tuesday Weld, Frankie Avalon—5290—(6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small**

790 **KNACK, THE—AND HOW TO GET IT—C-84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert**

LORD LOVE A DUCK—C—109m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston

6508 **MASQUERADE—CAD-101m.—(EC)—Cliff Robertson, Jack Hawkins—5278 (4-28-65—Entertaining comedy adventure—Filmed abroad—Novus**

6506 **MR. MOSES—CD-113m.—(PV; TC)—Robert Mitchum, Carroll Baker—5275 (4-14-65)—Off-beat African adventure comedy is thoroughly entertaining—Ross-Talbot**

6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch

6515 **RETURN FROM THE ASHES—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch**

6505 **SATAN BUG, THE—MD-114m.—(PV; DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-17-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa**

6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of state play—Harrell

6517 **THUNDERBALL**—MD—131m.—(PV;TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman

6507 **TRAIN, THE—D-133m.—Burt Lancaster, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France**

6603 **VIVA MARIA**—C—119m.—(PV;EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cut satire features babes, bullets and bombs—English-titles

6510 **WHAT'S NEW PUSSYCAT?—C-108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman**

COMING

AMBUSH BAY—Hugh O'Brian, Mickey Rooney—Courageous

ANYONE FOR VENICE?—Rex Harrison, Maggie Smith, Capucine—Feldman

AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro

BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small

CAST A GIANT SHADOW—(PV; C)—Kirk Douglas, Santa Berger, Frank Sinatra—Mirisch

DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck

DUEL AT DIABLO—(C)—James Garner, Sidney Poitier,Bibi Andersson

FRANKIE AND JOHNNY—(TC)—Elvis Presley—Admiral

FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford

CHINESE ADVENTURES IN CHINA—(C)—Jean Paul Belmondo-Ursula Andress

FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthau—Mirisch

GROUP, THE—(WS; C)—Candice Bergen, James Broderick—Feldman

HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch

KHARTOUM—(PV 70, TC)—Charlton Heston, Leurence Olivier

MADEMOISELLE—Jeanne Moreau Ettore Manni—Woodfall

NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman

RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint

SAILOR FROM GIBRALTOR—Jeanne Moreau, Ian Bannen

10:30 P.M. SUMMER—Melina Mercouri, Peter Finch —Woodfall

WHAT DID YOU DO IN THE WAR, DADDY? —(C)—James Coburn, Dick Shawn—Mirisch

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer

6530 **ANDY**—D-86m.—Norman Alden—5250 (2-3-65)—Off-beat character study for art and specialty houses

6517 **ART OF LOVE, THE—C-99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help**

6507 **BUS RILEY'S BACK IN TOWN—D—93m.—(EC)—Ann-Margaret, Michael Parks—5263 (3-17-65)—Portrayal of boy maturing in fast company has James Dean touch**

6525 **DARK INTRUDER—MD-59m.—Leslie Nielsen, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler**

6512 **FLOWER DRUM SONG—MU-131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue**

6513 **FLUFFY—C-92m.—(C)—Tony Randall, Shirley Jones—5275 (4-14-65)—Cute comedy for youngsters and family audiences**
World War I

6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(C)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade

6524 **IPCRESS FILE, THE—MD-108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made**

6511 **IMITATION OF LIFE—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee— 5287 (5-26-65)—Reissue is high rating drama —Reissue**

6522 **I SAW WHAT YOU DID—MD-82m.—Joan Crawford, John Ireland, Andi Garrett, Sharyl Locke—5283 (5-12-65)—Good suspense programmer**

6527 **LOVE AND KISSES**—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-10-65)—Amusing entry with angles for teens

6506 **MAN IN THE DARK**—D-78m.—William Sylvester, Barbara Sheily—5250 (2-3-65)—Okay programmer—English-made

O

● **Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad**		**Par.**
● **Omicron**		Cont.
Once A Thief	**A3**	**MGM**
● One Million Years B. C.		Fox
Operation C.I.A.	A2	AA
● Operation Paradise		Col.
Operation SNAFU	**A3**	**AI**
Operation Crossbow (The Great Spy Mission)	AI	MGM
● Oscar, The		EM8
Othello	A2	WB
Our Man Flint	8	Fox
● Out of Sight		U
● Outlaws Of Red River, The		**Fox**

P

● Pad, The		U
● **Paradise, Hawaiian Style**		**Par.**
Pardners-Re	**AI**	**Par.**
● **Paranioa**		**Emb.**
Paris Secret		**For.**
Patch of Blue, A	A3	MGM
Pawnbroker, The	**C**	**AA-Landau**
Pinocchio In Outer Space......	AI	U
● Picture Mommy Dead		Emb.
● Place Called Glory, A		EM8
Plague of the Zombies, The		Fox
Planet of the Vampires, The ...	A2	AI
Playground, The		**Misc.**
● **Professionals, The**		**Col.**
● **Promise Her Anything**	A3	Par.
Pussycat Alley		For.

Q

● Queen of Blood		AI

R

Racing Fever	**B**	**AA**
● Rage, The		Col.
Rage To Live, A	**A3**	**UA**
Railroad Man, The	A2	Cont.
Rapture	**A3**	**For.**
Rare Breed, The	AI	U
Ravagers, The		For.
Repulsion	C	**For.**
Red Line 7000	B	Par.
Requiem For A Gun Fighter ...	AI	EMB
Return From The Ashes	**A3**	**UA**
Return of Mr. Moto	B	Fox
Revenge of The Gladiators, The..	A2	Par.
Reward, The	**A2**	**Fox**
● Ride Beyond Vengence		Col.
Rope of Flesh		**Misc.**
Rotten to the Core	A3	For.
● **Russians Are Coming, The**......		**UA**

S

Saboteur, The (see Morituri) ...		**Fox**
Sabrina-Re	**B**	**Par.**
● Sailor From Gibraltor		UA
Sandokan, The Great	**AI**	**MGM**
● Sand Pebbles, The		Fox
Sandpiper, The	**B**	**MGM**
Sandra		For.
Sands of The Kalahari	**A3**	**Par.**
Satan Bug, The	**A2**	**UA**
Scarlet Letter, The		**Misc.**
Seaside Swingers	**AI**	**Emb.**
2nd Best Secret Agent In The Whole Wide World		EMB
● **Seconds**		**Par.**
Secret Agent Fireball		AI
Secret Of Blood Island	**A2**	**U**
Secret Of Magic Island	**AI**	**Emb.**
Secret Of My Success, The......	**A2**	**MGM**
Sergeant Deadhead	**A3**	**AI**
Seven Slaves Against The World.	**A2**	**Par.**
Seven Women	B	MGM
She	**A2**	**MGM**
Shenandoah	**AI**	**U**
Shepherd Girl, The		For.
Ship Of Fools	**A3**	**Col.**
● **Silencers, The**		**Col.**
● **Singing Nun, The**...............		MGM
Situation Hopeless But Not Serious......................	**A2**	**Par.**
Ski Party	**A2**	**AI**
Skull, The	**A2**	**Par.**
Sleeping Beauty, The	**AI**	**For.**
Sleeping Car Murder, The		For.
Slender Thread, The	A2	Par.
Snow White	**AI**	**For.**
● **Son Of A Gunfighter**	**AI**	**MGM**
Sons Of Katie Elder, The	**AI**	**Par.**
Sound Of Music, The	**AI**	**Fox**
● **Southwest To Sonora**		**U**
Space Flight IC-1	**B**	**Fox**
Spy In Your Eye		AI
Spy Who Came In From The **Cold, The**	A3	Par.
● Spy with My Face, The.........		MGM
● **Stagecoach**		**Fox**

Swedish Wedding Night	C	For.
●Swinger, The		Par.
Swinger's Paradise	A1	A1
Sword of Ali Baba, The	A1	U
Sylvie	B	Par.
Synanon	A3	Col.

T

Taboos of the World	A4	A1
Tatty And The Jungle Hunter	A1	UA
Ten Little Indians		For.
●**10:30 P.M. SUMMER**		UA
Tenth Victim, The	B	Emb.
●Teror In The City	A3	AA
That Darn Cat	A1	BV
That Funny Feeling	A2	U
That Man In Istanbul	A3	Col.
These Are The Damned	A3	Col.
●**Three On A Couch**		Col.
Third Day, The	A3	WB
●**13**		MGM
●**This Property Is Condemned**		Par.
Those Magnificent Men In Their Flying Machines	A1	Fox
Thousand Clowns, A	A3	UA
Thunderball	A3	UA
Tickle Me	A2	AA
Time Of Indifference		Cont.
●To Trap A Spy		MGM
●Tobruk		U
Tomb Of Ligeia	A2	A-I
Town Tamer	A2	Par.
●**Torn Curtain**		U
●**Tramplers, The**		Emb.
Train, The	A1	UA
Treasure Of Silver Lake	A1	Col.
●**Trouble With Angels, The**		Col.
Truth About Spring, The	A1	U
●2001—A Space Odyseey		MGM

U

Ugly Dachshund, The	A1	BV Landau
Underworld Informers	A2	Cont.
Up From The Beach	A1	Fox

V

Very Special Favor, A	A3	U
Vice And Virtue	B	MGM
Village Of The Giants	B	Emb.
Violent And The Damned, The		For.
Viva Maria	8	UA
Von Ryan's Express	A1	Fox
●Vulture, The		Par.

W

●Waco		Par.
●**Walk, Don't Run**		Col.
●**Walk In The Shadow**		Cont.
War Lord, The	A3	U
War Gods Of The Deep		A-I
●War—Italian Style		AIP
War of the Zombies		AI
War Party	A1	Fox
●**Weekend At Dunkirk**		Fox
●**What Did You Do In The War, Daddy**		UA
What's New, Pussycat	B	UA
When The Boys Meet The Girls	A3	MGM
Where The Spies Are	A3	MGM
●**Who's Afraid Of Virginia Woolf?**		WB
Who Killed Teddy Bear?	B	Misc.
Wild On The Beach	A2	Fox
Wild Seed	A3	U
Wild, Wild Winter		U
Willy McBean and His Magic Machine	A1	Misc.
Winter A-Go-Go	A2	Col.
Woman Who Wouldn't Die, The	A3	WB
World of Abbott & Costello, The	A1	U
World of Suzie Wong, The—RE.	B	Par.
●**World's Greatest Swindles**		Cont.
•**Wrong Box, The**		Col.

Y

You Must Be Joking	A2	Col.
Young Cassidy	A3	MGM
Young Dillinger	B	AA
Young Fury	A2	Par.

Z

Zebra In The Kitchen	A1	MGM

6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes

6518 **MC HALE'S NAVY JOINS THE AIR FORCE**—C-90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show

6514 **MIRAGE**—D-109m.—Gregory Peck, Diane Baker—5287 (5-26 65)—Very good suspense thriller

6516 **NAKED BRIGADE, THE**—MD-99m.—Shirley Eaton, Ken Scott—5278 (4-28-65)—Ftir programmer—Filmed in Greece; partially titled

6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release

6303 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment

6515 **SECRET OF BLOOD ISLAND, THE**—MD-84m.—Barbara Shelley, Jack Hadley—5279 (4-28-65)—Unpleasant programmer—English-made

6521 **SHENANDOAH**—D-105m.—(TC)—James Stewart, Doug McClure, Rosemary Forsyth—5279 (4-28-65)—Fine drama heightened by impressive Stewart performance

6509 **SWORD OF ALI BABA**—MD-81m.—(C)—Peter Mann, Jocelyn Lane—5270 (3-31-65)—Okay programmer

6523 **THAT FUNNY FEELING**—C-93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (8-4-65)—Okay western

6508 **TRUTH ABOUT SPRING, THE**—CD-102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertaining entry—Filmed abroad

6520 **VERY SPECIAL FAVOR, A**—C-104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy

6526 **WAR LORD, THE**—MD—123m.—(PV;TC)—Charlton Heston, Rosemary Forsyth, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again

6519 **WILD SEED**—D-99m.—Michael Parks, Celia Kaye, Eve Novak—5263 (3-17-65)—Effective program entry

6510 **WORLD OF ABBOTT AND COSTELLO, THE**—COMP.-75m.—Bud Abbott, Lou Costello—5275 (4-14-65)—Compilation offers the best of the taem's films.

6602 **WILD, WILD WINTER**—CMU—80m.—(TC)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

AND NOW MIGUEL—(TC)—Pat Cardi, Michael Ansara
ARABESQUE—(TC; PV)—Gregory Peck, Sophia Loren
BEAU GESTE—(TC;TS)—Telly Savalas, Doug McClure, Leslie Nielsen
BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale
BOY CRIED MURDER—(C)—Pail Brown
FARENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)Shirley MacLaine, Michael Caine
GUNPOINT—(TC)—Audie Murphy, Joan Staley
INCIDENT AT PHANTOM HILL, THE—(TC; TS)—Robert Fuller, Jocelyn Lane
JOHNNY TIGER—(C)—Robert Taylor, Geraldine Brooks
LET'S KILL UNCLE—(TC)—Nigel Green, Mary 8adham
MADAME X—(TC)—Lana Turner, John Forsythe, Ricardo Montalban
MAN COULD GET KILLED, A—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee
OUT OF SIGHT—(TC)—Jonathan Daly, Karen Jensen
PAD, THE—(TS;TC)—8rian Bedford, Julie Sommars
SOUTHWEST TO SONORA—(TS, TC)—Marlon Brando, John Saxon
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
TORN CURTAIN—(TC)—Paul Newman, Julie Andrews

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

555 **BATTLE OF THE BULGE**—D—162m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles

458 **BATTLE OF THE VILLA FIORITA, THE**—D—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65)—Uneven romantic tale aimed at gals

460 **BRAINSTORM**—D-114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest

553 **GREAT RACE, THE**—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood—5298 (7-7-65)—Comedy blockbuster is headed for the top

462 **HAVING A WILD WEEKEND**—C-91m.—Dave Clark Five—5302 (7-21-65)—Sell the Dave Clark Five—English-made

INSIDE DAISY CLOVER—D—128m.—(PV;TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—'Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment

578 **LA BOHEME**—OPERA—108m.—(TC)La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy

552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names

479 **MY FAIR LADY**—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top

457 **NONE BUT THE BRAVE**—D-108m.—(PV; TC)—Frank Sinatra, Clint Walker, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scale

459 **MY BLOOD RUNS COLD**—MD—104m.—(PV)—Troy Donahue, Joey Heatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters

554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5334 (11-3-65)—Amusing filmization

551 **MURIETA**—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made in Spain

579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Oliver, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made

463 **THIRD DAY, THE**—D-119m.—(PV; TC)—George Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama

461 **WOMAN WHO WOULDN'T DIE, THE**—MD-84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made

COMING

BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford
FINE MADNESS, A—Sean Connery, Joanne Woodward
HARPER—(PV; TC)—Paul Newman, Lauren Becall, Shelley Winters
WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—CAR—52m.—(EC)—Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions

ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures

BUS, THE—DOC—62m.—Produced and photographed by Haskell Wexler—5290 (6-9-65)—Tale of a group with a cause for selective audiences—Edward Harrison

ELEANOR ROOSEVELT STORY, THE—DOC.—90m.—Produced by Sidney Glazier—5290 (6-9-65)—Fine documentary—Sidney Glazier Prod.

HARLOW—D-109m.—(Electronovision)—Carol Lynley, Efrem Zimbalist, Jr.—5287 (5-26-65)—Reputed biography of former film star is mildly entertaining—Magna

HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valentine—5337 (10-20-65) Fair horror programmer—Pacemaker

IMAGE OF LOVE—DOC-90m. (EC)—Written, directed and produced by Lou Stoumen—5299 (7-7-65)—Fairly interesting documentary on love through the ages—Green Releasing Org.

KNOCKOUT—DOC—42m.—Produced by William Clayton—5346 (11-17-65)—Good featurette for sports fans—Trans-Lux

MAN FROM BUTTON WILLOW, THE—CAR-84m.—(C)—Presented by Dale Robertson—5251 (2-3-65)—Enjoyable western cartoon for family and youngsters—United Screen Arts

MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme

NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drama of teen rebellion—Canadian-made; Cinema V

PLAYGROUND, THE—D—95m.—Rees Vaughn, Inger Stratton—5346 (11-19-65)—Off-beat experimental drama for arty set—Jerand

ROPE OF FLESH—MD—91m.—Hal Hopper, Antoinette Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is best for exploitation spots—Delta

SCARLET LETTER, THE—D-72m.—Colleen Moore, Hardie Albright—5290 (6-9-65)—Reissue of Hawthorne classic has novel curio value—Signature Films

WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowse, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna

WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALPHAVILLE—MD—100m.—Eddie Constantine, Anna Karina—5347 (11-17-65)—Way-out import for way-out art fans—French made; English titles—Pathe Contemporary

AND SO TO BED—D-112m.—Hildegard Knaf, Thomas Fritsch—5306 (8-4-65)—Cute import on long side for adults only—German-made; English dialogue-Medallion

BAMBOLE—C-111m.—Virna Lisi, Monica Vitti, Gina Lollobrigida—5303 (7-21-65)—Fairly amusing import—Italian-made; English titles; Royal Films Int.

BEFORE THE REVOLUTION—D-112m.—Adriana Asti, Francesco Barilli—5306 (8-4-65)—Interesting adult import—Italian-made; English titles—New Yorker Films

BREMEN TOWN MUSICIANS, THE—FAN—66m.—(C)—Narrated by Paul Tripp—5347 (11-17-65)—Cute kiddie entry—Filmed abroad; dubbed in English—Childhood

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Brenner

CARRY ON CLEO—C—92m.—(C)—Amanda Barrie, Sidney James—5347 (11-17-65)—Cute comedy is natural for series fans—English-Made

COAST OF SKELLETONS—MD—90m.—(C)—Richard Todd, Dal Robertson,Elga Andersen—5347 (11-17-65)—Good programmer—Filmed abroad—Seven Arts

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art set—Danish-made; English titles—Sherpix

EVENING WITH THE ROYAL BALLET, AN—BAL—93m.—(TC)—Margot Fontayn, Rudolph Nureyev—5354 (12-15-65)—Four ballet selections for selected audiences—Filmed in Britain—Sigma III

EYES OF THE NEEDLE, THE—CD-97m.—Vittorio Gassman, Annette Storyberg—5307 (8-4-65)—Sex farce may interest art house crowd—Italian-made; English titles—Eldorado

FACE OF FU MANCHU, THE—MD—96m.—(TS;TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmer's oriental menace in action again—English-made—Seven Arts

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for exploitation spots—English-made—Pacemaker

FRIEND OF THE MAMILY—CD—95m.—(CS)—Jean Marais, Danielle Darrieux—Import devotees should find this interesting—French-made; English titles—International Classics

HANSEL AND GRETEL—FAN—52m.—(C)—Narrated by Paul Tripp—5355 (12-15-65)—Famous fairy tale makes up well for children; Filmed abroad; dubbed in English—Childhood

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS;C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HIGH INFIDELITY—CD-130m.—Ugo Tognazzi, Fulvia Franco, Nino Manfredi—5303 (7-21-65)—Entertaining import flavored with sex—Foreign-made; English titles—Magna

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanuelo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English titles—Cinema V

HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Moderately amusing import—French-made; English titles—Artixo

JOHNNY NOBODY—D—88m.—Nigel Patrick, Yvonne Mitchell, Aldo Ray—5355 (12-15-65)—Suspenseful, well-made import—Filmed in Ireland—Medallion

JULIET OF THE SPIRITS—D—148m.—(TC)—Giulietta Masina, Mario Pisu, Sandra Milo—5347 (11-17-65)—Impressive import—Italian-made; English titles—Rizzoli

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English—Landau

LIFE UPSIDE DOWN—D—93m.—Charles Denner, Anna Gaylor—5339 (10-20-65)— Drama dealing with mental deterioration holds interest—French-made; English titles-Landau

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MAEDCHEN IN UNIFORM—D-91m.—Lilli Palmer, Romy Schneider—5303 (7-21-65)—A look at a German boarding school for girls holds interest—German-made; English titles—Seven Arts

MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics

MARRIED WOMAN, THE—D—94m.—Macha Meril, Bernard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up her mind—French-made; English titles—Royal Films Int.

MOMENT OF TRUTH, THE—D—110m.—(TS; TC)—Miguel Mateo Miguelin, Linda Christian—5310 (8-18-65)—Interesting tale of the making of a bull fighter—Filmed abroad; English titles—Rizzoli

MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action program meller—Seven Arts—Filmed abroad

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone

RAPTURE—D—104m.—(CS)—Melvyn Douglas, Dean Stockwell, Patricia Gozzi—5310 (8-18-65)—Off-beat drama should hold interest in art spots—Filmed abroad—International Classics

RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Philippines—Hemisphere

REPULSION—D—105m.—Catherine Deneuve, John Fraser—5332 (10-6-65)—Shocking fare with limited appeal—English-made—Royal Films Int.

ROTTEN TO THE CORE—C-90m.—Anton Rodgers, Charlotte Rampling—5303 (7-21-65)—Amusing Import—Cinema V—English-made

SHEPHERD GIRL, THE—MUD—105m.—(EC; Shawscope)—Julie Yeh Feng—5355 (12-15-65)—Import has limited appeal—Made in China; English titles—Frank Lee Int. Films

SLEEPING BEAUTY—FAN—70m.—(C)—Narrated by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SLEEPING CAR MURDER, THE—MD—90m.—(WSO)—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly interesting import—French-made; English titles—Seven Arts

SNOW WHITE—FAN.—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale—Made abroad; dubbed in English—Childhood

SWEDISH WEDDING NIGHT—D—96m.—Jarle Kulle, Christina Schollin—5355 (12-15-65)—For adults in art spots—Swedish-made; English titles—Royal Films Int.

TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad—Seven Arts

VIOLENT AND THE DAMMED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamenian prison break—Made in Panama; dubbed in English—ADP Int.

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5505 (May) Weather Magic
5506 (June) Darn Barn
5507 (July) Dress Reversal
5508 (Aug.) Robots In Toyland
5509 (Sept.) Git That Guitar
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4672 Pitching Wedge
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4675 Jalopy Jockeys
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4612 Foot Brawl
4613 Lonesome Ranger (WW)
4614 Snow Place Like Home
4615 Woody and The Beanstalk (WW)
4616 South Pole Pals
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4707 (Dec. Highway Runnery
4708 (Dec.) Chaser on the Rocks
4709 (Jan.) Astroduck
4710 (Jan.) Shot and Bothered
4711 (Jan.) Out and Out Rout
4712 (Feb.) Mucho Locos
4713 (Feb.) Solid Tin Coyote
4714 (Feb.) Mexican Mousepiece
4715 (Mar.) Clippety Clobbered
4716 (Mar.) Daffy Rents

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

4301 (Sept.) What's Opera Doc?
4302 (Nov.) Wideo Wabbit
4303 (Dec.) Snow Business
4304 (Mar.) Now Hare This

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Screenplay
NELSON GIDDIN
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Music by FRANZ WAXM
Associate Producer JOHN R. SLO
Directed and Produced
MARK ROBSO
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FROM
COLUMBIA
THE TOTAL LOOK IN ENTERTAINMENT

MOTION PICTURE EXHIBITOR

FEBRUARY 16, 1966 Volume 75 Number 2

IN THREE SECTIONS • THIS IS SECTION ONE

Court Reprieve For Dallas Censors

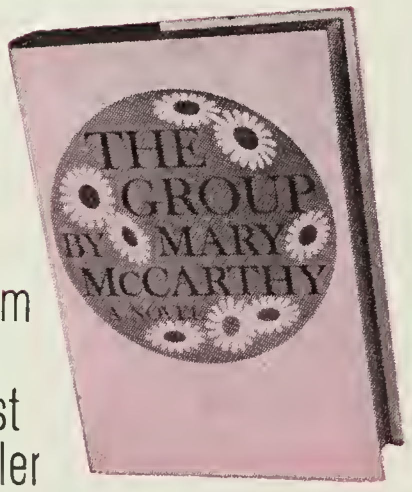
(See Page 6)

Physical Theatre—Extra Profits Dept.

Ralph W. Pries has been named vice-president of ABC Consolidated Corp., Philadelphia-based national food service company. Pries, first assistant chief barker of Variety Clubs International, is active in many charitable efforts.

THIS OSTRICH NEEDS HELP . . . *see editorial—page 4*

This is "The Group"



From
the
Best
Seller

CHARLES K.
FELDMAN
PRESENTS
"THE GROUP"

THE GIRLS:

CANDICE BERGEN as Lakey
JOAN HACKETT as Dottie
ELIZABETH HARTMAN as Priss
SHIRLEY KNIGHT as Polly
JOANNA PETTET as Kay
MARY-ROBIN REDD as Pokey
JESSICA WALTER as Libby
KATHLEEN WIDDOES as Helena

(CLOCKWISE)

LAKEY—Mona Lisa of the smoking room... for women only!

DOTTIE—Thin women are more sensual. The nerve ends are closer to the surface.

PRISS—She fell in love and lived to be an "experiment."

POLLY—No money... no glamour...no defenses...poor Cinderella.

KAY—The "outsider" at an Ivy League Ball.

POKEY—Skin plumped full of oysters... money, money, money... yum, yum, yum!

LIBBY—A big red scar in her face called a mouth.

HELENA—Many women do without sex, and thrive on it.

THE MEN:

RICK as Dr. Ridgeley
ON as Sloan
N as Harald

HAL HOLBROOK as Gus Leroy
RICHARD MULLIGAN as Dick Brown
with ROBERT EMHARDT / CARRIE NYE

Directed by SIDNEY LUMET
Written for the screen and Produced by SIDNEY BUCHMAN
From the novel by MARY McCARTHY
A Production of Famous Artists Productions and Famartists Productions, S. A.
COLOR by DeLUXE

THRU UA

The Trade Paper Read by Choice—Not by Chance

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MEMBER Audit Bureau of Circulations

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 75 • No. 2

February 16, 1966

Our 48th Year

THIS OSTRICH NEEDS HELP

The chaotic manner in which films are sold and bought continues to amaze many industryites who like to think they can conduct their affairs in a businesslike manner. Certainly, there is a certain amount of conflict between buyer and seller in any industry, but in the motion picture industry it sometimes appears to be jungle warfare, with no holds barred.

Some time ago, we editorialized that some distributors, from the manner in which they conduct their business, must sleep on an anvil and think it's a pillow. Others, we said, seem to have lost the ability to cry because their tear ducts are obviously constipated.

The unrealistic bidding system in the motion picture industry results in letters from subscribers complimenting us on our editorial position. As more and more theatres become involved in these bidding traps, regardless of their competitive position, there is more and more hard feeling in the industry.

One reader writes that he is certain some distributors have had their hearts amputated. This gentleman has just been through a business wringer in which a film was rebid three times before a decision was made on who would play it. This is not an isolated situation. Rebids are a common occurrence and another reason for the chaos and confusion that can be found in no other industry.

It is possible that the Department of Justice considers this a sound business practice. However, how come it can't be found as a general practice in any other business? Certainly the federal agencies supposedly concerned with such things are aware of the situation. We have had correspondence with the Department of Justice, but the oft-repeated words have not resulted in a single moment of action. Can it be charged to politics? We wonder.

Every distributor confronted with the facts surrounding bidding for motion pictures agrees that it is unfair. He agrees that if the situation were reversed, he would never want to buy films in such a manner. It is clear that exhibition is living on borrowed time unless these evils are corrected, but the industry is stalled on dead center. The situation reminds one of a lot of ostriches with their heads buried in the sand, hoping that the danger will disappear if they refuse to recognize its existence.

It should be clear by now that the danger will not disappear by itself. Available statistics indicate that today, in the midst of a building boom limited primarily to shopping center developments, there are over 16,000 theatres and drive-ins in the United States. This compares to a total of more than 20,000 not too many years ago. While the nation's wealth and the nation's population soared higher and higher, the nation's theatres declined and are still declining. Surely there is a lesson to be learned here, and yet the industry seems incapable of applying this knowledge without outside pressure.

That pressure will have to come eventually from some agency outside the industry, and still the sanctimonious pronouncements of the so-called Department of Justice continue. Ostriches who refuse to take their heads out of the sand can't govern themselves. That, unfortunately, is the situation in which the motion picture industry finds itself today.

"RES IPSA LOQUITUR" simply means the thing that speaks for itself.

PAUL REVERE RIDES AGAIN

No one in his right mind will deny the power and effectiveness of good advertising. It has been with us for a long time, far longer than we have been an independent country. It is known that George Washington arranged for the printing and distribution of handbills and posters to whip up public enthusiasm and stimulate recruiting for the Continental Army. In the same historical period, a Boston paper carried an advertisement for false teeth. The businessman placing the ad was an able craftsman named Paul Revere, who later became famous for carrying a far different message to the colonists.

So it is clear that advertising is not new. It is also clear that advertising must promote a product that is attractive or interesting. The most impressive advertising campaign is money down the drain if the product to be sold doesn't have a built-in potential.

The peg on which motion picture advertising must hang is the title of the film, and some of the films released recently have been burdened with hard-to-sell titles that do not create sufficient interest to launch the film at the boxoffice.

We offer as a recent example an excellent motion picture based on a successful stage play. We are certain that everyone who has seen the film has enjoyed it tremendously. Add to these positive aspects of the release the fact that the film company mounted an excellent advertising campaign in its behalf. On the negative side, the stars of the feature were relatively unknown to the mass motion picture audience. Other pictures, not nearly so well made and entertainment-packed as this one have made it big at the boxoffice without top stars, but this one failed to get off the ground. Why?

We believe it is because the picture was saddled with a title that did nothing to create a "want-to-see" attitude on the part of theatre audiences. People who turn to the theatre page of their newspapers are looking for entertainment. If the title does not attract them quickly, they are lost forever.

A well known star helps, but these million dollar salaries are no guarantee of boxoffice success. In any event, a poor title is two strikes against any film. Some of the titles adorning marquees today are an indication of how little some folks in Hollywood really know about their audience. As a friend of ours once remarked, "Their knowledge of the subject would echo in a thimble."

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Mrs. John V. Fox, whose life had been devoted to improving the lot of foreign-born persons and who worked with them during a career in Hollywood of the silent film days, died in Albany, N. Y. For more than 20 years, she had been a senior education supervisor with N. Y. State Education Department. She was also a special writer with the old N. Y. World. Her husband, son and grandchildren survive.

Paul Graetz, 66, internationally renowned producer whose final film is the just completed "Is Paris Burning?" for Paramount, died at his home in a suburb of Paris. He is survived by a daughter, two sisters, and a brother.

Lily Klein, wife of **Stewart Klein**, salesman in Columbia Pictures' Hollywood office, died. She is survived by her husband, two daughters and five grandchildren, and brothers-in-law **Melvin Klein**, Columbia's San Francisco branch manager, and **Sidney Klein**, film buyer for Roy Cooper Theatres, San Francisco.

George M. Mann, 90, who had theatres in Oregon territory; was a lawyer, and served for a time as general manager of Stanley Company of America in the Philadelphia territory years ago, died.

William Mosca, tax expert for Loew's Theatres and hotels, died after a short illness. He joined Loew's in 1960.

Isidore Perlberg, father of **Martin Perlberg**, assistant to **Matty Polon** at RKO Theatres, New York, died. He is survived by his wife and three other children.

Billy Rose, 66, theatrical producer, news columnist, song-writer, and businessman, died in Montego Bay, B.W.I.

William Solomon, 56, formerly with 20th Century-Fox exchange in Philadelphia, and a member of Motion Picture Associates, died in Hahnemann Hospital. He is survived by his wife, a son and his mother.

Sophie Tucker, well known as "The Last Of The Red Hot Mammas," and a night club and vaudeville performer of note, died in New York.

Samuel Tilden White, 92, who built and operated the first theatre at Greenville, N. C., died. For many years he was chairman of the Pitt County Board of Commissioners in Greenville. He is survived by his wife, two sons, a daughter, a sister, nine grandchildren, among others.

Stewart Heads UA Music

NEW YORK—Michael Stewart has been named president of United Artists Records and Music Publishing Companies, it was announced by David V. Picker, first vice-president of United Artists Corporation.

Stewart, who previously held the position of executive vice-president of the music and records division, joined the company in the summer of 1962 as executive vice-president of UA's music publishing subsidiaries.

Picker, while relinquishing the presidency of the firms, will continue to work closely with Stewart in these areas.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., FEB. 14

Show-A-Rama Will Honor Van Dyke As Star Of Year

DENVER—Thousands of motion picture exhibitors will salute the selection of Dick Van Dyke for the "Star Of The Year" award, the highest honor that can be bestowed by "Show-A-Rama," annual motion picture exhibitor convention of international importance, as it climaxes a get-together in the Denver Hilton Hotel Feb. 28 through March 3. The show itself is being sponsored this year by Rocky Mountain Motion Picture Association, Denver, and United Theatre Owners of the Heart of America, Kansas City. Marvin Goldfarb, Buena Vista district manager, Denver, is president of the Rocky Mountain group, and "Doug" Lightner, general manager for Commonwealth Theatres, Kansas City, is president of UTO. Larry Starsmore, head of Westland Theatres, Colorado Springs, and John Dobson, branch manager for United Artists in Denver, are co-chairmen of the exhibitor extravaganza this year.

His fine work in "Mary Poppins," "The Art of Love," and his current film, just coming into release, "Lt. Robin Crusoe, U.S.N." brought forth the special honor which will be given to the versatile young star. Among those who have received the famed award in the past are Shirley McLaine, Natalie Wood, Jack Lemmon and Sandra Dee, Rock Hudson, and Janet Leigh.

The heart of "Show-A-Rama" is its hard-working sessions on "How To Sell!" specific motion pictures, and this year is no exception.

Archie Herzoff, Universal studios advertising and promotion manager, will unveil campaign materials on Universal's "Madame X," now set for release over the nation sometime in March.

Fred Goldberg, United Artist's vice-president in charge of advertising, publicity and exploitation, will let the audiences of exhibitors see the national campaign materials on "Duel At Diablo," set for release sometime in May.

Mort Hock, advertising manager for Paramount Pictures, will expose exhibitors to the national advertising material being created for Paramount's "Promise Her Anything," due for national release sometime in March.

Robert S. Ferguson, vice-president of Columbia Pictures, and director of all advertising for that organization, will zero the convention in on a special advertising campaign for Columbia's "Born Free," an April release.

BROADWAY GROSSES

Hard Tickets Lead Holdovers

NEW YORK—An all holdover week registered satisfactory grosses in the Broadway first runs with hard ticket, reserved seat engagements in the lead.

"JUDITH" (Paramount). Radio City Music Hall, with usual stage show, did $79,000 from Thursday through Sunday, with the fourth and final week sure of $115,000.

"THE SPY WHO CAME IN FROM THE COLD" (Paramount). DeMille reported $20,000 for the eighth week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $39,000 for the 50th week.

"DR. ZHIVAGO" (MGM). Capitol claimed $49,000 for the eighth week.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State claimed $16,000 for the 19th week.

"THE FLIGHT OF THE PHOENIX" (20th-Fox). Astor did $18,000 on the second week.

"THE SLENDER THREAD" (Paramount). Victoria did $8,000 on the eighth and final week.

"MY FAIR LADY" (Warners). Criterion had $35,750 for the 69th week.

"BATTLE OF THE BULGE" (Warners). Warner Cinerama stated the ninth week was $11,000.

"THUNDERBALL" (UA). Paramount had $22,000 for the eighth week.

UNIVERSAL—New Look For New Year

THE LATE JANUARY-EARLY FEBRUARY period is a depressingly quiet one for motion picture theatres. That's what the fight for "orderly release" is all about. Therefore, when a film company makes boxoffice news during that time of the year, it is of more than passing interest.

Universal is currently crowing about the business being done by not one, but three successive releases, and that's big news for the entire industry. Pre-release openings of "The Ghost and Mr. Chicken," the world premiere of "Moment To Moment," and Texas engagements of "The Rare Breed" have all resulted in auspicious returns. This is a traditionally "slow" period, complicated by uncertain weather conditions, but Universal is off and running.

This won't surprise those in the industry who are aware of the giant promotional effort placed behind these pictures. That same effort is lined up behind Universal's forthcoming releases as well, and the result should be money in the bank for every theatreman. Hi Martin has promised exhibitors at least one really big feature per month from Universal, and the product lineup is proof that the film company will back up that promise with action.

Universal executives have been talking about a "new look" in production, featuring "names" not heretofore associated with Universal pictures. It all adds up to a "new" excitement for theatremen as well. It looks like 1966 will be Universal's biggest year, and that's big news for everyone.

JAY EMANUEL

Dallas Classification Law Upheld

Federal Court Turns Down Exhib Bid For Injunction Pending New Court Test Scheduled After May 1

DALLAS—A special three judge federal court in Atlanta turned down Dallas exhibitors in their request to stay the execution of the city's new film classification ordinance pending a full hearing of the case by the U. S. Circuit Court of Appeals for the Fifth Circuit.

The special court, while not ruling on the constitutionality of the ordinance, ordered that the case be scheduled on the Fifth Circuit's docket as soon as possible after May 1, the docket being full up to that date.

Grover Hartt, Jr., and Edwin Tobolowsky, local attorneys representing 12 owners of 32 theatres here, asked for a stay order at the Atanta hearing to prevent enforcement of the ordinance pending a full hearing by the Fifth Circuit appeals court.

The court, headed by District Judge Lewis R. Morgan, refused to keep the Dallas film ordinance from functioning pending the time the full appeals court can hear the Dallas appeal and rule on the constitutionality of the measure.

The city's film board of review has held up the classification on seven films since it received approval, at least temporarily, to function under the new local film classification ordinance.

At least five of the 12 members must carefully screen the seven films, which include "Ship of Fools," "Inside Daisy Clover," "The Sandpiper," "Where The Spies Are," "Moment to Moment," "A Very Special Favor," and "Mickey One."

Local exhibitors had requested that each of the seven films, along with 39 others, be classified "suitable" for viewing by children under 16. The board went along with this classification on the other 39 and further agreed with the exhibitors that three other films should be classified "unsuitable for young persons."

The city attorney or any 10 citizens can, under the new ordinance which will continue in force at least until May 1, file a complaint against a theatre, alleging the owner has permitted children younger than 16 and unaccompanied by parents to see an "unsuitable for young persons" film.

If the charge sticks and if a theatre owner is convicted three times, he can have his license revoked. The theatre owner has an opportunity to decide which of the films he shows are "adult" and therefore unacceptable for unaccompanied children under 16.

Wiltwyck Award To Brandt

NEW YORK—Joseph E. Levine and Francis S. Levien, president, Universal American Corporation, and member of the executive committee and director of 20th Century-Fox, will serve respectively as chairman and treasurer of a tribute to Harry Brandt, president, Brandt Theatres, to be held on June 6 at the Hotel Plaza.

A friend of Mrs. Roosevelt's, Brandt will receive the Wiltwyck School for Boys Eleanor Roosevelt Award in recognition of his more than 25 years of outstanding help to emotionally disturbed children.

Court Orders New Hearing In Md. Censorship Case

ANNAPOLIS, MD. — The Maryland Court of Appeals ordered a new hearing on the film "This Picture Is Censored," which the Maryland State Board of Motion Picture Censors ruled was obscene.

The Court of Appeals reversed a ruling by Judge Joseph R. Byrnes in Baltimore Circuit Court upholding the action of the censorship board.

The unanimous opinion by Judge William J. Williams stated that the censorship law places the burden of proof that a movie is obscene on the board and that the trial judge should not assume that burden.

The court ordered a new hearing within 20 days in Baltimore Circuit Court "unless parties agree otherwise."

Rex Film Distributors is handling the film.

Col. Int. Promotes Hoare To Continental V-P Post

NEW YORK—Victor J. Hoare, deputy chairman of BLC Films and former managing director of that company, has been appointed to the position of vice-president and manager of Continental Europe and the Middle East for Columbia Pictures International Corp., it was announced by Columbia Pictures.

Hoare will take up his new post on March 14, in Paris, succeeding Marion Jordan, who was recently promoted to vice-president in charge of foreign sales for Columbia's international company.

Hoare, who in 1961 was named a director of British Lion Films, became affiliated with the Columbia organization the next year when he was appointed managing director of BLC Films. BLC Films is the United Kingdom distribution organization jointly owned by Columba and British Lion. Hoare's new appointment is consistent with the company's policy of promotion from within its own ranks.

Hoare began his motion picture industry career with United Artists in 1931.

Jennings To Manage Music Hall

NEW YORK—Edward W. Jennings has been named theatre manager of Radio City Music Hall, it was announced by James F. Gould, president of the Rockefeller Center theatre. Jennings assumes duties formerly under the direction of Sydney M. Goldman, vice-president, who will devote himself to executive responsibilities.

Jennings, 53, was born in Schenectady, N. Y., and began his theatrical career in Brooklyn as an usher. He joined the Music Hall staff when the theatre opened in 1932 and was appointed assistant manager of the Center Theatre, then part of the Rockefeller Center complex, in 1940. In 1943, he entered the United States Army and spent the next three years preparing invasion barges and portable docks in England, Ireland, and France. He returned to the Music Hall as assistant manager after his discharge in 1946.

Magna Sales Execs Map Spring-Summer Schedule

LOS ANGELES—Magna Pictures Distribution Corporation held a three-day sales meeting in the company's Los Angeles offices.

Major product for the 1966 spring and summer season was discussed, it was announced by vice-president Joseph C. Emerson, as well as advertising and publicity campaigns for each picture.

The 1966 lineup includes "Impossible on Saturday," now in its second year in Paris, and opening in New York at the Cinema II on Feb. 17; "The Fat Spy," starring Phyllis Diller and Jack E. Leonard, to be world premiered in Los Angeles April 27; "The Gendarme of St. Tropez," starring Luis de Funes; "La Calda Vita" and "Three Nights of Love," both featuring Catherine Spaak; "Yoyo," winner of the San Francisco Film Festival, and starring Pierre Etaix; "Mata Hara Agent H-21," starring Jeanne Moreau; and "My Wife's Enemy," featuring Marcello Mastrioanni, Luciana Paluzzi, and Vittorio De Sica. Current pictures also available include "The Great Wall," "High Infidelity," "Harlow," "Willy McBean and His Magic Machine," "The Ghost," "Dead Eyes of London," and "Malamondo."

1966 product being discussed from Emerson Film Enterprises, Inc., a subsidiary of Magna Pictures includes "Make Like a Thief," featuring Richard Long; "Seven Against the Sun"; "Saturday Night Bath in Apple Valley"; "Run Home Slow" and "Halfway Honeymoon."

Those attending were Marvin Friedlander, New York; Ira Sichelman, Washington; William Blum, Cincinnati; George Lefko, Chicago; Hugh Sykes, Charlotte; George Pabst, New Orleans; Whit Boyd, Dallas; Bill Hobson, Denver; Dick Dynes, Minneapolis; James Myers, San Francisco, and Thomas J. Aspell, Jr., Los Angeles.

The home office contingent included Joseph C. Emerson, vice-president in charge of world sales; Dave Cantor, national publicity director; Alan Stever, treasurer; and Irene Cescoline, in charge of prints and bookings.

Calif. Tent Chairmen

LOS ANGELES—Eleven chairmen of committees for 1966 have been announced by chief barker James H. Nicholson for Variety Club of Southern California, Tent 25.

Noting also that Tent 25 has been a consistent leader in the Billy Butlin Contest for membership recruitment and Tent activities during 1965, Nicholson predicted that with the visit of the Duke of Edinburgh on March 14 highlighting the year's activities, 1966 will be the biggest year in the history of the local organization.

Heading Committees for the year are S. Charles Lee, audit and finance; Ezra E. Stern, legal; Herbert L. Copelan, membership; Fred Stein, ways and means; Milt Moritz, publicity; Fred Stein, Variety Children's Heart Center; Alfred S. Lapidus, Variety Boys Club; Fred Stein, Variety Sunshine Coach; Allen J. O'Keefe, golf tournament; James Nicholson, women's liaison; Monty Hall, special events.

success story

3 OPENINGS IN 3 WEEKS -AND ALL 3 SMASHES!

UNIVERSAL CITY STUDIOS

...or what a way to start the U *year*

"THE GHOST AND MR. CHICKEN"

Record-breaking grosses in openings and holdovers throughout the South! Out-grossing "CHARADE" and "FATHER GOOSE!"

Press hails D
Knotts as the
new *"King of
Comedy!"
*New Orleans States-Item

"MOMENT TO MOMENT"

First engagements in Florida outstanding!
Bigger than "THRILL OF IT ALL!"
Topping "LOVER COME BACK!"

"Mervyn LeRoy
'MOMENT TO
MOMENT' has
style, sophistica-
tion, beauty and
four fine actors!"
—Hedda Hopper

"THE RARE BREED"

King-size Texas openings beat "SHENANDOAH" grosses in engagement after engagement! And that's 'RARE' performance!

"A Technicolor
winner bound
for the boxoffice
gold that was
mined in those
'Shenandoah'
hills!"
–Fort Worth Star-Telegram

3 for 3 for Universal

DON KNOTTS

"The GHOST and MR. CHICKEN"

TECHNICOLOR®

co-starring **JOAN STALEY**
LIAM REDMOND · DICK SARGENT
Written by JAMES FRITZELL and EVERETT GREENBAUM
Directed by ALAN RAFKIN · Produced by EDWARD J. MONTAGNE

A UNIVERSAL PICTURE

JEAN SEBERG
HONOR BLACKMAN · SEAN GARRISON
THE "GOLDFINGER" GIRL

in **Mervyn LeRoy's** production of

"Moment to Moment"

TECHNICOLOR®

CO-STARRING
ARTHUR HILL · GREGOIRE ASLAN
MUSIC BY HENRY MANCINI
Screen play by JOHN LEE MAHIN and ALEC COPPEL
Directed by MERVYN LeROY · A UNIVERSAL PICTURE

JAMES STEWART **MAUREEN O'HARA**
BRIAN KEITH

"THE RARE BREED"

TECHNICOLOR®
PANAVISION®

costarring
JULIET MILLS
DON GALLOWAY
Written by RIC HARDMAN
Directed by ANDREW V. McLAGLEN
Produced by WILLIAM ALLAND
A UNIVERSAL PICTURE

---

nd "Madame X" is next!

NATO Fills New Committee Posts; Harling To Continue Pay-TV Fight

NEW YORK—Newborn NATO continued to develop rapidly when president Marshall H. Fine announced new steps taken last week:

He announced formation of a National Legislative Committee of the National Association of Theatre Owners, of which C. Elmer Nolte, Jr., and La Mar Sarra are to be co-chairmen. They are also co-chairmen of the National Tax Campaign and National Minimum Wage Committee of the Council of Motion Picture Organizations.

Nolte is managing director of the F. H. Durkee Circuit, operators of 19 theatres and drive-ins in Maryland. He is also president of Allied Motion Picture Theatre Owners of Maryland, Inc.

Sarra is vice-president and general counsel of Florida State Theatres, subsidiary of American Broadcasting Companies, Inc.

On the legislative committee will be Jack Armstrong, Bowling Green, O.; Myron N. Blank, Des Moines; Harry Brandt, New York; Julius Gordon, Beaumont, Tex.; George G. Kerasotes, Springfield, Ill.; John H. Rowley, Dallas; Sumner M. Redstone, Boston; and Ray T. Vonderhaar, Alexandria, Minn.

Fine also announced that Ben Marcus, Milwaukee, and Sam Pinanski, Boston, will continue on the governing committee of COMPO. They are past presidents of Allied and TOA, respectively. Along with Eugene Picker, vice-president of United Artists, they have long constituted the three-man governing committee which heads COMPO.

In addition to these two, the following were designated by Fine to represent NATO on the COMPO executive committee:

Albert Aaron, Charleston, W. Va.; Oscar Brotman, Chicago; Mike Chakeres, Springfield, O.; Jack Clark, Chicago; Sidney J. Cohen, Buffalo; Adolph Goldberg, Detroit; Malcom C. Green, Boston; C. Elmer Nolte, Jr., Baltimore, Md.; La Mar Sarra, Jacksonville; Claude J. Schlanger, Doylestown, Pa.; Frederick G. Storey, Atlanta; Morton G. Thalhimer, Jr., Richmond, Va.; and Harrison D. Wilcott, Eldora, Ia.

Fine also appointed Philip F. Harling of New York as chairman of NATO's Theatre Owners Pay TV Committee.

Harling, a Stanley Warner Theatres executive, has long been chairman of the Joint Committee Against Pay TV. The membership of this committee includes the New York City AFL-CIO, chambers of commerce, and private citizens throughout the country.

In making the appointment, Fine said:

"Every theatreman in the nation is personally indebted to Phil Harling for his competent, conscientious crusade to make the public, the government, and the courts aware that pay tv is not in the public interest. I take this opportunity to express appreciation to a man who is serving his industry and his nation with dedication and devotion."

Harling replied:

"In accepting this assignment, I will continue to press for our objectives which were adopted by the former national exhibitor organizations, namely, the complete elimination of pay tv by Congressional legislation.

"Since the inception of our opposition to pay tv, we have encountered new obstacles in the form of CATV, which is a ready-made pay tv hook-up. However, we have been successful in obtaining a prohibition in most every franchise for its use for pay tv purposes.

"The immediate threats are the Zenith Radio and Teco, Inc., applications now pending before the FCC, requesting approval for unlimited pay tv in the entire country.

"In view of the failure of the experiment in Hartford, Conn., conducted by RKO-General, which incidentally is the only place where pay tv has been used, it is my considered opinion that the FCC may set up hearings for rule-making purposes in specified cities to further test whether pay tv is in the public interest.

"The pie-in-the-sky promises of RKO-General, which have never been fulfilled, will have a great bearing on the outcome."

Others serving on the committee are Jack Clark, Chicago; Arnold C. Childhouse, San Francisco; Roy Cooper, San Francisco; Emanuel Frisch, New York; Donald Guttman, Los Angeles; Wilber Snaper, New York; Sam

(*Continued on page* 11)

Exhibs' Response Heartens MGM's Touring Merchandisers

NEW YORK—MGM reported that exhibitor response to the company's advertising merchandising seminar program has been overwhelming, following the first meetings in major exchange cities.

The sessions in Charlotte and Atlanta, headed by exploitation manager Andy Sullivan, were respectively attended by 97 and 153 theatremen. Morris E. Lefko, vice-president and general sales manager, also spoke at the meetings prior to the presentation of merchandising plans for MGM's 14 spring and summer pictures.

David McGrath, exhibitor relations representative, was joined by assistant studio publicity head Bill Golden in Boston and Toronto, where 90 and 100 exhibitors turned out for the three-hour seminars.

Sullivan and McGrath will visit 21 exchange cities during their tour, scheduled to end Feb. 21 in Washington and Philadelphia.

Weston Products Expands

LOS ANGELES—Having signed three feature film contracts in the past few months, Manhattan-based producer-writer Jay Weston is at the Beverly Hills Hotel to establish a west coast office for his rapidly-expanding Weston Productions.

Formerly p.r. counsel to Cinerama and other film interests, Weston activated his own film production company in mid-1965, after signing with Joe Levine's Embassy Pictures for the production of his original story and screen treatment, "The War Horses," now set by Levine for Paramount release.

He then pacted with Ray Stark's Seven Arts Productions for "The Deep-Freeze Girls" and is to be associate producer on this Swiss-localed feature scheduled for filming this summer. Weston also recently brought to MGM a production of James Eastwood's female spy story, "The Chinese Visitor," and signed with MGM on it last month.

He'll be meeting in Hollywood with various studios and setting a top director and male star for his next production, "The Paper Tigers," international suspense thriller about a smuggled Red Chinese A-bomb which he has scripted from Oswald Wynd's current best-seller, "Death The Red Flower." He'll also be discussing with the studios a Julie Christie-starring package, "Belle de Jour," based on Joseph Kessel's celebrated novel.

Weston Productions will also enter the tv sweepstakes for the 1967 season with Ted Sills' comedy series, "The Turkish Delights."

Columbia Promotes Kahn

NEW YORK—In a move designed to expand the scope of Columbia Pictures' advertising and publicity functions, Richard Kahn has been promoted to the post of national director of advertising, publicity, and exploitation, it has been announced by Columbia Pictures.

Kahn, who had been national coordinator of advertising, publicity, and exploitation since July, 1963, joined the Columbia Pictures publicity department in 1955 and was named national exploitation manager in February, 1958. In January, 1963, he was appointed manager of advertising, publicity, and exploitation for the Sam Spiegel-David Lean production of "Lawrence of Arabia." Six months later, he became coordinator of the department.

MGM
1966
THIS IS THE YEAR OF THE LIO

MGM recently told the trade press of the company's plan for their advertising and merchandising seminar program that will reach exhibitors in 21 exchange cities. From left to right are seen Dan S. Terrell, executive director of advertising, publicity, and promotion; Morris E. Lefko, vice-presdent and general sales manager; Louis Formato, assistant general sales manager; and Mel Maron, roadshow sales manager.

Ohio Exhibs Encouraged

CINCINNATI—Better film products and increased attendance have encouraged exhibitors everywhere to build new theatres and to up-date their present structures. This trend is very noticeable in this area.

Mid-States Theatres, which started the trend two years ago, has announced the building of five new theatres in the Tri-State area. Two will be built here, one at Dayton, O. and another at Kettering, O. The fifth one will be a new house at Lexington, Ky. Also in the works for 1966 will be the renovation of the Hollywood here, and the Ashland, Lexington, Ky.

In 1965, the firm made complete renovations at the Mary Anderson, Louisville, Ky., and the Mariemont Cinema East in this city.

Cincinnati Theatres completed the deluxe Princeton Cinema in the Princeton Shopping Center in suburban Springdale, O. in 1965, and a new one is to be built in eastern Columbus, O. shopping center, which will be a sister-theatre to its new Northland Cinema, Northland Shopping Center. The firm is concentrating its new theatres in the shopping centers which have a huge drawing power for customers. They also completed renovations last fall at the downtown Grand when they took over the RKO house.

Tom Hill and Bill Macklin, owners of the Madison, Covington, Ky., updated their house, as did Bob Keys who operates the Victory, Dayton, O.

Also on the drawing boards are several drive-ins and perhaps one or two roofed houses to be located in this city. They will be located in suburban areas, most of them in or near the new shopping centers.

NATO FILLS—

(Continued)

Schultz, Cleveland; Mitchell Wolfson, Miami, Fla., and Richard Brandt, New York.

In another series of announcements of committee formation, Fine named the Legal Affairs Committee and a Dues and Criteria Committee.

Chairing the legal unit is Stuart H. Aarons, house counsel for Stanley Warner Corporation. In accepting the appointment, Aarons had this to say:

"I welcome the opportunity to serve the industry from which I have received so much." He, as do all officers, directors, chairmen, and committeemen of NATO, serves without compensation.

On the committee are Oscar A. Brotman, Chicago; Irving Dollinger, New York; Morris Goldschlager, New York; Harold A. Lipton, Beverly Hills, Calif.; Sumner M. Redstone, Boston; LaMar Sarra, Jacksonville; John H. Stembler, Atlanta; Edwin Tobolowsky, Dallas; and Richard F. Wolfson, Miami, Fla.

Jack Armstrong, former National Allied president, is named chairman of the Dues and Criteria Committee. Others serving are Myron N. Blank, Des Moines; Jack Clark, Chicago; Roy Cooper, San Francisco; Irving Dollinger, New York; Ben Marcus, Milwaukee; Sumner M. Redstone, Boston; Ernest G. Stellings, Charlotte; John H. Stembler, Atlanta; and Mitchell Wolfson, Miami, Fla.

Protestants Vote 1965 Film Awards; Arthur Knight Backs Classification

NEW YORK—The Broadcasting and Film Commission of the National Council of Churches voted its Film Awards for 1965, citing Landau-Unger's "The Pawnbroker" for "honest and compassionate portrayal of the human situation"; MGM's "A Patch Of Blue"; Cinema V's "Nothing But A Man"; Landau-Unger's "The Eleanor Roosevelt Story" for "understanding portrayal of human society and culture"; and 20th-Fox's "The Sound Of Music" for "exceptional entertainment value in films for the entire family."

The awards were voted by the Commission's 58 member Board of Managers, choices being based on recommendations by a 12-man nomination panel. Rev. Dr. Thomas Trotter is chairman of the nominating committee.

The awards will be made to producers of the winning films at a special luncheon March 21 in Hollywood.

Arthur Knight, critic for the Saturday Review and curator of the Hollywood Museum, told board members at the Film Commission's luncheon at the Manhattan Hotel that churchmen's "growing concern with artistic quality" is "one of the most encouraging aspects of the contemporary motion picture scene." He pointed out that a constructive attitude toward films, now being adopted by religious group, aided those groups toward "developing and maintaining film standards." He added, "The ultimate answer is not censorship but classification."

Knight maintained that through classification, adults would retain the freedom to see the films of their choice, while children would be protected from films generally conceded to be harmful.

"Only classification could satisfy the current outcry for some sort of handling of 'offensive' films," he said, and proposed a national classification with enforcement left at the discretion of local authorities.

Irving Lomis, Philadelphia branch manager, Embassy Pictures, recently greeted Stephen Boyd and designer Edith Head at the airport as they arrived for promotion of "The Oscar" at the SW Stanley.

King Bros. Establish MGM Studio Headquarters

CULVER CITY, CALIF.—Because of an important schedule of motion pictures, the King Brothers are establishing production headquarters at Metro-Goldwyn-Mayer studios.

Irving Starr, who has just returned from London where he headed Screen Gems European production for the past six years, is joining Frank, Maurice, and Herman King to handle administrative production affairs on their films.

First of the pictures the King Brothers will make since "Maya," now being edited, will be "The Last Hill," scheduled to go before cameras in May. Their second production, slated for an August start, is "Heaven With a Gun." Later this year, the King Brothers will film "King of the Wind" on location in England and France.

The King Brothers have just acquired the rights to a script by Laslo Vadnay titled "No Place to Hide," which will require location filming in eight different countries. Also in preparation are "Mr. Adam," which Dalton Trumbo has adapted from Pat Frank's novel, and the filming of John Wyndham's science fiction novel, "Out of the Deep."

Pacific Promotes Two

LOS ANGELES—A Pacific Theatres promotion moves Frank Sohner to the newly-created post of field supervisor, it was announced by Don Guttman, general manager.

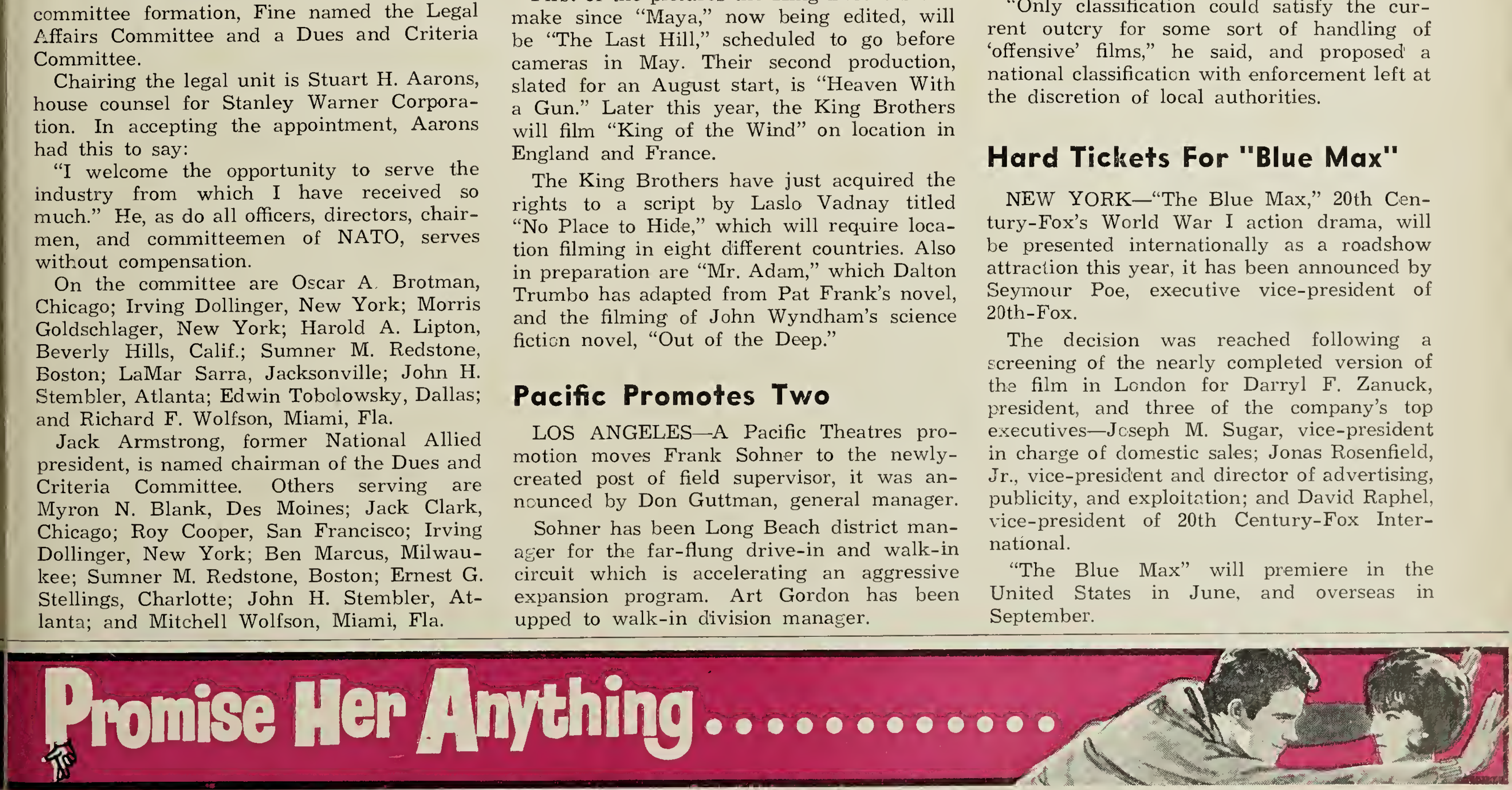
Sohner has been Long Beach district manager for the far-flung drive-in and walk-in circuit which is accelerating an aggressive expansion program. Art Gordon has been upped to walk-in division manager.

Hard Tickets For "Blue Max"

NEW YORK—"The Blue Max," 20th Century-Fox's World War I action drama, will be presented internationally as a roadshow attraction this year, it has been announced by Seymour Poe, executive vice-president of 20th-Fox.

The decision was reached following a screening of the nearly completed version of the film in London for Darryl F. Zanuck, president, and three of the company's top executives—Joseph M. Sugar, vice-president in charge of domestic sales; Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation; and David Raphel, vice-president of 20th Century-Fox International.

"The Blue Max" will premiere in the United States in June, and overseas in September.


Promise Her Anything............

Promise Her Anything
it's better than mood music!

MPAA Public Relations Rep Urges Film "Censorship" By Parents Only

BUFFALO—William M. McCutcheon, public relations associate, Motion Picture Association of America, in for a speaking tour under the sponsorship of the Allied Theatre Owners of N. Y. State, Inc., declared the motion picture industry was among the first to police itself, yet has constantly faced the threat of outside regulation.

McCutcheon spoke before radio, television, service clubs, and was interviewed by the local press. Sidney F. Cohen, N. Y. Allied head, accompanied the speaker on his tour, which was arranged by Ronald J. Hoelcle, executive secretary.

The MPAA representative expressed the belief that the industry has been maintaining its responsibility and has absolutely no need of the governing regulations some would now have the State Legislature impose.

"When people talk about such things, do they really understand what classification and censorship is all about? I often wonder.

"As far as I am concerned," he continued, "the finest censor in this country is the head of the house. He is the one who should determine what his family should see. We certainly do not want panels of people making up their minds for us."

McCutcheon noted that the industry has had its production and advertising codes in force for more than 30 years. "These are acts of regulating ourselves," he said. "We believe that we have the right to do this and that there is no more right to have someone else regulate us than there is for telling newspapers what to print or radio stations what to play."

McCutcheon said he believes that the movies today have the greatest variety in their industry. "Look at the cross-section of films you have right now in Buffalo," he said.

"I agree that at times certain fly-by-night operators slip by. But there will always be such people, and you will never regulate them out of business."

McCutcheon said that such operators comprise less than five per cent of the total industry and that the only successful way to combat them is by avoiding their product.

"Certainly, there are some films on the market children should not see," he said. "Yet that does not mean they are bad. It simply means that they are not for children. If people would only study the material available to them, they would never face the problem of a child attending an adult picture—or an adult attending a children's show he does not want to see. Classification is not the answer here. It is only the matter of a little study."

McCutcheon's organization is now eager for further film courses in schools throughout the nation. "There is so much new interest in films. We find this in every city we visit. Therefore, we believe that courses in movies should be placed in high schools and colleges to further our education in them."

Schwartz' "Holiday Harbor" Joins Will Rogers Raffle

NEW YORK—Fred Schwartz' new enterprise, "Holiday Harbor," Lake Placid, N. Y., came to industry attention when the Will Rogers national office advised it had received a $100 gift from "Holiday Harbor" as part of a prize in the annual Will Rogers Raffle, to take place later in the spring. The prizes are currently being assembled and raffle books will shortly be issued for nationwide sale.

A call to Lake Placid elicited the information that an official announcement of the opening of "Holiday Harbor" was about to be made. News of the participation with the Will Rogers Fund raffle consists of the first full disclosure to the trade press of the former exhibitor's new venture.

Schwartz embarked on the large-scale entertainment and sports center at Lake Placid shortly after leaving Metro-Goldwyn-Mayer, where for several years he was in charge of a special sales unit re-releasing MGM outstanding product of past years, especially in the Operetta and World Heritage series.

The project at Lake Placid, where he and his family now make their year-'round residence, was conceived and developed by Schwartz himself. Prior to his MGM connection, he had been long-time president of Century Theatres.

"Holiday Harbor," an all-year-'round establishment catering to tourists and vacationers in the heart of the Adirondacks, features tours of the Lake via the world's only trackless-train-on-skis, especially created for "Holiday Harbor"; self-drive Snowmobiles; dog-sled rides under the guidance of expert drivers; lakeside skating to the rhythms of modern music and "Dancing Light"; hay-sleigh rides; relaxation and fine food at "Holiday Harbor's" colorful Upper Deck restaurant; and many other features.

Schwartz, also director of the Will Rogers Hospital and the O'Donnell Research Laboratories at Saranac Lake, New York, contributed $100 worth of goods and services at "Holiday Harbor" as part of a raffle prize that includes a transportation-paid week-end at the well-known Whiteface Inn, Lake Placid.

Theatre Seeks Tax Relief

BUFFALO—Tax relief for the Center, one of Buffalo's five remaining downtown motion picture houses, has been asked of the Board of Assessors. Victor C. Silverstein, counsel for the Buffalo Paramount Corporation, has reported that the closing of the corporation's other theatre, the Paramount, failed to improve the Center's business.

"The tendency is still for patrons to be diverted to the suburban theatres, which are located in shopping plazas containing ample parking, and drive-in theatres where it is not necessary for a family to obtain a baby sitter," Silverstein said. He added that downtown theatres lost a major magnet when it became possible for neighborhood and drive-in theatres to show first-run movies at the same time or even prior to downtown.

New Titan Is 50th Statewide Theatre

CYPRESS PARK, FLA.—Cypress Park, Fullerton, has been set for the location of the new 1,200 seat Titan Theatre. The Titan will be Statewide's fourth in Orange County, and the third to open within a twelve-month period. The theatre will feature a radical departure in architectural treatment.

Newly developed architectural concepts will allow the theatre to exhibit Cinerama, CinemaScope, 70 mm, as well as conventional 35 mm motion pictures.

Groundbreaking ceremonies were held at the new theatre site at College Towne Center in Fullerton in January. The list of dignitaries attending the groundbreaking included Carol Connors, motion picture and recording star; Fred Stein, president and Robert Stein, vice-president, Statewide Theatres; Mayor Everette C. Farnsworth of Fullerton; Daniel W. Holden, president of the Fullerton chamber of commerce; Frank M. Reed, executive vice-president of the Fullerton Chamber of Commerce; Mayor Victor J. Michel of Placentia; and others.

Cypress Park Properties, Walter Beeson & Associates—Architects—and Statewide Theatres Circuit, have combined their thinking to insure motion picture presentation offering the finest in comfort, sound and cinema process. The auditorium will be fully draped with luxurious damask. All luxury loge seating with extra large spacing of rows will be featured in the spacious auditorium. The two-story vaulted ceiling lobby will be accented by quarried stone and imported crystal chandeliers.

Heating and air-conditioning will be supplied through a new system of weather control. The system will be Fullerton's first application of an all-new, all-automatic system recently developed by the Uni-Plant Corp. which assures patrons of twelve-month, springtime weather within the walls of the theatre.

The Titan will be the first structure completed of the multi-million dollar College Towne Center. The theatre and the Center will feature abundant, free parking for all patrons. The entire development will be set in a luxurious park-like atmosphere, designed to complement the emerging college community.

Plans for an elaborate charity premiere, with a large contingent of Hollywood stars will be announced in the near future. The Titan Theatre is scheduled to open in late Spring of 1966, and will present only the finest in motion picture entertainment from the film capitals of the world.

Embassy On The Move

NEW YORK—Embassy Pictures is on the rise, in the areas of both production and distribution, it was underscored by president Joseph E. Levine and D. J. Edele, vice-president and general sales manager, at the opening session of the company's national sales meeting.

Levine impressed on his sales force the fact that Embassy has 27 feature films presently on the drawing boards, and an equally important release schedule for the coming year.

Edele announced that the company is seeking to open several new exchanges across the country in the immediate future, and that any and all new sales positions will be filled only by the "most qualified personnel."

ABC Consolidated Promotes Pries

PHILADELPHIA—ABC Consolidated Corp. announces the election of Ralph W. Pries as a corporate vice-president of the national food service company.

Pries, a vice-president of the company's Berlo Vending Division since 1955, has been responsible for the supervision of the division's branch operations as well as sales and administration of theatre and industrial services.

He also is active in the acquisition of other industrial vending and feeding companies for an expansion of ABC's overall and varied food servicing facilities to airlines, stadiums, auditoriums, hospitals, colleges and other educational institutions, office buildings, and industrial plants.

Pries, 45, and a graduate of Georgia Tech, joined ABC in 1951 as southeastern division manager for Berlo. Prior to that, he was associated with the National Theatre Supply Division of General Precision Equipment Corp. in San Francisco and Los Angeles.

Active in helping handicapped children, he has been a member of Variety Clubs International for the past 25 years. He served as chief barker of the Philadelphia Club in 1954. Since then he has been an officer of the international organization and currently is first assistant chief barker and chairman of the Variety Sunshine Coach Project.

He is also a long-time participant in the March of Dimes and in 1962 was elected to the board of directors of the National Foundation. Previously, he had served for six years as Pennsylvania state chairman and as campaign and chapter chairman in Philadelphia.

Officerships that he has held in other organizations have included the presidency of the Georgia Tech Club, president of the Main Line Temple at Wynnewood, Pa., associate Trade Council chairman of the Allied Jewish Appeal, vice-president of the Federation of Reform Synagogues of Philadelphia, and a trustee of the Federation of Jewish Agencies of Greater Philadelphia.

Additionally, he is a member of B'Nai Brith, Motion Picture Associates, Motion Picture Pioneers, and the United Fund. In 1965, he was the recipient of the Benjamin Franklin award for charitable and humanitarian work awarded by the Motion Picture Preview Group.

Friedman Joins Para.

NEW YORK—Monroe Friedman has joined the publicity staff of Paramount Pictures, it was announced by Joseph Friedman, executive assistant to Martin Davis, vice-president in charge of advertising and public relations.

Friedman has resigned as wire service and photo syndicate contact at 20th Century-Fox to accept his new post.

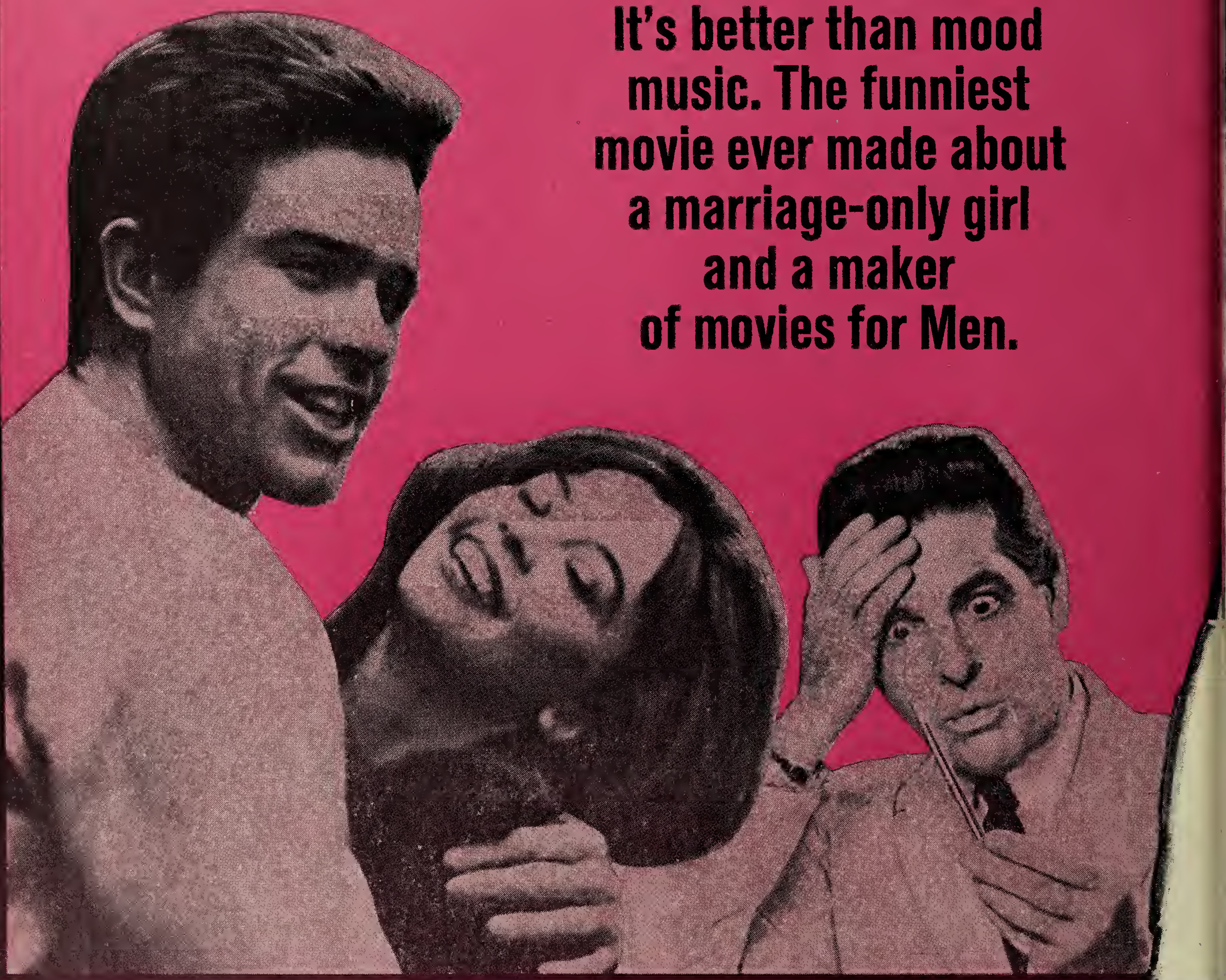
Burt Solomon also is joining the Paramount publicity staff as media representative. Solomon has resigned from the publicity staff of 20th Century-Fox to accept his new position.

Promise Her Anything
...and get ready for business!

'PROMISE HER ANYTHIN

WARREN BEATTY AND LESLIE CARO

It's better than mood music. The funniest movie ever made about a marriage-only girl and a maker of movies for Men.



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A PARAMOUNT PICTURE

ER BLATTY · From a Story by ARNE SULTAN and MARVIN WORTH

McDaniel Heads Texas D-I Owners; Fine Reveals Aims Of New NATO

DALLAS—The 14th annual Texas Drive-In Theatre Owners Association got underway with approximately 700 theatremen in attendance.

Among the special events on the schedule was a major speech by Marshall Fine, Cleveland, president, National Association of Theatre Owners. This was his first public report on the hopes, aims, and programs of NATO.

According to Fine, "The recent merger of the Theatre Owners of America and the Allied States Association of Motion Picture Exhibitors is the result of five years of planning. We have overcome many problems—legal, technical, and financial—to achieve this new organization, but we are now off and running."

Fine told the exhibitors that NATO still needs time to work out its final form, and he gave the nine areas in which the organization has started work: Minimum Wage, Pay Television, Film Code, Research, Technical Study, Member Benefits, Distributor Relations, Release Policies, and The Outlet.

He spoke at the noon luncheon hosted by Pepsi Cola. Bill W. Slaughter, retiring chief barker of Dallas Variety, was master of ceremonies, and the speaker was introduced by Earl Podolnick, outgoing TDITOA president.

Lt. Gov. Preston Smith, who is also an exhibitor, appeared before the convention as the acting Governor of Texas in the absence of Gov. John Connally, who was out of the state.

Paul Lazarus, executive vice-president of National Screen Service in New York, was the keynoter for the producer-distributor forum. He issued a call for "inside showmanship" and called for a return to the basics of showmanship. "Let's get back to selling the public entertainment from the inside out. Let's sell them on our screens; let's sell them on the fronts; let's sell on the streets; in the papers; on the air. From inside the theatre to outside the city limits, let's sell them a single elemental fact: Your dollar can buy no greater entertainment value than it will at our d-i's."

A production reel and previews of coming attractions was shown following Lazarus' talk in conjunction with a brief talk from each producer-distributor representatives. Brandon Doak, chief buyer and booker for Stanley Warner Theatres of Dallas, was moderator of the forum.

A panel discussion, "Youth Takes a Look At Exhibition," with a panel composed of second-generation film exhibitors, Bruce Corwin of Los Angeles, Bill Rosen of New York, and Pat Fagan of Borger, Tex., was held.

The convention also was visited by stars of "The Rare Breed," who were on a tour of four Texas cities in conjunction with the premiere of the film. Costume designer Helen Rose hosted a style show for the women of the $250,000 wardrobe designed by her for "Made In Paris."

The convention ended with the annual ball, at which time the new officers for the coming year and the winner of the J. H. Hardin Award were announced. M. K. McDaniel, La Marque, was elected president. Other officers are S. K. Barry, John Fagan, and Joe Jackson, vice-president; Philip Tidball, secretary; Harry McCartney, treasurer; and Earl Podolnick, immediate past president, chairman of the board. Bill W. Slaughter was presented the Hardin Award.

Harry McCartney, Stanley Warner, was convention chairman.

Martin Newman, executive vice-president, Century Theatres, left, and Rube Jackter, Columbia Pictures vice-president and newly appointed general administrative executive, were among guests attending a recent sneak preview of Columbia's "The Silencers" at Century's Green Acres, Valley Stream, L. I.

Boston Film Festival Set

BOSTON—A film festival will be held as part of Boston's cultural combination of arts, "Winterfest '66," a winter-time arts festival, to be held in a theatre to be built expressly for it in the War Memorial Auditorium, site of the planned program of performances, exhibits, demonstrations, lectures and seminars for nine days, Feb. 18-27.

Scheduled for the Winterfest film festival is "Baltic Express," Polish film, which won awards at the Venice film festival; a three hour exhibit of animated films from all over the world, which has played at both the Los Angeles County Museum and the Museum of Modern Art in New York City; and a series of "Gadabout Gaddis" fishing films.

The program will also include, from the Film Maker's Cinematheque of New York, a program of "nonfilms," including "March of the Garter Snakes," a film strip of 40-minutes of kaleidoscopic color patterns, made by Standish D. Lawder, an instructor at Yale in the history of art. Other films are on skiing; a film on Colonial Williamsburg; "The Crazy Quilt," described as "a new film from the west coast"; a series of films made by the graduate students in the film division of the School of Public Communication at Boston University; and a Preston Sturges festival to be comprised of some of the films made by the director.

Pasternak's 100th Film

NEW YORK—Producer Joe Pasternak had his 100th film released when MGM's "Made In Paris" was given a gala premiere here.

Pasternak started his film career in Berlin in 1929, and produced his first Hollywood motion picture, "Three Smart Girls," six years later—a film that launched one of the world's most famous stars, Deanna Durbin.

Garland Promotion Climaxes New Horatio Alger Story

JACKSONVILLE—When Harvey Garland became Florida State Theatres' vice-president in charge of operations, he wrote a new chapter in the familiar yet always interesting American success story which was formulized by Horatio Alger, Jr.

In 1935, Garland stepped onto the bottom rung of his company's theatrical ladder when he became a part-time balcony usher at the local Imperial. He persevered, learned new skills, and won the approbation of his employers, which gained him successive advancement to a chief usher's post, doorman, assistant theatre manager, manager, film booker in the company's home office and, nearing the top, to the important position as film buyer for the entire circuit of 55 indoor houses and one drive-in theatre operating in 30 of Florida's leading communities.

Garland is now one of Florida State Theatres' three general officers, the others being Louis J. Finske, president, and LaMar Sarra, vice-president and general counsel. Finske, in announcing Garland's appointment, said that the creation of the new post of vice-president in charge of theatre operations is part of the firm's continuing developing program. New, up-to-date theatres have been added or are in the process of being built in Florida cities and towns showing the most vitality and growth, including Gainsville, Ft. Lauderdale, Miami, Hollywood, St. Petersburg, Daytona Beach, Orlando, and West Palm Beach.

Aside from theatre operation, FST has also taken an important role in providing entertainment outside the motion picture field for thousands of Florida citizens and tourists each day at Silver Springs and Weeki Wachee, two of Florida's major attractions. In addition, a new company-owned Holiday Inn is scheduled to open this summer at Weeki Wachee.

Aside from Garland's business duties, he is one of the founders and current vice-president of the Motion Picture Charity Club, an industry group which draws its membership from all parts of Florida. He is also president of the club's Blind Children's Foundation, a group active in aiding handicapped children, and a leader in the community enterprise which resulted in establishment of Sunny Acres Park for Handicapped Children. Garland is also a vice-president of the Greater Jacksonville Fair Association, which draws about 150,000 persons each year to an Agricultural and Industrial Fair at the Gator Bowl and Coliseum during a 10-day period in late fall.

A native of Jacksonville, Garland is married to the former Miss Margaret Elvira McDowell, also a native of this city, and they have four children, Richard Harvey, Jo Ann, David Charles, and Kathy Lee.

RKO Names Division Chiefs

NEW YORK—RKO Theatres announced the promotion to the post of division manager of Warren Rodenbach and Arthur Koch. Rodenbach was the manager of the RKO Keith's, Flushing, and Koch the manager of the RKO Proctor's, New Rochelle.

"These promotions were made," said Harry Mandel, president of RKO, "as a reward for meritorious service and to strengthen supervisory manpower in line with the circuit's new incentive policy and other added activities."

Record For Royal Crown

COLUMBUS, GA.—Royal Crown Cola Co. president William E. Uzzell reported an all-time high in sales and earnings for the company and its consolidated subsidiaries for the year ended Dec. 31, 1965.

Year-end audits indicate sales amounting to $53,422,325—an increase of $6,058,634, representing a 13 per cent gain over last year, and topping all previous years. Earnings for the year amounted to $4,690,770 after providing $4,538,000 for federal and state income taxes, an increase in earnings of $909,967 or 24 per cent over 1964.

Uzzell indicated that 1965's record sales were achieved through a new level of performance in every aspect of the company's business, including bottle, can, and fountain sales. Earnings per share of $1.26 showed a 22 per cent increase over the previous year's performance of $1.03 per share.

The accelerated growth in sales and earnings, Uzzell said, were due in large measure to an aggressive marketing program on the part of the company, and to a continued expansion program among franchised bottlers, who invested approximately $15 million in new plant capacity and improvement of existing facilities during 1965.

"While the industry as a whole enjoyed a healthy sales year," Uzzell reported, "our spearhead brand, Royal Crown Cola, appears to have increased its sales at a substantially faster rate than that of the industry average. Also, Diet-Rite Cola has successfully retained its share of the growing low-calorie soft drink market, and continues to be number one by a wide margin."

Other factors contributing to the outstanding sales record for 1965 were stepped-up activities in vending machine sales, military sales, and a continued heavy emphasis on advertising and sales promotional expenditures, according to Uzzell. For the third successive year, the company has risen in the ranks of the nation's top 100 advertisers, with combined company and bottler expenditures for media advertising, promotion and merchandising in excess of $27,000,000 during 1965.

"The momentum of 1965 is continuing in 1966," Uzzell said. "January sales reached a new all-time high for that month, and our 1966 marketing program is well underway. We expect this year to set even higher records for our company."

Director Stevens In New Effort To Prevent TV Chopping Of Films

HOLLYWOOD—George Stevens, through his attorneys, Slaff, Mosk, and Rudman, asked the Los Angeles Superior Court for a temporary injunction to prevent NBC from telecasting commercials during the running of the picture, "A Place In The Sun," produced and directed by him, pending the trial of his action in which he seeks a permanent injunction for the same purpose. Asserting that he had only recently learned that despite the pendency of his law suit, NBC has scheduled the picture for network telecast on March 12, Steven's motion for a temporary injunction was based upon the contract under which he made the picture which gave him "sole control of production and direction" and the "right to edit, cut, and score the picture."

The application was also based on the ground that cutting the film for the insertion of commercials would "completely distort" his work and give "an improper and unfair view of what I sought to convey to the audience" and thus injure his reputation and standing as a director.

Pointing out that he had devoted over a year to the cutting and editing of the film, Stevens referred to testimony by John Bushnell, NBC film program manager, on his deposition in which Bushnell testified that he had viewed "A Place In The Sun" "only once" in order to determine where cuts should be made for commercials. Stevens told the court in his affidavit, "The manner in which a picture is edited by NBC for commercials represents such a callous disregard of the creator that even if no contractual rights were being violated, it would cry out for action to prevent the rape of a creative effort."

Stevens' application was supported by Frank Capra, well known director and former president of the Screen Directors Guild; Rod Serling, television and motion picture writer-producer; and Michael Wilson, co-author of the screenplay, "A Place In The Sun."

Capra's affidavit asserted that he, Stevens, and William Wyler has joined in forming a new production company, Liberty Films, in 1945, for which "A Place In The Sun" was later made, "so that each of the three of us might be able to produce and direct motion pictures in our own individual manner." He stated that Stevens' contract with Liberty meant what was "clearly stated," namely, that no one, other than Stevens, was ever to have any right to edit, cut, or score any picture made by Stevens under that contract.

Serling told the court, "The wholesale and indiscriminate cutting of such films in order arbitrarily to permit commercials is, in almost every case, injurious to the continuity and story lines. When commercial messages are cut into the running of a feature motion picture it becomes a series of truncated episodes rather than a continuous whole, with the consequent, inevitable distortion and dissipation of a great measure of the value and the quality of the picture."

Wilson's statement to the court concluded, "In my view, George Stevens is a master craftsman among film directors. If 'A Place In The Sun' is cut into segments for the insertion of commercials, Mr. Stevens' stature will loom no larger than that of almost any cheapjack operating in the televison market today."

The Stevens application will be heard upon a date to be fixed by the court.

Joan Crawford To Welcome Variety Delegates In London

LONDON—Miss Joan Crawford, famed film star, is to act as hostess to Earl Mountbatten of Burma at the function being sponsored by Pepsi-Cola at the Grosvenor House and Hilton hotels, Park Lane, London, England, on Thursday, April 21, as part of the Variety Clubs International convention being held in London on April 18-22.

Miss Crawford is an executive of the Pepsi-Cola company, and she will meet Earl Mountbatten in his capacity of a gold card life member of Variety International.

Miss Crawford will also be hostess to the other 1,500 guests who will be attending the conference as representatives of the Variety Clubs movement in America, Canada, Mexico, Ireland, and Britain.

Distrib Becomes Exhib

HALLANDALE, FLA.—Veteran of distribution, Arthur H. Levy has become an exhibitor. His appointment as manager of the Gulf Stream Drive-In here was announced by the E. M. Loew Circuit.

Levy for many years was branch manager for United Artists in Washington, D.C. He served in a similar capacity for Columbia in Pittsburgh.

He came to Detroit as branch manager for D.C.A. In the same city, he moved to the Jam Handy Organization upon the demise of D.C.A. He then moved to Jacksonville to represent distributor Don Kay of New Orleans.

Kaye To Loew's Ad Team

NEW YORK—Joel Kaye is joining the Loew's Theatre advertising and publicity staff as assistant to Ted Arnow, national director of publicity, it was announced by Ernie Emerling, vice-president in charge of advertising and publicity for the circuit.

Seen at the recent opening of the Totowa Cinema, Totowa, N. J., were James R. Velde, vice-president and general sales manager, United Artists; Richard A. Smith, president, General Cinema Corporation of Boston; Mel Maron, road show sales manager, MGM; and James O'Gara, vice-president and general sales manager, Seven Arts.

The NEW YORK Scene

By Mel Konecoff

IT WAS FRESSEN-MANGARI TIME LAST WEEK AT THE JOE LEVINE DINING room, also sometimes known as The Four Seasons, to mark the conclusion of a major multiple production agreement with director Vittorio de Sica, screen writer Cesare Zavattini, and producer Arthur Cohn. According to Levine, the agreement covered three films, all of which will be produced by Cohn and directed by de Sica from screenplays written by Zavattini. Levine will serve as executive producer of the trio, which will be made in English with international casts and which will be distributed world-wide by Embassy Pictures.

First to go before the color cameras in Paris later this year will be an original by Zavattini, "Woman X7." Second will be "Promise at Dawn," adapted by Zavattini from the autobiographical novel by Romain Gary, which will be filmed in color in Poland and in France. The third will be "Man 1967," to be shot in Rome in the spring of 1967.

Cohn has produced a number of films abroad including the Academy Award-winning "The Sky Above—The Mud Below." De Sica and Zivattini collaborated as a team on two other Oscar-winners, "Shoe Shine" and "The Bicycle Thief," as well as on "Umberto D" and "Two Women." De Sica also directed the 1964 Academy Award winning "Yesterday, Today and Tomorrow" and "Marriage Italian Style."

De Sica read his little speech following Levine's introduction, noting how pleased he was to be in on this deal. He expressed gratitude to the American press and especially the film critics for their kindness to him. He also had lavish praise for Levine for his help, assistance, and generosity. After seeing Levine cry at one of his films, he felt sure that he has a Neapolitan heart.

To make the occasion more memorable, let it be known that baked clams were served on a bed of pebbles in individual frying pans. The pebble cost alone for the 70 guests must have been fabulous, according to expert estimates.

COMMUNICATIONS DEPARTMENT: FROM COLUMBIA'S JERRY LEVINE COMES the missive, "Sorry to read that 'The Heroes of Telemark' raised such havoc with your desk. However, what a wonderful way to unload the thousands of press releases that you would normally shove you-know-where. My budget does not provide for a new desk, but if you can find time, would gladly make it up via a lunch. Kindest regards." Jerry, you're on. I shall take the advice of my sainted mother that a roll in hand is worth two in the bakery. . . . The following wire speaks for itself in a garbled sort of way: "Correction of January 19th, Denver, Colorado, release reporting judge Arraj's decision against Bert Bergstrom in a case involving trademark Coca-Cola. In paragraph 3, the quotation referring to a sign should read 'We serve Bar Cola only. . . .' Will appreciate your careful notation of this important change. Regards. Ed Fisher, Thomas J. Deegan Co. Inc." Ed, have a coke on us. . . . From Universal's Milt Livingston: "Philip Gerard thought you would like to see the special promotion piece we have done on 'Madame X' national advertising campaign." Milt, would you tell Phil that things really looked bleak that day until the aforementioned came in. . . . Aside to Skouras' Cy Londoner: Did you ever get to taste one of the shrimps? . . . Aside to Ed Seider: Thank you. . . . Aside to Norman Elson: Muchas gracias

BOOK NOTE: MICHAEL MAYER, EXECUTIVE DIRECTOR AND GENERAL COUNSEL of the Independent Film Importers and Distributors of America, has authored a 119-page book, "Foreign Films On American Screens," out in both paper-back and hard cover versions. It examines the foreign films shown in this country during the past 20 years, and he goes into the areas of censorship, obscenity controls, classification and condemnations. 150 illustrations are used, and there are lists of releases, distributors, theatres playing the films in the country, ratings of the films by various organizations, etc. Arco is the publisher.

Another member of the Mayer family, veteran Arthur L. Mayer, has been invited to conduct a special course in the economics of the industry at USC.

THE METROPOLITAN SCENE: THE KINNEY SYSTEM AND THE HORN AND Hardart restaurant chain cooperating with Columbia on the promotion of "The Chase." Interested parties will be able to rent a Kinney car, drive to an automat for dinner, and then ride to see the film. . . . Columbia exploitation department distributing a Pocket Promogram to fieldmen and exhibitors. It's a pocket-sized bulletin listing stunts, tie-ups, ballyhoo, etc., that have proven successful on releases, and there's also room for write-in suggestions. Ask Charlie Powell for your copy in case you didn't get one. . . . Understand Fred Schwartz opened one of his new entertainment projects, "Holiday Harbor," upstate at Lake Placid. The emphasis is on sporting fun. . . . European producer Nat Wachsberger, who did "That Man In Istanbul," scouted locations for a possible co-production with a U. S. locale and then returned to Paris.

Technicolor Earnings Dip

NEW YORK—Technicolor, Inc., reported a drop in 1965 net earnings from $4,638,540 or $1.46 per share in 1964 to $3,760,000 or $1.12 per share for 1965.

A preliminary report reveals that sales dropped to $96,437,000 from $108,732,845.

Falloffs were said to be due mainly to operations of the Marshall Burns incentive merchandising division which showed a loss in 1965 of $1,262,000, compared with net income of $1,146,000 in the previous year.

Yablons Heads Para. Branch

NEW YORK—Irwin Yablons has been named Paramount Pictures' branch manager in Los Angeles, it was announced by general sales manager Charles Boasberg.

Yablons, who has been Paramount's sales manager in Los Angeles since 1964, replaces Ward Pennington, recently promoted to western sales manager for the company.

Prior to joining Paramount, Yablons was associated with MGM and Warner Bros. in various sales capacities.

Mantle, Harrell Join Continental Sales Team

NEW YORK—To augment its present distribution facilities, Norman Weitman, genral sales manager of Continental Distributing, has appointed Clifford Mantle and Henry Harrell as district managers of the St. Louis and Atlanta territories, respectively. With the advent of the company's emergence into the commercial distribution field, Weitman is confident that the company's expanded sales force will now enable the Walter Reade—Sterling's theatrical division to function more efficiently than ever before.

Mantle, who has held executive positions in St. Louis with RKO, Rank, and 20th-Fox, will supervise the St. Louis, Kansas City, Omaha, and Des Moines territories. Harrell, most recently branch manager for 20th-Fox's Jacksonville area and who also previously served in the same capacity for that company in Chicago, will headquarter in Atlanta, with Charlotte and Jacksonville included as his territory.

With the addition of Mantle and Harrell, Continental's new alignment of territories is as follows: Robert Folliard of the Washington office with the Philadelphia and Pittsburgh exchange areas; Judson Parker, headquartered in Boston, has New Haven, Buffalo and Albany; Murray Baker of the Cincinnati office responsible for Cleveland and Indianapolis; Bob Allen of Chicago has Detroit, Milwaukee and Minneapolis; Sol Sachs in Dallas has Oklahoma City, Memphis and New Orleans; Iz Weiner of San Francisco includes Portland and Seattle in his territories; Paul Baise, headquartered in Los Angeles, has the Salt Lake City and Denver exchanges. Donald Schwartz will continue as Metropolitan New York sales manager.

Jaffe To UA Coast Post

NEW YORK—Herb Jaffe, vice-president of United Artists, has been appointed vice-president in charge of west coast operations for the company, effective June 1, it was announced by Arthur B. Krim, president.

Jaffe will replace Robert F. Blumofe, who has resigned the west coast post to enter independent production for United Artists release.

Since joining United Artists in January, 1965, Jaffe has been involved with production activities. He was formerly a vice-president at Seven Arts Productions where he played an important role in that firm's motion picture, Broadway, and television operations.

Joseph E. Levine, president, Embassy Pictures, recently sealed his new production agreement with Marcello Mastroianni with a handshake in Rome. Mastroianni will star in and produce three pictures for Levine.

ALBANY

"The snowstorm of the century" snarled operations in the upstate section, including this exchange district, and caused the closing for brief periods of certain theatres, one circuit home-office, and a branch office or two in Buffalo, from which Albany is occasionally served. . . . Warners' "Othello" pulled good business in the immediate area, and Warners branch manager H. L. Gaines thought it might equal that for "Hamlet" in 1963. . . . The wife of John Wilhelm, now partner in Wilhelm-Thorton Theatres, is working part time as a registered nurse at Catskill Memorial Hospital. . . . Theatremen Neil Hellman and C. A. Smakwitz attended a Chamber of Commerce dinner in Hellman's Thruway Motor Inn. . . . Embassy Pictures Overseas Corporation, formed as a Delaware concern, registered an application for authority to conduct a New York State business at 1301 Avenue of the America, New York.

BOSTON

Columbia Pictures is filming "Eli Kotch" here using historic landmarks for the Carter DeHaven production, which Bernard Girard will direct as the pair's first film for Columbia. Hugh O'Brian, star of Seven Arts "Ten Little Indians," was in town for press, radio and tv interviews. Film opened at Loew's Orpheum in downtown Boston and Cinema Theatres in Framingham and Peabody. . . . Richard Feinstein, who succeeded John J. Dervin as head of art films for Allied Artists in Boston, was in discussion of upcoming releases with Jerry Callahan, Boston branch manager of Allied Artists. . . . Maurice Druker, managing director, Loew's Orpheum, working out a different film campaign, a teaser subway layout, for upcoming Warner Bros. film, "Inside Daisy Clover." New departure in ads for a film is part of big campaign being planned for the opening, and Floyd Fitzsimmons, WB field representative, is working on details. . . . Herb Schaeffer, Buena Vista branch manager, is conferring with his sales and promotion staff on the giant tie-up between Sears Stores in New England and the new Walt Disney film, "Winnie the Pooh." A full saturation of radio, tv, and newspaper advertising and outside exploitation is planned. . . . Floyd Fitzsimmons, field representative for Warner Bros., set up a special screening of "Othello" for educators, civic leaders, and college drama students. The film played at the Paramount. . . . Ben Bebchick, branch manager of MGM, invited over 100 New England exhibitors to attend a special product meeting at the new Sheraton Boston Hotel, Feb. 7, to hear David McGrath, MGM publicity department home office, talk on upcoming MGM releases. . . . The Shea Circuit of N.Y. is reportedly taking over the Rex, Manchester, N.H. . . . John Cronin, postal letter carrier around Film Row for many years, lost his life in the city's worst disaster since the Cocoanut Grove, when an explosion and general alarm fire devastated a block long section of the city's theatrical section on Jan. 28. Cronin was among 35 persons in a cafe when the explosion came which killed nine others and injured 60. . . .

BUFFALO

Albert J. Petrella, chief barker, Buffalo Variety Club, announces the annual tribute to press, television, and radio at the club luncheon Feb. 14. . . . An SRO audience is expected to attend the western New York premiere of "The Greatest Story Ever Told"

(Continued on page 20)

LONDON Observations

By Jock MacGregor

SIR CHARLES EVANS, BRITISH FILM PRODUCERS ASSOCIATION DIRECTOR general, feels it is time for an appraisal of international film festivals. Some, he contends have overstayed their welcome, while the odd new one may serve a purpose. While it is to the credit of films that resorts requiring out of season publicity and tinpot groups seeking importance sponsor such expositions, it is also a time and money wasting embarrassment. On the plus side, Mar del Plata provides a shop window for Latin America, and Beirut and Delhi offer similar services for the Afro-Asian countries and Far East respectively. Moscow and Karlovy-Vary enable films to penetrate the Iron Curtain, and all entries at San Sebastian enjoy import concessions in Spain. Hard looks must be taken at Berlin and Venice. "The Wall" has eliminated the purpose for the former while the latter has become so precious that its commercial aspects are now negligible. Its main remaining asset is that it offers participants delightful surroundings. Cannes still mesmerizes many here. Hardened leaders go starry-eyed at the mention and all but challenge critics to duels. There is always big talk about the great deals done there, but what happens to them is another matter. Some pictures may be sold to various markets but little if anything is heard again about most production projects started there. This year, for some vague reason, some have been asked to promote non-film attractions reflecting their countries. I would have thought that already the local hotels and tourism were greater beneficiaries than the film industry. The festival for which I just can't wait—folklore films at Sienna in November.

THOUGH THE ANGLO FRENCH CO-PRODUCTION PACT WAS SIGNED MONTHS ago, arguing over interpretation continues. Unattractive as different distributors in the two countries, the barring of third country finances, and other restrictions are, the minor partner having to back at least 30 per cent of a project is the stumbling block. Such a share of the average British film would be too rich for most French producers, while chances of recouping such an investment in a dubbed movie here are not good. So far, no project has been approved. Ironically, a more realistic Anglo-Italian pact may go through.

DON HARKER, RANK ORGANIZATION CONTROLLER OF INFORMATION SERVices—oh for the days when "publicity director" sufficed—in a letter to the Financial Times answering former Ranker Harry Norris that the circuits are too rigid in bookings and playing time, reveals some interesting facts. He records that a first run Rank release will play about 250 cinemas, and that in 1965, 28 programs played less and 16 more. Business dictated that some played as many as 273 theatres, others in only 126. Playing time varied equally at theatres collectively from 101 to 450 weeks. There were also a number of flexible partial releases whose box office appeal was not easy to assess in advance. For examples of recent pictures which had stood or fallen through this system, he cited "The Knack"—255 cinemas for a total of 250 weeks; "Zorba the Greek"—162 for 130 weeks; "Seance on a Wet Afternoon" (distributed by Rank)—166 for 132 weeks. They played less than a week in some situations and more in others. Today, it is rare for a production not to get the playing time it merits. The circuit bookers owe it to the shareholders to date the picture which the public will pay to see, and where there is a surprise turnup, they, in common with independents, will take it wherever they can even if it means dropping a shaky official circuit release. Those 28 programs which did not play the full circuit and the figures for the partial releases show how close a study of the box office is maintained by booking chief George Pinches. No matter how strong the distributor may be, he will not today be able to force a picture on a circuit as part of a deal. After a poor press and a lukewarm West End run, for instance, "Never Too Late" was withdrawn from its ABC release on Feb. 6 and replaced by the "Ten Little Indians"—"Captive City" combo.

IN LONDON AS HONORARY PUBLIC RELATIONS ADVISOR FOR THE DUKE OF Edinburgh's tour of North American Variety Clubs activities, Henry Rogers found the spotlight turned onto him with press, radio, and tv interviews. At lunch with the London crew and trade press, he heard Jim Carreras at his breeziest, describing him as "so nice he could almost be English with his charcoal gray suits," and the ideal man for the smooth working of the tour which he claimed was a "tribute to the movies." An invigorating round-the-table discussion ensued, and thanks to the wonderful efforts of Bob Pentland, George Eby, and Joe Levine, to name a few mentioned, Jim hopes that a terrific check will be handed to the Duke at the VCI convention here in April for sharing between the British and American Tents concerned. In more serious vein, Jim believes that for the future, Variety must go after the sponsorship of even the smallest items on every occasion so that there will be all the more money available for charity. . . . Before the first premiere at their recently acquired 401-seater, Prince Charles, off Leicester Square, of "Return from the Ashes," the Eckart brothers entertained many of the guests in the roomy and attractive basement bar. Despite its capacity, the potential is good, and I suspect that many similar functions will follow. It was popcorn, coffee, and sandwiches for the celebrity opening of the 15 "Batman" episodes as a Cinethon at the Columbia. Critics were expansive and friendly, and after extensive radio and tv plugs, the program is transferring to the Gala Royal for an indefinite run. . . . It was good to learn that Lord Rhodes in the House of Lords debate on films suggested that a lot had been heard about American dominance and perhaps not enough about American partnership. . . . Mary Quant, who designs four collections a year for America's J. C. Penney store group and won last year's New Orlean's "Maison Blanche" with her revolutionary young fashions, has supplied advance models of her Ginger Group for Columbia's "Georgy Girl." . . . Stanley Kubrick startled Lloyd's insurance brokers with a request for a cover against the discovery of extraterrestrial beings before the release of his Cinerama adventure, "2001: A Space Odyssey," now shooting at MGM British.

Universal's "New Look" Schedule Has Rackmil Glowing At Sales Meet

NEW ORLEANS—Film productions scheduled for release during 1966 and currently before the cameras at the Universal City Studios and in London along with those on the planning board for production during 1966 and 1967, represent the greatest entertainment potential in the history of the company, Milton R. Rackmil, president of Universal Pictures Company, told assembled sales executives at the opening sessions of their national sales meeting at the Hotel Roosevelt here.

"We have been successful in attracting a whole series of important box office names and some of the most important creative talents in the world to join with our regular top producers and personalities to give the film productions which Universal will release during 1966, those currently in production, and those being planned for production during 1966 and 1967, a new look," Rackmil pointed out.

"In keeping with the ever changing tastes of the film patrons of the world, Universal's releases scheduled for 1966 and future production program encompasses the entire spectrum of subject matter ranging from comedy to serious drama," Rackmil emphasized in pointing to the variety of themes involved in these productions.

He cited such productions as Alfred Hitchcock's "Torn Curtain," starring Paul Newman and Julie Andrews, which is just completing production and scheduled for summer release; Charles Chaplin's "The Countess From Hong Kong," which stars Marlon Brando and Sophia Loren with Chaplin directing, and "Fahrenheit 451," based on the Ray Bradbury novel and starring Julie Christie and Oskar Werner, being directed by Francois Truffaut for producer Louis M. Allen, both currently before the cameras in London, as well as "Gambit," starring Shirley MacLaine and Michael Caine; "Texas Across the River," which brings Dean Martin and Alain Delon under the Universal banner for the first time to star with Rosemary Forsyth and Joey Bishop; and "Tobruk," starring Rock Hudson, George Peppard, Nigel Green, and Guy Stockwell, all before the cameras at Universal City Studios.

Turning to the planning board, Rackmil noted the just announced Ross Hunter production, "Thoroughly Modern Millie," a comedy of the Roaring Twenties starring Julie Andrews, Carol Channing, and James Fox as one of Universal's most ambitious projects of the year.

He further pointed to "Charlie Bubbles," to star Albert Finney in his first independent production, and the filming of "Pretty Polly" by the Broadway producing team of George and Frank Granat, announced for production in London, and then cited the signing of the well established producers like George Seaton and Edmund Grainger as typical of the important talents who are daily joining the company's roster and planning their film productions for release by Universal. Rackmil reminded the assembled sales executives that all of the company's releases for 1966 will be in color, and all those currently in production and being planned are to be in color.

Mervyn LeRoy, center, whose "Moment To Moment" recently had its world premiere, is seen in New York with Milton R. Rackmil, Universal president, right, and Philip Gerard, eastern director of advertising and publicity.

"When we say that the big pictures with the big stars comes from the biggest studio in the world—the Universal City Studios, the entertainment center of the world—we are stressing a continuing supply of important money-making productions for the motion picture screens of the world," he concluded.

Aimed at providing U. S. and Canadian exhibitors with at least one major boxoffice attraction a month on a year round basis, vice-president and general sales manager, Henry H. "Hi" Martin, disclosed a tentative 1966 release schedule of 26 films including three re-releases to the assembled executives. Martin emphasized that Universal's objective was to provide a continuous flow of top boxoffice product for the theatres, rather than hold up release for special periods thus creating a dearth of good pictures at certain times of the year.

"Properly pre-sold, a good boxoffice attraction can make money at any time of the year, and its periods of openings can be set as pre-release dates in certain territories before the regular release," Martin said. "Some of the most important personalities and creative talents are involved in our 1966 release schedule," Martin stressed. Pointing out that all the 1966 releases will be in color, Martin said the pictures were designed to present all types of subject matter for all types of audiences, with teenage appeal as well as family appeal being stressed.

Noting the successful Florida pre-release launching of "Moment To Moment," Martin pointed out that although these pictures were listed as January and February releases, basically these openings were pre-release launchings of the pictures. He also pointed out that "The Ghost and Mr. Chicken," new Don Knotts comedy in Technicolor listed for May release, has been rolling up top business in New Orleans and Charlotte territorial pre-release openings which started in mid-January—indicating the fact that many Universal releases for 1966 do not have specific starting dates such as "Fahrenheit 451," "Gambit," and "Tobruk."

BUFFALO

(Continued from page 19)

on Feb. 16 in the Century. The premiere is being sponsored by the Greater Buffalo Advertising Club, proceeds to the fund fo the March of Dimes. . . . There was an excellent turnout for the Metro-Goldwyn-Mayer spring and summer meet Feb. 9 in the Washington Room of the Statler Hilton. Exhibitors from all parts of the Buffalo exchange area were in attendance in response to the invitations sent out by Paul L. Wall, Buffalo MGM branch manager. Among MGM executives attending were Saal Gottlieb, division manager; David McGrath, exhibitor public relations; and Ed Gallner, advertising-publicity representative in from Philadelphia. . . . Al Sicignano, American Broadcasting Companies home office theatres department executive, was in for conferences with Edward Miller, managing director, Center. Francis Anderson, former city manager for Paramount Theatres in Rochester and later district manager for the same company with jurisdiction over Buffalo and Rochester, also was in town to say good bye. He has resigned from Paramount Theatres and soon will enter another business. . . . Jerry George, manager, Buffalo branch of National Theatre Supply Company, has completed his 27th year with the company.

CHARLOTTE

The Rialto, Durham, N. C., was damaged heavily when a water pipe froze and burst during the night, flooding the auditorium to a depth of eight feet in places before the situation was discovered. Miss Maggie Dent, manager, left the house about 9:45 p.m., after the 9 p.m., feature had been cancelled due to a heavy snowstorm and near zero temperature. The flooded theatre was discovered by a janitor at 7 a.m. the next morning. About half of the 350 seats were affected by the indoor flash flood, and the water had made its way some 50 feet from the stage to the doors to the front lobby before the flooding was discovered. Around 20 rows of seats on three aisles were completely submerged. Only the balcony and stage area escaped the flood.

CINCINNATI

Ten inches of snow fell on the city Feb. 1, paralyzing all business enterprises. It was the worst snow storm in 15 years. Film Row closed at noon. Downtown theatres remained open as did the Princeton Cinema and the Valley, but the majority of suburban theatres were shuttered and all drive-ins were dark. However, business took it in stride and by weekend most enterprises were operating on a normal schedule. If it had not been for the snow, first-run theatres would probably have had their biggest grosses for a comparable week during the past five years because attendance during the normally slow period has been on the up-swing. . . . Francis DeZengremel, Xenia, O., received the prize bonus money and a week's vacation with pay as the first place winner in the Chakeres Theatres' annual per-Christmas managers drive. Joe Conger, Markay Theatre, Jackson, O., received a week's vacation with pay as the second winner. . . . Five managers of the Chakeres Circuit have been selected to attend the "Show-A-Rama" convention in Denver. . . . Al Kolkmeyer, Universal exchange manager, is in New Orleans to attend the company's national sales meeting. . . . Chester Friedman, Warners field representive, was in New York for the wedding of his daughter, Bonnie, and John Weimer of Philadelphia. . . . Watty Watson is in Pittsburgh working on promotions for MGM's "Dr. Zhivago." . . . Word has been received here of the death in late January of Ray Letsinger, well known and long-time exhibitor, at Man, W. Va. . . . Merle Horst, manager, Chakeres Regent, Springfield, O., reports his recent airplane model contest promotion for "Those Magnificient Men in their Flying Machines" stimulated business. Horst made a tie-up with the Springfield Daily News and with the Air Force Museum at Wright-Patterson Field. The museum provided various antique plane models which were displayed in the Regent lobby.

COLUMBUS, O.

Jerry Knight ended the extended run of "My Fair Lady" at the Drexel in its eighth week to make way for Walt Disney's "Fantasia." . . . Manager Ed McGlone, RKO Palace, has midnight shows Friday and Saturday in the first week's showing of "Our Man Flint." . . . Screen star Viveca Lindfors will be guest star in the Otterbein College production of "The Madwoman of Chaillot" on the Westerville campus March 3-5. . . . Grand Cinerama saluted the 56th anniversary of the Boy Scouts of America at a Saturday morning youth show of "Battle of the Bulge." . . . The Drexel was the scene of a benefit Saturday morning showing of "Lassie's Great Adventure" for the Interfaith Committee for Better Entertainment. . . . Manager Sam Shubouf of Loew's Ohio reports "Thunderball" still rolling up impressive grosses. The James Bond adventure is in its ninth week. . . . Mayor M. E. Sensenbrenner and City Planning Director Harold Buchanan submitted to city and county officials plans for a 6½ block development of government buildings near the downtown theatre area. The development, which includes closing parts of several streets in the Civic Center, envisions plazas and pedestrian tunnels. New Franklin County Courthouse is planned as an important part of the development, which must receive voter approval.

DALLAS

John Bronaugh has been named vice-president and production manager of Keitz & Herndon, Inc., local film producers. . . . The Westwood, Richardson, is bringing back "Red Shoes," starring Moira Shearer, in response to numerous telephone calls requesting the engagement. The film will be shown four times each day during the two day engagement. . . . Martin Rackin, producer of 20th Century-Fox' latest version of "Stagecoach," was here to discuss the remaking of the film and to show excerpts. He appeared at the Palace and then hosted a luncheon at the Fleur de Lis Club at the Hotel Adolphus. . . . Paul Lazarus, executive vice-president of National Screen Service in New York, was the keynoter for the producer-distributor forum during the annual Dallas convention of the Texas Drive-In Theatre Owners Association. Following the talk by Lazarus, there were previews of coming attractions in conjunction with a brief talk from each producer-distributor representative. . . . Raymond Willie, vice-president and general manager of Interstate Theatres presented Interstate Theatres' 1966 Gold Star Award to William Wyler. The award cites Wyler "for the great talent and artistry which has contributed immeasurably toward the development of the motion picture industry and in special tribute to his 'The Collector,' a motion picture of outstanding distinction and excellence". . . . M. K. McDaniel, LaMarque, Tex., was elected president of the Texas Drive-In Theatre Owners Association. Other officers are S. K. Barry, John Fagan, and Joe Jackson, vice-presidents; Philip Tidball, secretary; Harry McCartney, treasurer; and Earl Podolnick, immediate past president, chairman of the board. The 14th annual convention closed with the presidential banquet and dance. The John H. Hardin Award, given each year to the outstanding d-i exhibitor, was presented to Bill W. Slaughter, Dallas, an executive with Rowley United Theatres. . . . Jack Judd, district sales manager for Columbia Pictures here, has returned from a conference held in Chicago by the company's new global sales manager, Mo Rothman. . . . George Pratt, manager, Westwood, Richardson, booked a three day special booking of "The Wonderful World of the Brothers Grimm". . . . Raymond Willie, vice-president and general manager of Interstate Theatres, is chairman of Dallas' Variety Week observance.

This special display board featuring Life Magazine's review and pictorial break given MGM's "Doctor Zhivago" was placed by the boxoffice of the Capitol, New York. Similar displays will be placed in all theatres presenting the film.

DENVER

Everybody is talking about Show-A-Rama, which opens here Feb. 28 to March 3, with headquarters in the Hilton Hotel. There is good reason for all the hullabaloo for this ninth edition, sponsored jointly by Rocky Mountain Motion Picture Association of Denver and the Midwest Association of Kansas City, is destined to be the big one. More famous personalities, more great showmen, more innovations in equipment, and more worthwhile discussions on matters pertinent to good theatre operation are promised those attending than ever before. . . . The regular run of "Battle of the Bulge" at the International 70 here was interrupted for two days, as was the regular program policy of the Crest, for a four performance showing of Laurence Olivier in "Othello." Reserved seats at $2.50 top with special rates for students was the policy at both houses. . . . Russ Berry, for 30 years connected with Fox Theatres, has resigned his post as city manager of theatres in Cheyenne to accept the position of general manager of Highland Theatres, the corporation which recently acquired the Flatirons, Boulder; Aggies, Ft. Collins; and three drive-ins in the two Colorado cities.

The Flatirons and two drive-ins, the Holiday and Motorena, owned by Claude Graves and Wilbur Williams, have been sold to a newly formed corporation called Highland Theatres, which has also acquired Frank Aydelotte's Aggies, Ft. Collins, along with his Sunset Drive-In.

HOUSTON

Dan Pulaski, local oilman is searching for replica statues of Michaelangelo works for the pre-opening premiere of "The Agony and The Ecstasy" at the Tower on Feb. 16 which will benefit Muscular Dystrophy. In his search, Pulaski has already found a Moses and a David and is searching for other statues. . . . George Jessel will be master of ceremonies for the 1966 Shrine Crippled Children's Pageant which will be held March 16 and 17 in the Sam Houston Coliseum. . . . The Houston Post is conducting a contest to find a definition of "What is Love?" The best letter with a definition of the question will win $25 gift certificate. The next five letters, judged on the writer's originality and thoroughness in covering the subject, will receive four tickets each to Natalie Wood's "Inside Daisy Clover," starting Feb. 17 at the Metropolitan. . . . Charles Martinez is bringing out his movie based on the life of Carolyn Lima, with University of Houston actress Dana Sherry in the title role, April 9. . . . "Our Man Flint" was said to have out-grossed "Thunderball" in its first week at the Majestic. "Thunderball" is now in its seventh week at Loew's State. . . . The moving van which serves as the mobile headquarters for the terror organization in "The Silencers" will be on display as a promotion for the film here. . . . "The Sound of Music," now in its 46th week at the Alabama, has already cracked all existing attendance, boxoffice, and playing time records and is still going strong.

JACKSONVILLE

Art Levy of this city, who has served as Florida film salesman for Don Kay of New Orleans for the past few years, recently moved to south Florida to join in the management of E. M. Loew's Gulf Stream Drive-In, Hallandale. . . . Jimmy Langston, former manager, Colony, Winter Park, who went into the finance business several months ago, has rejoined the industry in a managerial post with the Cinema General Corp. at Pompano Beach. . . . Leon Weston is the new 20th-Fox branch manager for Florida. He formerly managed the company's branch office in Albany and had been transferred to management of the Pittsburgh branch before moving to this city. . . . Henry Harrell, who had managed the 20th-Fox branch in Florida for the past few years, is now district manager of Continental Distributing for the Atlanta, Charlotte, and Jacksonville territories, with headquarters in Atlanta. . . . Former cowboy star Roy Rogers and his wife, Dale Evans, revealed their plans for the creation of Florida business interests at a luncheon meeting with Gov. and Mrs. Haydon Burns in the Governor's mansion at Tallahassee. Rogers disclosed that a "Western World" attraction in central Florida will include a dude ranch as well as a replica frontier town. "The idea of bringing the West to the East has always been attractive to me," Rogers told reporters. He added that he is still looking for a site for the attractions which he hopes can be built for $10,000,000 but might cost more. He expects to locate his projects within 35 miles of Orlando. . . . Arvin K. Rothschild of this city, a prominent Florida exhibitor for many years, has been reelected to a second annual term as president of the federal anti-poverty drive in this area. Thanks to the Roman Catholic Diocese of St. Augustine, Rothschild and his staff have moved

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into new free offices located here at a location which formerly housed an orphanage and a convent.

KANSAS CITY

The city offices of Durwood Theatres has taken new quarters in Suite 1004 of the Midland Building. The Durwood home office continues to be at 1806 Baltimore, where the company has its own building. The new suite includes about 2,000 sq. ft., a considerable expansion over the city offices formerly located in the Capri Theatre, according to Stanley H. Durwood, president of the theatre circuit. The new quarters include offices for M. Robert Goodfriend, general manager of Durwood Kansas City Theatres; his assistant, George D. Kieffer; Mrs. Margaret Taylor, office manager, and assistant, Mrs. Ruth Kimbrough; Mrs. Lea Morgan, head of the group sales department, and assistant, Thomas Weller; and Kenneth Lang, mechanical supervisor. There are also office facilities for use by Durwood home office officials and visiting motion picture industry representatives. The new Midland building quarters also include reception area, conference room, and mailing room for storing and handling advertising and promotional materials. When the city office of the theatre company was opened in the Capri quarters more than seven years ago it had a staff of only two, Goodfriend and Mrs. Taylor, and the company then operated only two theatres here, the Roxy and the Capri. The city division since has added the Empire, the Midland, the Parkway I and II, the Embassy, the Studio, and the Academy theatres to the operation in Kansas City. Plans for two more new theatres in the metropolitan area are soon to be announced, Durwood said.

MIAMI, FLA.

Sympathy was expressed to Ivan Tors, Miami movie-maker, in the death of his mother in Los Angeles. . . . State Representative Louis Wolfson, who is a vice-president of Wometco Enterprises, Inc., has been named to the management committee of the powerful Florida Senate-House Legislative Council. . . . First set to be built in Ivan Tors' new sound stage at his North Miami film making facilities will be a reproduction of the Florida Everglades. It will be used for the filming of Anthony Quinn's "The Innocent." Quinn is already rehearsing for the start of shooting next week. Tors expects to make an animal collection trip to Africa this spring. In the meantime, he will be in Hollywood for some of the filming of "Namu, Killer Whale," scheduled by United Artists for July release. . . . Getting ready for the next world premiere, "Madame X," are managers Tom Rayfield, Carib; Frank Maury, Miracle; and Ray Toemmes, Miami, who have been highly praised by Wometco promotion director Jack Mitchell for their assistance in the "Moment to Moment" premiere activities. . . . Roy Rogers and wife Dale Evans have been in Orlando and Tallahassee, following revelation of their plans for a "Western World" attraction to be built on property they own in central Florida. . . . Jose I. Smith, Jr., son of Tower manager, was married to the former Silva Santeiro.

PHILADELPHIA

William Goldman announced he will build a new 1300-seat theatre to be known as the Ambassador at the N. W. Corner of 16th and Chestnut streets, on the site of a Horn and Hardart Restaurant. . . . Mrs. Helen Healy, secretary to Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, was named WIP's Secretary of the Day. She received flowers and ducats to a local night club. . . . Paula Koelbler, a Columbia Pictures secretary, will marry Ronald Franks, manager, Budco's Ridge Pike Drive-In, on March 27. . . . Benny (American Film) Harris says he has no less than 10 old time serials available for those interested in cashing in on the "Batman" craze. . . . Eddie Gabriel's Capital exchange has been appointed area distributor for Pathe Contemporary Films. . . . A new theatre, the first in some time for Allentown, Pa., area, is under construction. The new theatre to be named the Plaza, will be operated by Whitehall Theatre Company, Martin B. Ellis, president, and will be part of the new Whitehall Shopping Mall.

SEATTLE

Sterling's Uptown, built in 1926 for the Hamrick chain, will be completely rebuilt and remodeled this year, according to Jerry Vitus, operations manager for the Sterling chain. The company, which has a 50-year lease on the Uptown property and the two adjoining lots, will rebuild the auditorium and lobby and renovate the rest of the facilities. The decision to do the extensive job was made as a result of the impact of the nearby Seattle Center complex, with its Opera House, Playhouse, and Coliseum—developing into a major entertainment center. . . . William Devaney, MGM western division manager, was in to confer with Stewart Engebretson, Seattle branch manager. . . . Carl Olson, United Artists western division manager, was here for a two-day meeting at the local exchange. . . . Georgia Binns, Rainer Beach High School senior, flew to Hollywood for the taping of Ted Mack's Amateur Hour, Columbia Broadcasting System television program. She will appear as a baton twirler on the March 20 show. . . . Mickey Rooney and Colleen Moore were featured in the Granada Organ Loft's theatre weekly screening in the 1927 movie, "Orchids and Ermine." An additional feature was the first full-length film ever made, "The Great Train Robbery," plus Charlie Chaplin in some informal footage.

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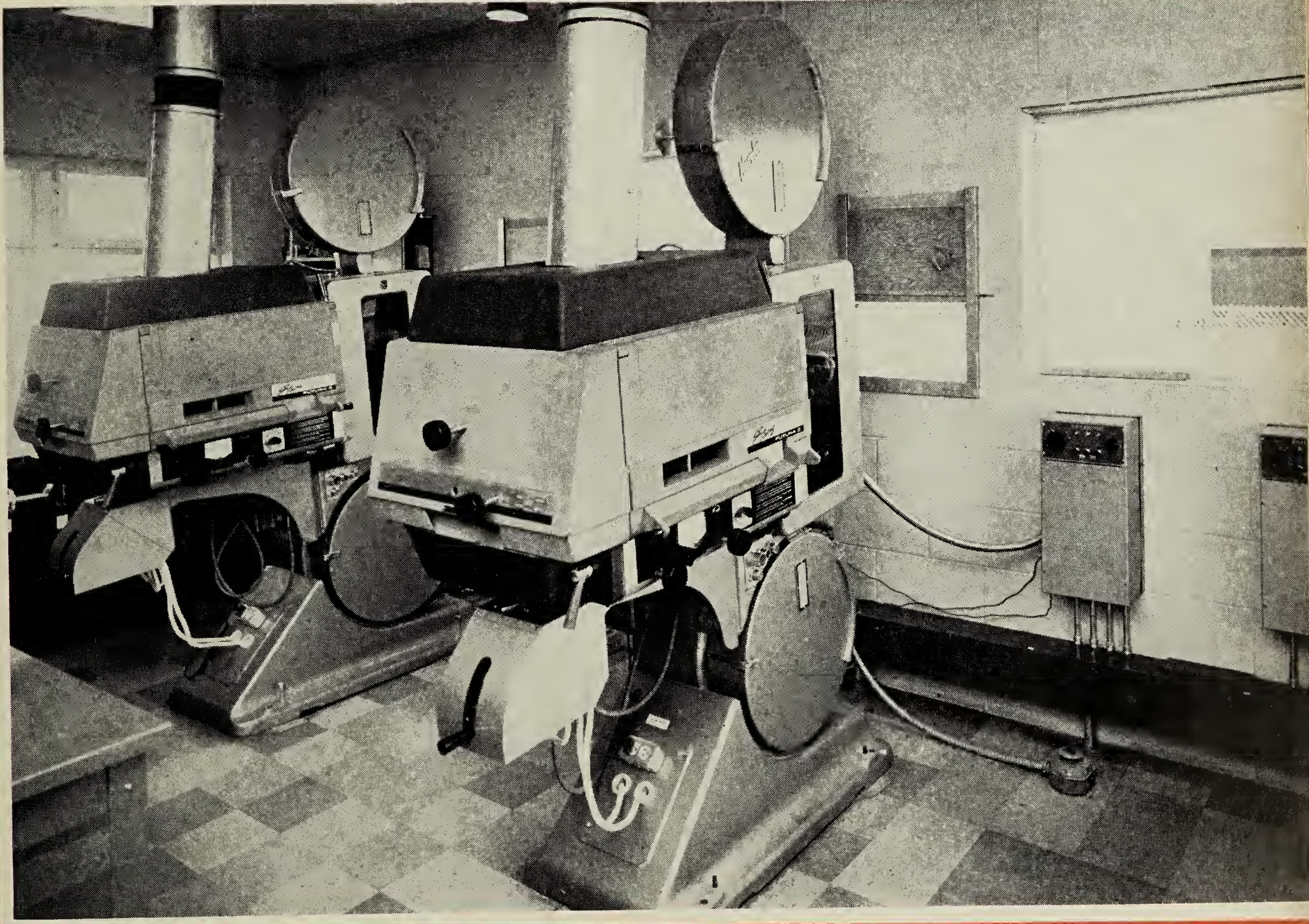
PHYSICAL THEATRE
•
EXTRA PROFITS



COVER PHOTO • Modern projection equipment in the well-planned booth of the Super-20 Drive-In, Dubuque, Iowa, is featured, along with other coverage of the theatre, throughout drive-in story beginning on Page PE-5. Ballantyne handled the installation.

Volume 21 Number 2
February 16, 1966

A once-a-month combined department of Motion Picture Exhibitor, devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

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Editorial

After The Storm

THE YEAR IS 1949. A large New York paper headlines: Film Industry At Lowest Financial Ebb In History. The power struggles of the majors have been stilled by divorcement, curbs on block booking. TV grows as fast as theatres are converted to roller-rinks, bowling alleys, and, paradoxically, appliance stores.

There is no construction boom. Production shrivels to a trickle of what it had been. Producers find a new auction block for the "package" in the insatiable demands of TV for the same fodder that had built the fabled motion picture empire.

Jennifer Jones, playing opposite Joseph Cotten in "Portrait of Jennie," walks through a bleak Central Park set singing, in the voice of a lost child, "Where I come from, nobody knows . . . Where I'm going, anything goes . . . The wind blows, the sea flows, and only God knows."

The optimistic ones, like travellers caught in a bad storm, wait for the weather to clear. The more calculating ask has Hollywood the means with which to save itself? But boxoffice grosses continue to decline and theatres continue to shutter and the ever anticipated improvement in business never comes in the form of general prosperity.

While U. S. exhibitors vie anxiously for the "big" picture and its life-giving transfusion of dollars, an earnest post-war revolution in international economics, politics, philosophy, religion, and the arts gathers momentum. The philosophic fallout of the war settles in the form of existential expressions in the arts and humanities. Man surveys ruined nations, bomb scarred cities, and crowded refugee camps with a despairing determination. While the rubble that is much of Western Europe is still smoldering, the gospel of Genet, Brecht, and Sartre is exported in slim volumes tucked in the luggage of returning Americans. Bergman and Fellini click with the cinematic underground that has anxiously awaited the European filmmakers' reactions to the war.

Germany, Italy, France, Czechoslovakia, Russia, Spain look anew at their film studios that have languished into the hollow darkness of artistic disuse. Hollywood has grown plump during the war years. Now it must diet, or else. With little or nothing to say in most of its films, it begins to peer around for outside inspiration. Casting takes on its first international flavor; executives find production abroad an adventure as exciting as a schoolboy's holiday. Europe, not yet saturated with television receivers, demonstrates its appetite for American film. In a few years, the mold that took decades to perfect is broken.

We are, in a word, frozen. Caution stimulates impossible demands on all sides. The producers, backers, sales departments, circuits clamor for guarantees. Everyone senses things will get worse before they get better—if they get better.

With a perspective of 18 years, the security of the highest annual U. S. boxoffice gross to date a likely prospect for this year, and the apparent reversal of skidding attendance figures, we can look back at 1948, 1949, 1950, etc., with some consolation. We did learn a vital lesson: "Who dares nothing need hope for nothing."

You can't compete for first-rate product with a third-rate theatre, though some will always chase this dream and ignore reality.

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Al de Prospero, editor

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Keeping Tabs On Drive-In Operations

Aerial view of Super-20 shows highway location of 900 car D-I

AN INFORMED MANAGEMENT in any type of business operation is capable of citing, at any given moment, the realistic condition of the enterprise. A continuing self-appraisal of plant, personnel, service standards and operating profits or losses is as indispensable to the business operation as the barometer is to the meteorologist.

In the drive-in theatre, we might divide this type of self-assessment into two major areas, one concerned with dollars and cents information, and the other, a more subjective evaluation of the facility's appeal to its patrons. Normally, modern bookkeeping practices dictate that equipment and plant be evaluated periodically for depreciation purposes. While studying depreciation guidelines and schedules might give you some insight into plant and equipment condition, this type of armchair inspection leaves much to be desired. Inevitably, first-hand knowledge of plant and equipment condition requires a walking inspection of building and grounds.

Some inkling into your patron's reactions to each area of the drive-in operation can be achieved by putting yourself in the place of the paying public. In many cases, the drive-in theatre operator would do well to actually get into his own automobile, pass through the boxoffice at showtime, drive to an available post location and view some of the feature being presented. Such an undertaking would serve to bring to his attention many details that could otherwise be passed over in the course of normal check-ups. This type of personal attention to each aspect of operation is the only way to insure high standards maintenance and service.

The entrance area to a drive-in theatre is as vital as a display window should be to a retail store. In addition to greeting paying patrons, it also serves to call the attention of passing motorists to the theatre's facilities. Drive-in exhibitors should be strongly aware of the volume of traffic and make every effort to get across their advertising message. A free-standing highway marquee with good visibility from passing traffic lanes, plus a favorable reaction on the part of passers-by to the condition of frontal fencing and landscape details will help cultivate new patrons and keep existing patronage coming back.

Adequate access to the theatre permits autos to get off the main highway and move, with a maximum of delay, through the boxoffice. Traffic congestion at the entrance to a drive-in indicates poor planning and should be corrected as it poses an unnecessary safety hazard. Controlled lighting zones that reduce lighting intensity as the patron approaches the ramp area are also a vital safety consideration. A personal tour by auto would bring deficiencies in this area to the operator's attention.

Patrons Driving In Over Chuckholes?

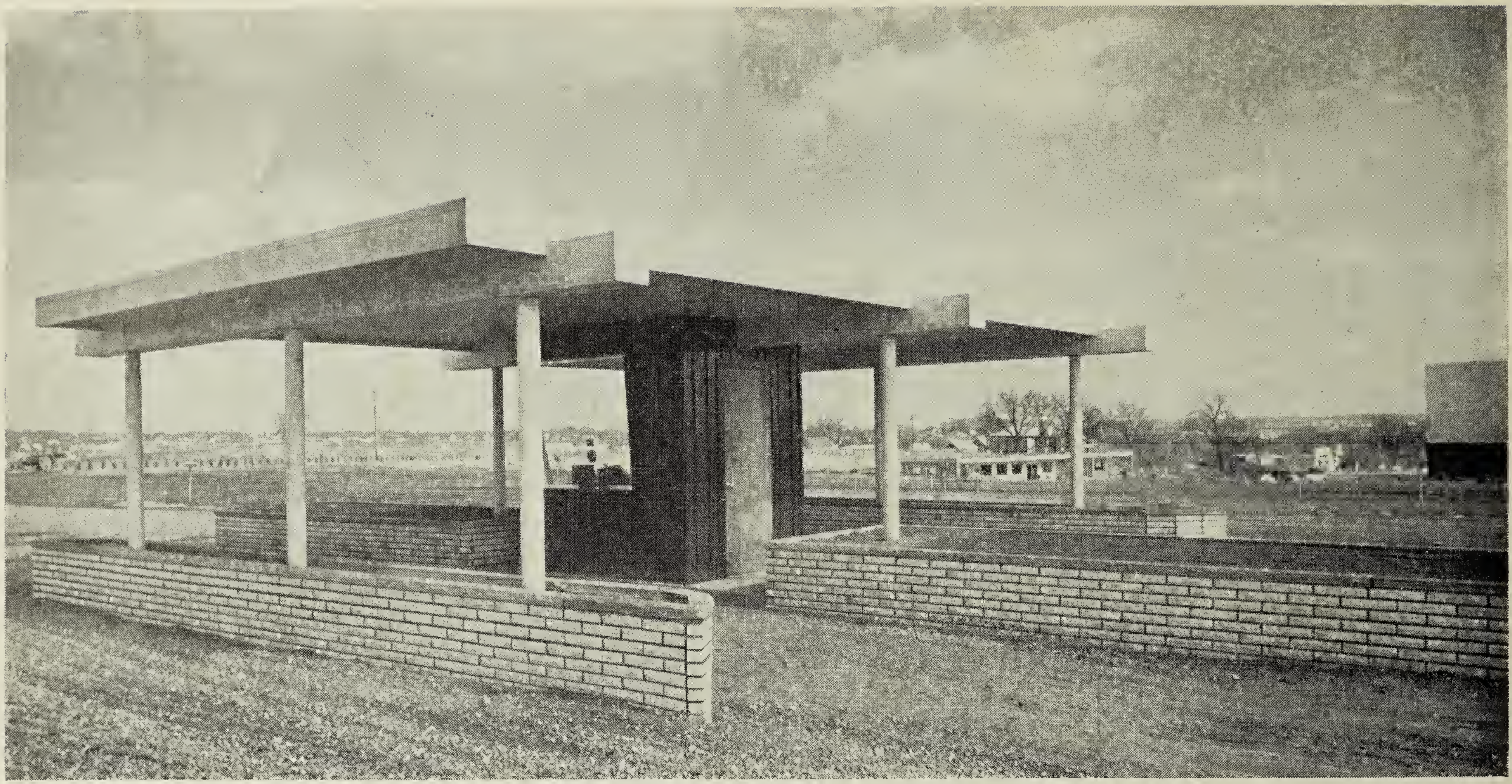
The condition of lanes and ramps within the theatre, particularly following severe weather such as we have experienced over much of the nation during the past month, can also be quickly checked by auto. Severe contour irregularities such as potholes and washed out areas will aggravate the most patient drivers and should be repaired as soon as detected.

Another condition all too frequently encountered by the

(*Continued on Page* PE-6)

PHYSICAL THEATRE

Vol. 21, No. 2 Feb. 16, 1966



Modern two-lane ticket office speeds rush traffic during peak admissions periods

drive-in patron is ramp grading that causes today's automobiles, with much less road clearance than vehicles of 10 years ago, to 'bottom'—or make contact with the ramp surface while in the process of parking or pulling out of a post site. This type of accident will cause dented gas tanks or damage to the car's exhaust system, and complaints of this sort should be promptly followed up.

Mark Faulty Post Equipment

Drive-In operators on a full, year round schedule of operation might borrow a trick from seasonal operators who leave post equipment out during off periods. A bag of plastic, or other weather resistant material used as a hood and securely tied to the speaker post will protect cones, wiring and other parts susceptible to damage from moisture, insects, etc. Such a hood, if made up with a highly-visibility color such as orange or red, might also serve to point out "dead" posts, thereby saving patrons and maintenace personnel some frustration.

Some type of systematic inspection on a post by post basis should be made for speaker clarity and volume of reproduction. The same should hold for heater fans and elements, as well as security devices. The only way to safeguard against subjecting your patrons to the annoying experience of hunting for a vacant speaker post, maneuvering their car into place in semi-darkness, and discovering the speaker or heater doesn't work is to enforce a plan for regular inspection. Despite the obvious necessity for such a practice, our staff has often made

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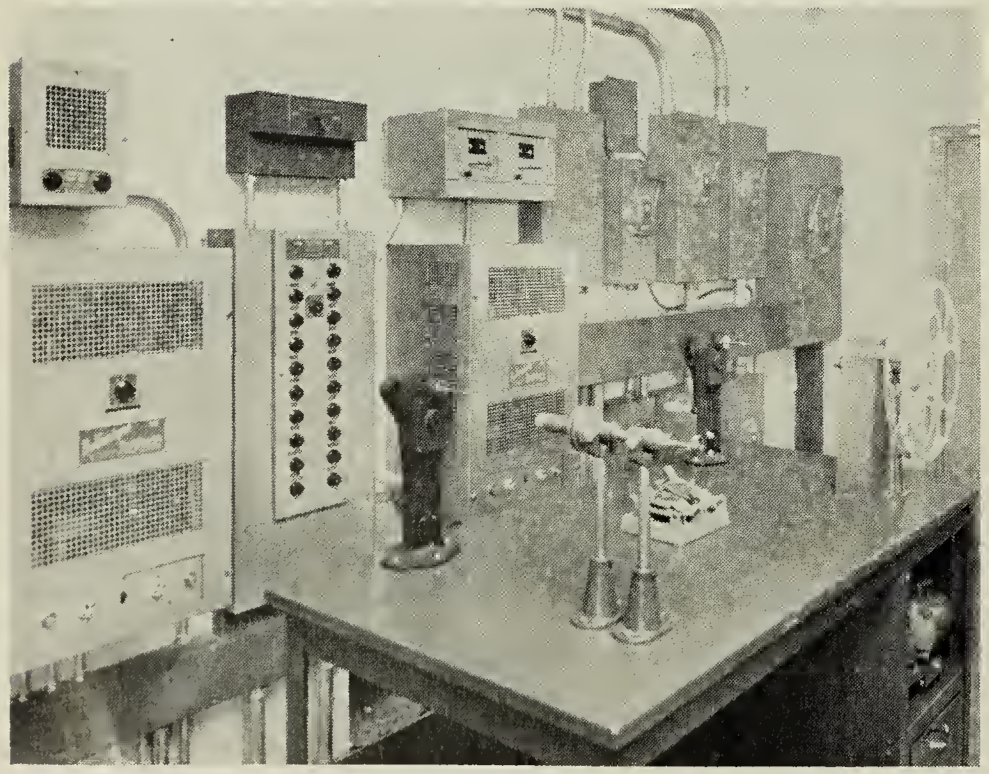

Compact PDMX transistor sound system on Super-20 wall

Overall view of Super-20 showing large screen tower

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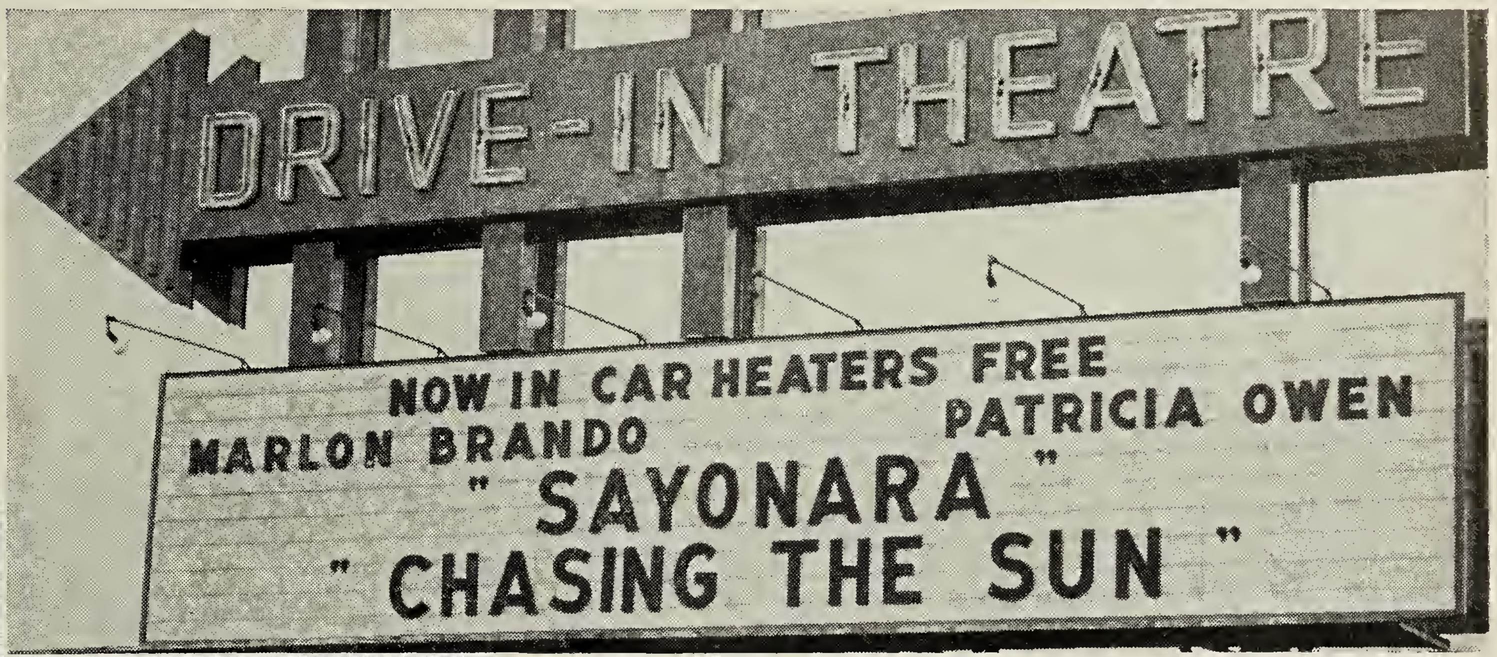

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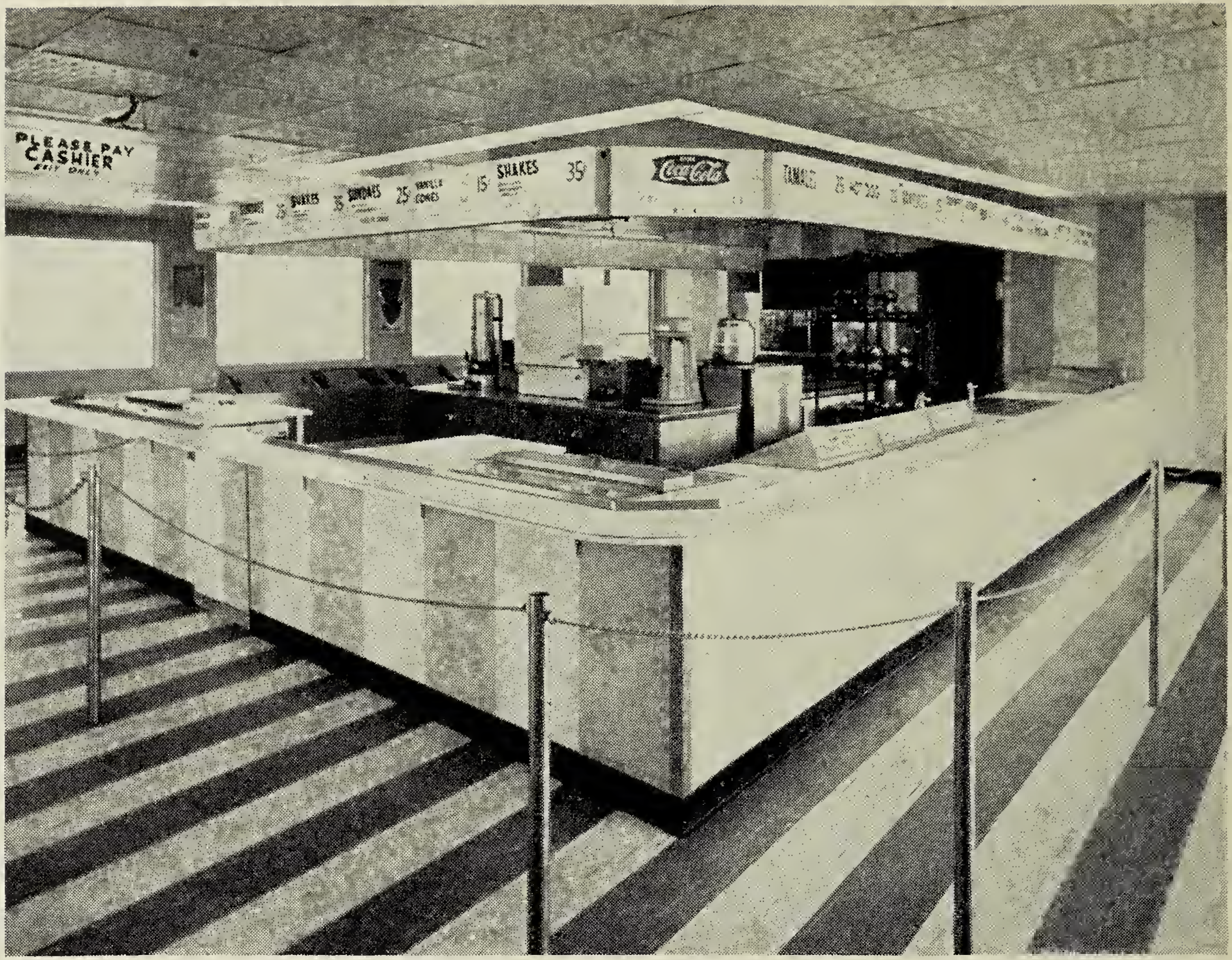

Formica counters, tile floors, and stainless equipment speed Super-20 clean-ups

unannounced visits to area drive-ins and found far too many posts out of order. We strongly suggest avoiding making repairs to speakers and other post equipment while the show is in progress.

Check Picture From Random Vantage-Points

Watching a reel or two from the interior of your car may give you a different view of the picture on your screen. Adequate screen brightness, particularly in corner areas, is difficult to achieve with the size of today's screens. If contrast and color values are sub-par, or the picture fades severely at the corners of the screen, consult with your projectionist and discuss measures to correct the problem. A poor picture on the screen will keep patrons away no matter how cleverly you promote your theatre.

Getting on the other side of the counter at the concession stand can be another revelation for the complacent operator. If you find yourself caught in a throng of break-period patrons you might give second thoughts to altering the cafeteria lanes or checkout facilities. As seller turned consumer, scrutinize the behind-the-counter scene, checking the visible impressions of those around you. Equipment should be clean, and there is no room for compromise in this area. Likewise, high grade ingredients and food products should be a matter of course.

A clean, smartly styled interior will not only encourage concessions patrons to buy, but makes it easier for your staff to keep up with daily maintenance. Stainless steel preparation and storage equipment, quality work surfaces and flooring will encourage employee interest in maintaining the standards required in food-serving establishments.

A conscientious maintenace approach, coupled with the use of quality construction materials such as ceramics or high

Continued on Page PE-20

Modern, white-on-black highway marquee by Wagner Sign Service

Ramp area shows Ballantyne Dub'l Cone speakers and B-360 heaters

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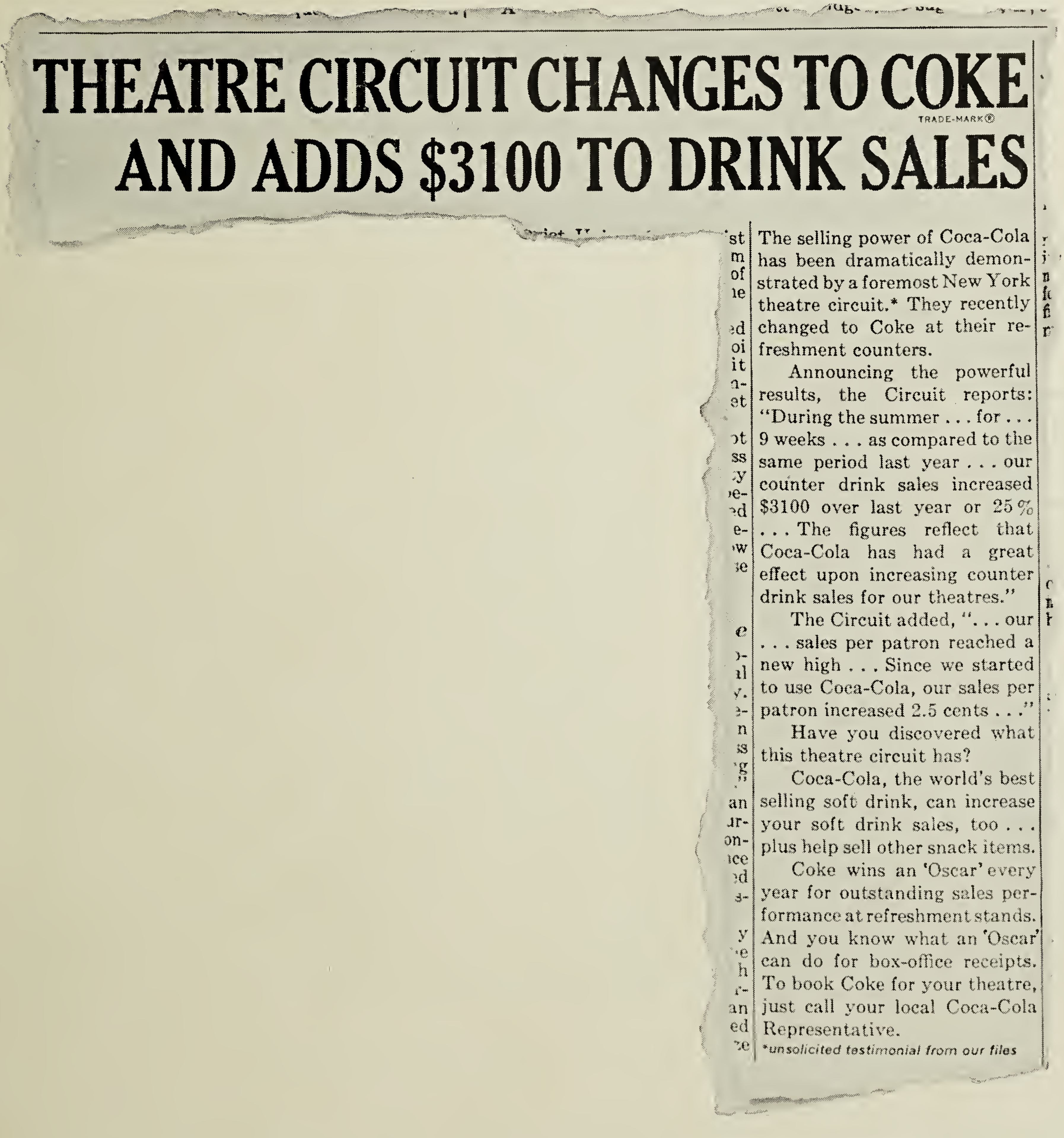

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Drive-In Projection Lenses

Illumination Levels On Large D-I Screens Can Be Critically Affected By Lens Choice

By G. M. Berggren
Manager, Theatre Equipment Div.
Kollmorgen Corp.

The Drive-In theatre commonly has a problem not shared with the indoor theatre, and this is inadequate screen illumination levels. With a screen too large in area for the amount of light available from the projection lamp, Drive-ins may find it necessary to examine every possible avenue for achieving a picture on the screen of sufficient brightness.

BERGGREN

In a well-designed indoor theatre, for example, we would expect a screen illumination level of 14 foot lamberts or higher. A comparably well-designed outdoor theatre, however, would be fortunate to obtain one-third of this on its screen.

While new indoor theatre screens are averaging 45 to 60 ft. in width, recent Drive-Ins are employing screens of 110 to 140 ft. in width. An indoor theatre with a relatively large screen measuring 50 ft. wide by 23 ft. high would have a total screen area of 1,150 sq. ft., while a drive-in with a screen 130 ft. wide and 60 ft. high would have 7,800 sq. ft. of screen surface—*or seven times the screen area to illuminate.* The obvious need is for greatly increased amounts of available light at the source of projection, but since light is a form of radiant energy, increasing the amount of light available results in an accompanying increase in heat. Excessive heat on the film surface, of course, will cause buckling or permanent damage to the film.

The various limits on increasing light, therefore, are quite real. Without proper filtering of the infra-red and ultraviolet rays, increasing light above presently used intensities would result in film damage and this limit seems to have been reached. The screen can have special surfaces which increase reflectivity, but this limit also seems to have been reached. Shutter percentage has been improved from 50 per cent toward 66 per cent, but this limit too has been reached.

Larger Film Format or Better Lenses

There are two remaining alternatives: first, enlarging the film format; and second, improving the lenses. The strong advantages of the larger film format were covered in excellent detail during 1965, by Walter Beyer, of Universal, in his articles relating to the use of 70 mm in Drive-Ins.

With the newest lamps available, the light cone entering the film plane and the lens would fully pass lenses of f/1.7 speed, and some arc lamps can support lenses of speeds faster than f/1.7. Of course, using the newest arcs with light cones made for f/1.7 lenses and faster, and then using a much slower lens in the application is like the tandem bicycle riders, where one pedals up the hill, while the other holds on the brake to avoid rolling back. Further, using the fastest lamps with slower lenses requires the film to withstand high heat intensities for light that can not enter the lens. One clue to this is the amount of light spill-over on the back of the lens. There is, however, a limitation to the lens speed for certain barrel diameter:

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6½″	f/1.8*
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4½″	f/1.8*
4¼″	f/1.7 (Available at 4″)*
4″	f/1.6
3¾″	f/1.5
3½″	f/1.4

* *U.S. Lenses currently available.*

The speed of a lens is the relation of the front aperture to the focal length. Thus a lens of 5″ e.f. and f/2.0 would have a front lens with an exposed diameter of 2.50″, and another lens of 4¾″ e.f. and f/1.9 would also have a front glass diameter of 2.50″, and so would an f/1.8 or 4½″ and the f/1.7 of 4¼″. Of course, all the inner glass and the rear aperture must be of the proper size to allow the light through the inner lens to reach the front lens surface, and result in proper distribution. Thus it can be seen that the front lens diameter varies with both the focal length and the lens speed.

The myth that the barrel diameter must be large for a drive-in has no foundation, unless, the lens is, say, a 2 25/32″ lens of 7″, and replaced with a 4″ lens of 7″ e.f. Then the lens speed jumps from f/2.8 to f/1.9, and the light difference is dramatic. But the same change at 4½″ e.f. would be meaningless.

The current drive-in with an f/1.9 lens of, say, 4″ e.f. for 35 mm (flat) projection might result in a screen reading of 5 ft.-lamberts. Changing such a lens to an f/1.7 would provide

(*Continued on Page* PE-20)

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You're in the Pepsi generation!

The modern drink for today's generation is Pepsi-Cola...both Diet and regular. Be sure you have both for your customers.

PEPSI-COLA

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Al deProspero, editor

February 16, 1966

Pointers on Pricing and Inventory

By G. R. Dillon

THEATRE CONFECTIONS, LTD.

EDITOR'S NOTE: The following are excerpts from a talk by G. R. Dillon, of Theatre Confections, Ltd., at the recent 20th Century Theatres convention. These tips should prove valuable to profit-conscious theatremen, and Theatre Confections are to be thanked for making such information available.

■ With ever increased costs of operation a fact, it is of the utmost importance that we . . . develop new selling methods to increase the sale of higher priced confection lines so that your increased cost of operation can be compensated by higher confection grosses.

To accomplish this aim, it is important that higher priced candy lines be merchandised. Here I refer to 25¢ cellos. For example, the normal theatre discount on candy is 26 per cent, and I think you will agree that 26 per cent of 25¢ is greater than 26 per cent of 10¢. As a matter of fact, it is greater by 3.9 cents. Merchandising of cellos is a simple matter. Give 25¢ cellos prominent display space on your counter. For example, the ideal location would be the lower tier of your candy display area or the centre section, filling from the bottom tier to the top tier.

Thought and consideration should be given to the selection of 25¢ cellos. Buy only the leading sellers. It has been apparent for some time that more care should also be emphasized on the ordering of 10¢ chocolate lines. While it is true we want to de-emphasize the sale of 10¢ chocolate bars in theatres, it is also true that the sale of 10¢ bars does represent a fairly substantial amount of theatre revenue over a period of a year. It is also true that you can maintain and increase revenue by cutting down on the number of 10¢ lines.

Here I would like to emphasize exactly what I mean. We authorize well over 200—10¢ items. This does not mean the individual operator is asked to carry 200—10¢ lines. The authorization simply gives you a selection from which to choose a variety of not more than 20 to 25—10¢ lines. Believe it or not, we find some theatres actually displaying 75 to 80—10¢ lines of chocolate bars, which means that some theatres are displaying five kinds of cherry bars, nut bars and plain milk chocolate bars. It is not necessary to carry more than one of any type of bar. Duplication is not necessary when we get into chocolate lines, but there are sufficient lines listed so that every theatre can order to suit their own area tastes.

As a point of fact, we have seen managers who let the salesmen check the stock room and make up an order to suit the salesmen, not the needs of the theatre. I have seen managers tell a salesman, "Give me five of every kind across the board." The folly to this kind of ordering is as follows: If we use the five of every kind of thinking, you end up ordering the equivalent amounts of the lowest seller and highest seller. Consequently, you will run out of a top seller and still have three boxes of a company's lowest selling bar in stock. When the salesman makes his next call, you are in the position of having a difficult time to give an order so the system of ordering five across the board is repeated. Soon your position is out of line with your average sales and we find theatres with 20 to 30 weeks' supply of candy, sitting in the stock room.

The practice of ordering as I have just finished telling you about is . . . regretfully, more usual than unusual.

With increased costs of operating being kept in mind, Theatre Confections have designed the new 15¢ size box of popcorn. Now that we have got it off the launching pad, it is important that 15¢ corn can be merchandised to the fullest. The extra nickel is important. Your attendants should be made aware of this importance and they can help to promote the sale of 15¢ popcorn by prepackaging only the 15¢ size. Back bar displays should feature the new 15¢ size box of popcorn. When operating costs cannot be cut, then it is imperative that consideration be given to promoting the new items such as 15¢ popcorn.

The 35¢ buttercorn box was also designed and approved to obtain greater dollar volume and profit, but because it is new, we continually have resistance from managers who feel that change is wrong or the wrong step to take. Let's not be timid or lag behind. Changes are absolutely necessary to keep confection operations profitable. The 35¢ buttercorn was not made available as a burden, but as a higher profit item for your confection operation. Sure, 15¢ popcorn and 35¢ buttercorn are new items, but when promoted properly by managers, assistant

(*Continued on page* PE-18)

NAC Chairmen Named

CHICAGO—Appointment of chairmen of standing committees of the National Association of Concessionaires for 1966 were announced by Jack O'Brien, New England Theatres Service Corp., Boston, NAC President.

Committees and their respective chairmen are:

FINANCE: Andrew S. Berwick, Jr., NAC treasurer, Wright Popcorn & Nut Co., San Francisco, Calif.

MEMBERSHIP: Augie J. Schmitt, NAC past president, Houston Popcorn & Supply Co., Houston, Tex.

1966 EXHIBIT: Bert Nathan, NAC past president, Bert Nathan Enterprises, Oceanside, N. Y.

1966 GENERAL CONVENTION: Van Myers, NAC executive vice-president, Wometco Theatres, Miami, Fla.

REGIONAL MEETINGS: Harold F. Chesler, NAC director-at-large, Theatre Candy Distributing Co., Salt Lake City, Utah.

SPECIAL SERVICES: Johnny Johnston, The Vendo Co., Hasbrook Heights, N. J.

CONTEST: Julian Lefkowitz, NAC second vice-president, chairman, L & L Concession Co., Detroit, Mich. Mortie Marks, co-Chairman, Jefferson Amusement Co., Beaumont, Tex.

PUBLIC RELATIONS: Spiro J. Papas, NAC past president, Alliance Amusement Co., Chicago.

LIAISON TO CANDY-TOBACCO & RELATED INDUSTRIES: Irving Shapiro, NAC regional vice-president, chairman, Concession Enterprises, Boston, Mass. Co-Chairmen: Loyal Haight, W. S. Butterfield Theatres, Detroit; Julian Lefkowitz, L & L Concession Co., Detroit, Mich.; and Melville B. Rapp, The Vendo Co., Westbury, L. I., N. Y.

LEGISLATION: Van Myers, NAC executive vice-president, Wometco Theatres, Miami, Fla.

MEMBERSHIP RETENTION: Sydney Spiegel, NAC director-at-large, Super Puff's Popcorn Co., Ltd., Toronto.

TRADE SHOW NEGOTIATING: Jack O'-Brien

TRADE SHOW ADVISORY: Clifford Lorbeck, NAC director, Superdisplay/Server Sales, Inc., Milwaukee, Wisc.

BYLAWS REVISION: H. E. Chrisman, Cretors & Co., Nashville, Tenn.

Coca-Cola Details Campaign

SAN ANTONIO, TEXAS—Coca-Cola will embark on new promotional campaigns tailored to keep "a step ahead" in the soft drink industry in 1966, more than 800 route salesmen, other personnel and members of their families were told at Coke's convention at Villita Assembly Hall.

The meeting was built around an original Broadway musical show, brought here in its entirety especially for the Coca-Cola event. The throng represented Coca-Cola dealerships throughout South and Central Texas.

The show, "A Step Ahead," provided background for the day long presentations. The keynote address was by Thomas C. Law Jr., of Memphis, vice-president, bottler sales, for Coca-Cola and president of the Fanta Beverage division.

Coke's merchandising and promotion plans were discussed by Dale Porter, Oklahoma City district manager, and the company's advertising plans were outlined by Owen Worley, Houston district manager. Also on the program was Tom Bogart, Dallas, Southwest regional manager of the Coca-Cola Co., who was master of ceremonies.

A. M. Biedenharn Sr., chairman of the board of the San Antonio Coca-Cola Bottling Co., made the welcoming talk.

Speakers asserted that the Coca-Cola Co., in 1966, will key its advertising and promotional efforts toward maintaining its sales leadership in the soft drnk industry, which is considered the nation's leading "growth industry." They also reported that the company's new products—Sprite, Tab and Fanta—are doing better than predicted when introduced.

NAC Joins Show-A-Rama

DENVER—The National Association of Concessionaires will take an active part in the 1966 Show-A-Rama, which is sponsored by the Rocky Mountain Motion Picture Association and the United Theatre Owners of the Heart of America and being held at the Hilton Hotel here on March 1-3.

Jack O'Brien, New England Theatres Service Corp., Boston, NAC president; Bob Heyl, Wyoming Theatre, Torrington, Wyo.; and Phil Briggs, Crush International, Evanston, Ill., will all speak on concessions as part of an afternoon forum scheduled on the convention program for March 2. Louis L. Abramson, NAC executive director, Chicago, will also speak at the afternoon session. Harold F. Chesler, Theatre Candy Distributing Co., Salt Lake City, a NAC director-at-large, and NAC regional meeting committee chairman, has been working closely with Bob Tankersley, Western Service and Supply, Denver, and chairman of one of the principal committees of Show-A-Rama, in developing NAC's program. Tankersley will chair the concession forum.

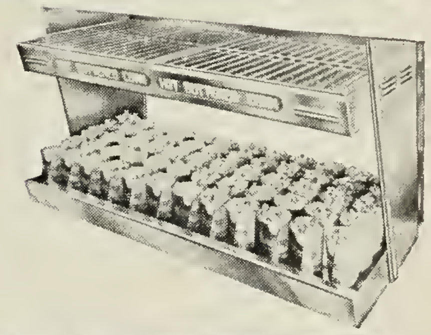
Wagner Sign Moves

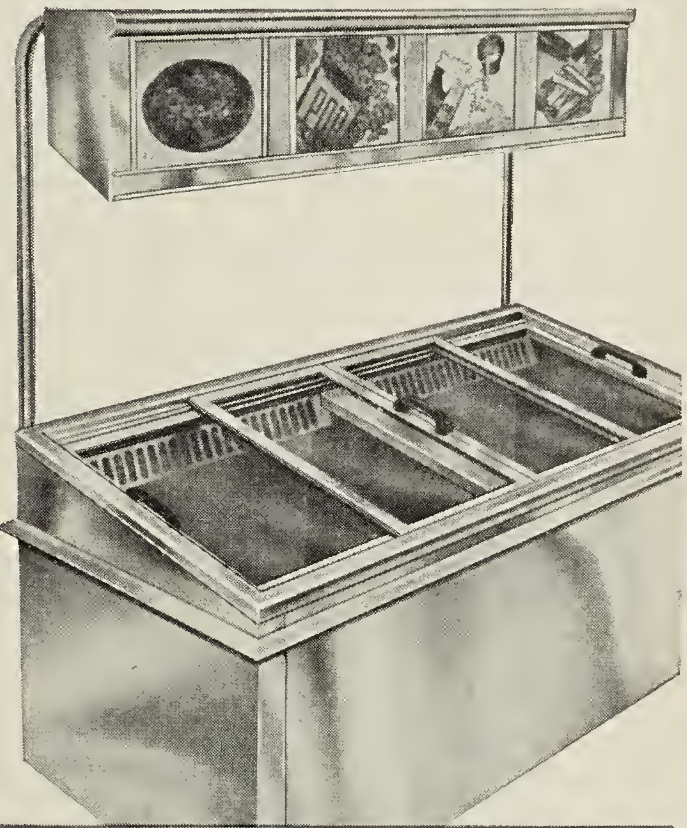
CHICAGO, ILL.—After doing business for over 46 years on Chicago's near West Side, Wagner Sign Service, Inc. recently moved into their new building in suburban Melrose Park. Founded in 1919, Wagner pioneered the manufacture of theatre marquees as well as the development of both plastic and aluminum letters.

The move was necessitated by the want of additional room to accommodate their constantly growing business and to further improve shipping and processing of orders. Melrose Park is located just west of Chicago.

Rx for more drive-in food profits

To Vittle Vendor quick service...



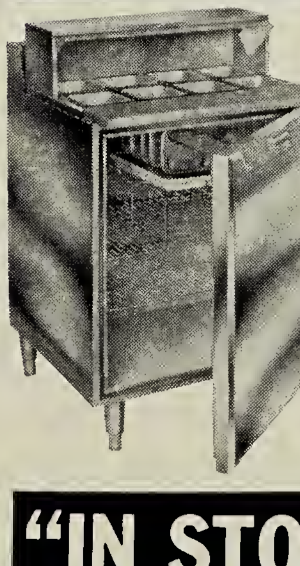


FOR YOUR DRIVE-IN—
MORE SALES—MORE PROFITS
PER INTERMISSION—
with VITTLE VENDOR
self-service equipment

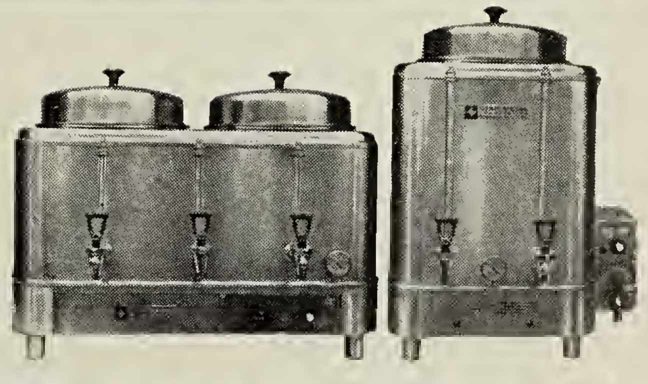
At intermission, time is money! The more people you can move through refreshment lines, the more your profit . . . With VITTLE VENDOR self-service hot-food dispensing lines you can give your customers a greater variety, instant food service AND BY SERVING MORE, make those greater profits. Your choice of overhead warmers, drop-in counter and free-standing units with moist or dry heat, all in stainless steel, all National Sanitation Foundation and UL approved.

Write today for free Vittle Vendor catalog and price list, and the full line of Star Metal Food Service Equipment. No obligation, of course.

ADD Cooling and Coffee-Making Units



STARBREW Deluxe and ALL NEW STARBREW L economy urns, combinette & twin, gas or electric, 3 & 6 gal., all Coffee Brewing Institute, UL, AGA, CGA & NSF Approved. Free folder.



POLAR CUB sandwich-salad, refrigerator and freezer units are ideal "extra service" units for busy drive-ins.

"IN STOCK" at

STAR METAL
CORPORATION
TRENTON AVE. & ANN ST.
PHILADELPHIA 34, PENNA.

Confectioners Produce Color PR Film

The confectionery industry has just produced its first color movie, thanks to the foresight of the National Confectioners Association.

Called "Wonderful World of Candy," the movie was produced for NCA by Fred A. Niles Comunications Centers, Inc., of Chicago. It is 16mm., color and sound, 14½ minutes in length.

Strictly non-commercial, the film covers modern candy making techniques and the industry's important role as a user of raw materials from all over the world as well as U. S. produced dairy and fruit products. It explains why candy is a wholesome, nourishing and quick-energy food, ideal for growing children and adults, for all athletic competition, as well as a safety factor for motorists since it relieves fatigue by raising the blood-sugar level. This is done in a light, easy manner, using a typical American family throughout. The film also contains some delightful original music and songs.

Since the film is in full color, it portrays candy as a colorful, appealing and mouth-watering food supplement. It shows that a wide variety of candy may be purchased at supermarkets, school lunchroom counters, office and factory vending machines, drug stores, airports, and retail candy outlets—around the clock. The film also points out that candy is the first convenience food.

The film is available on loan, free of charge, to schools, theatres, television stations, service clubs, business and fraternal groups, women's clubs, PTA groups and other audiences. It is being distributed by Modern Talking Picture Service from their film libraries throughout the country. Loan requests may be directed to Modern Talking Picture Service, Inc., 10 Rockefeller Plaza, New York, N. Y. 10020, or to their nearest film library.

Special literature, prepared by the National Confectioners Association, includes a teacher's manual, a pamphlet for students and a descriptive folder for adults to be distributed after showings. Many NCA members will provide candy to be given to audiences at the conclusion of the film.

For showings to employees, sales organizations, food brokers, candy buyers, distributors, wholesalers and others in their marketing areas, NCA members may obtain the loan of a print direct from NCA headquarters in Chicago. They may also purchase a print of the film, at cost.

To make certain that confectionery industry people see the film, NCA is arranging a number of showings in major candy production centers throughout the country. At these meetings (social only, probably preceded by cocktails and dinner), industry members will have the opportunity of inviting as guests food brokers, candy buyers, suppliers, wholesalers and distributors.

Modern Talking Picture Service estimates that more than 3½ million people will view the film during its first year of showings. Additional viewers will be obtained by members of the confectionery industry who will also be arranging showings in their respective marketing areas. In all, some 4 million people will probably see the film this year.

More Than A Pipe Dream

COLUMBUS, O.—Deep in the maze of giant pipes and among bells, chimes, and traps of the $55,000 Wurlitzer pipe organ at RKO Palace, three dedicated organ buffs have been laboring for several weeks to restore the big instrument to its original condition. They hope to finish the exacting job by midsummer.

Manager Ed McGlone is cooperating with the three, Robert E. Ridgeway and Huston A. Lewis, Barnesville, and Tom K. Hamilton, Columbus. Ridgeway and Hamilton are members of the American Association of Organ Enthusiasts. Lewis is a music major at Ohio State University.

The Palace organ was installed when the theatre was built 40 years ago. It has not been in regular use for many years. The three hope to do similar work on the Robert Morton organ at Loew's Ohio, which likewise has not been used regularly since organist Roger Garrett enlisted in the Marines in 1942.

NRI Names Area Mgrs.

ST. LOUIS—Robert E. Mattox and T. Earl Romine have been promoted to area marketing managers by National Rejectors, Inc., it was announced by H. F. (Hugh) Sackett, director of marketing.

try a **FREE** working **SAMPLE!**

popsit plus! *will bring more profit to the most profitable concession in your theatre!*

America's finest popcorn seasoning imparts rich butter-like flavor...and color!

PROVE IT NOW!

We'll send you a working sample, free for the asking!

SIMONIN • PHILADELPHIA 34, PA. *popping specialists to the nation*

New St. Petersburg Indoor

ST. PETERSBURG, FLA.—Central St. Peterburg's first new theatre in 38 years, Loew's, has been enthusiastically received by the moviegoers of the Sun City. The opening attraction, "Thunderball," broke all existing boxoffice records in the city.

The 1,200-seat, free-standing Loew's is located on a prime east-west traffic artery, and is only a few yards from famous Route 19, which parallels Florida's West Coast. It is a focal point in the huge "300" Building complex and provides 1,000 paved, lighted free parking spaces.

Exterior facade, fronting on a grassed, landscaped area, combines walls of marble aggregate set in an epoxy matrix with three-story plate glass window areas. The side and rear walls are of white stucco over concrete block, with vertical green mullions. In addition to a pylon-type attraction sign, two large neon signs, with six-foot letters spelling out LOEW'S, have been erected on the rear and west roof parapets.

The imaginative interior decor, created by Joseph Schuler, interior designer, and Robert Greenbaum, architect, features bright, modern and colorful designs involving purples, greens, blues, and blacks. Specially loomed carpet (Calloway Mills) is of a striated pattern which creates an illusion of greater space.

A T-shaped section of the grand foyer is devoted to an art gallery in which the works of the local artists are displayed with changes of exhibits planned for each new screen attraction.

A move of offices and plant to new enlarged quarters has been announced by H. T. Matthews of Servus-Fone division of Motiograph, to 4363 W. Montrose Avenue, Chicago, Ill. 60641, telephone (312) 777-2972. Expansion of facilities was necessary to expedite production which will meet the greatly increased demand for Servus-Fone ordering systems and drive-in theatre speakers.

The auditorium, 104 ft. in depth and one hundred and twelve ft. wide, is equipped with rocking-chair type seats, staggered to permit an unobstructed view of the 60-foot screen and spaces forty inches back-to-back. The ceiling is of midnight blue and the side walls covered with fabric panels divided by cherry-wood stripping. The carpet design carries from the foyer into the auditorium and up to the base of the giant traveler curtain.

The Hurley, High-Gain, Super-Glo Fluorescent screen is 26 ft. high by 60 ft. wide. Masking is automatically controlled from the booth to accommodate varying aspect ratios.

The theatre is equipped with a 10-channel Ampex sound system including "surround" speakers. Two Century #3570 all-purpose projectors permit the exhibition of all films up to 70mm. Lamp houses are high intensity Ashcraft Super-Cinex.

The theatre is "all-electric." Twelve air-to-air Carrier units provide 100 tons of air conditioning. The same system, through the use of banks of electric heating coils, provides heat during the cold months.

An intensive publicity campaign, from ground-breaking to opening, created a keen awareness of the new Loew's project. Media employed included daily and weekly newspapers, radio and television.

Rugg Heads Globe Ticket

PHILADELPHIA—At a special meeting of the board of directors of Globe Ticket Company, Frank W. Rugg, formerly executive vice-president, was elected president of the parent and all subsidiaries to fill the vacancy caused by the sudden death of the late president, Harry L. Jackson.

The Ashcraft SUPER CORE-LITE®

35/70 PROJECTION LAMP

UNEQUALLED for LARGEST INDOOR THEATRES

UNEQUALLED for LARGEST DRIVE-IN THEATRES

OPTICALLY AND MECHANICALLY PERFECTED TO PROJECT THE MOST BRILLIANT PICTURE POSSIBLE!

Now available with... the New Core-lite Front Surface Coated Cold Reflector with a 2 Year Warranty

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C. S. ASHCRAFT MANUFACTURING CO., INC.
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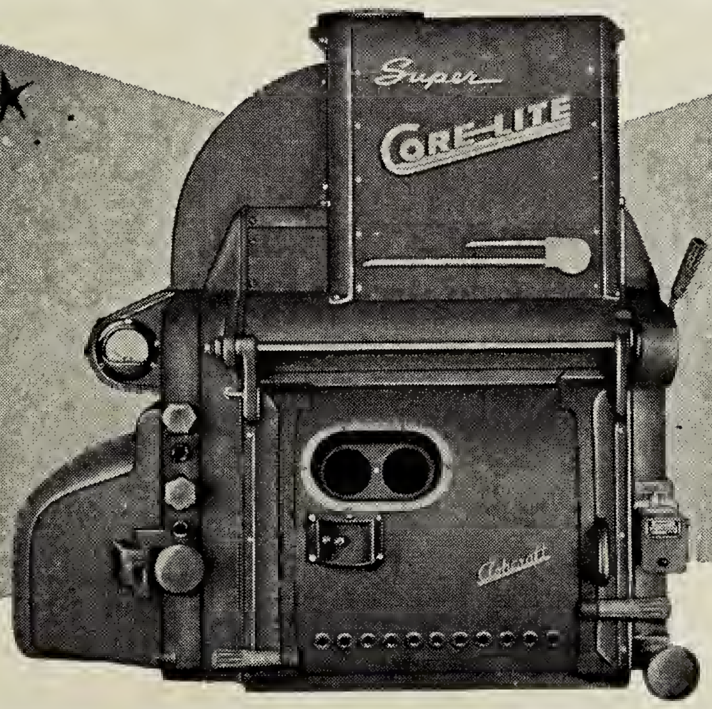

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RELIABILITY...

To exhibitors in-the-know, the name Massey is synonomous with all that goes into unsurpassed seating satisfaction. There never is a question about the quality of the materials, the calibre of Massey craftsmanship, nor how Massey backs up all its work, small or large, with bona fide guarantees and unequaled service. Our customers are your references.

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MASCOFOAM SEAT CUSHIONS
More durable, more comfortable, safer. Fire and moth-resistant, won't lump, sag or mat. Moulded to "breathe" and may be cleaned. Ask for samples.

MANUFACTURERS:
Foam rubber & spring cushions; coverings.
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Upholstery fabrics, general seat supplies.

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Phone: Chapel 2-2561

Goldman Announces First Downtowner For Philadelphia In Twenty Years

■ Both the northwest and northeast corners of 16th and Chestnut Streets in downtown Philadelphia are in for a dramatic change.

The Horn & Hardart Baking Co., is transferring its business from the northwest corner to the opposite corner of the intersection, where an ultra-modern new restaurant will be built. At the site vacated by Horn & Hardart, William Goldman Theatres will erect a luxurious new first run theatre, seating 1,296 in an orchestra and loge arrangement. This will be Philadelphia's first new center city theatre built since the post war construction of the Goldman Theatre at 15th and Chestnut Streets in 1946.

Horn & Hardart and Goldman, both Philadelphia based, view the development, and the large investment it represents as a most significant step in the continuing active rejuvenation of center city business vitality.

In making known plans for the as yet unnamed new theatre, Goldman said "This exciting location crowns my years of envisioning extension of the "Gay White Way," which we undertook to spark with the construction of the Goldman Theatre, the complete reconstruction of the landmark "Keith's Theatre" on Chestnut near 12th Street, renamed the Randolph Theatre; followed by the renovation of the old "Karlton" at Broad and Chestnut Streets, now known as the Midtown Theatre.

"The old dark era of nighttime Chestnut Street was brightened by both new city street lighting, our brilliant theatre fronts, and animated by show-bound crowds. The world famous shops of Chestnut Street shared in the rejuvenation by modernizing their fronts, and catering to evening hour window shoppers by lighting their displays with taste and imagination. It was good to be a part of the rebirth of this proud old street and we certainly aspire to make an even greater contribution in the concept and design of this new showplace."

The architectural firm of Thalheimer & Weitz is already at work on plans for the new theatre. Demolition of the present eight-story structure will begin on April 1.

Spacious push-back chair seating is envisioned. Scientific, year-round air conditioning, projection facilities for every known method of screen presentation, giant wall to wall Lenticular screen and, of course, the choicest of all first-run screen productions available as road shows with reserved seating or conventional continuous showings are planned. It is intended to provide below street level, a spacious modern lounge, art gallery, refreshment center and luxurious rest rooms.

The new showplace will open to the public on Christmas Day in 1966.

Also on Goldman's expansion list is the giant Barclay Theatre, to be erected along with a 20-story Holiday Inn on City Line Avenue next to the Presidential Apartments, as part of a 40-acre shopping complex to be built by John McShain. Another luxury "Art" theatre, "The Marvin," is to be erected later this year in the Greater Northeast area.

A giant Marina Drive-in Theatre is also to be constructed as part of a vast Marina, Boatel, amusement center at International Airport and Goldman's company goes "national" this year by constructing a showplace in a giant shopping center in a major Miami, Florida suburb.

New Glamor For Bryn Mawr

PHILADELPHIA—The Bryn Mawr premiere opening of Royal Films' "Life At The Top" also marked the eve of its 40th birthday, when the Bryn Mawr was stripped to the bare walls and quickly restored to a glamorous new decor. Only the lavish 14 carat goldleaf ceiling was retained of the original Seville Theatre, built in 1925-26 by Phillip Harrison of Bryn Mawr. The old Seville, thus named for its regal Spanish decor, was renamed the Bryn Mawr by William Goldman when he took over its operation in 1946.

Goldman, in announcing a 20 year renewal of his operating lease, revealed that his company has just spent over $150,000 on remodeling and refurbishing the structure. New seats, side walls, air conditioning system, lobby ceilings, carpet, individual ladies powder rooms, ladies and mens lounges, confection center, lobby doors, lighting fixtures, wall to wall screen, proscenium arch, and grand curtain have been installed.

At the time the Seville was constructed it cost $375,000 paid for in cash by Harrison, who came to Bryn Mawr as a boy 75 years ago as a peddler, married, opened a successful general store, and at the age of 91 is today still enjoying an active life with his wife, to whom he gave the theatre as an anniversary present many years ago. He watched the recent renovation operation and observed that the new decorations were being created by David Brodsky, nephew of the original decorator of 40 years ago.

CARBON ARCS . . . **FOR FINEST PROJECTION** *. . . Compact Xenon Arcs*

Lorraine Arc Carbons
division
- Brighter Light on Screen
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Dealers, Manufacturers Meet In New Orleans

NEW ORLEANS—Approximately 150 persons attended the Theatre Equipment Dealers and Manufacturers Conference at the Royal Orleans Hotel, here recently.

The opening night of the conference included a cocktail party sponsored by Carbon Products Div. of Union Carbide Corp. and a buffet dinner sponsored by TESMA. On Monday, Tuesday and Wednesday of the conference week, luncheons were sponsored by Eprad, Inc., of Toledo; C. S. Ashcraft Manufacturing Co. of New York and the Edw. H. Wolk organization of Chicago.

The LaVezzi Machine Works of Chicago also sponsored a cocktail party immediately preceding the TEDA dinner which closed the sessions. During the cocktail hour and dinner party, a nine piece Bourbon Street orchestra supplied authentic Bourbon Street "beat" music for Watusi dancers.

Interspersed with the entertainment were the real reasons for attendance at the conference, with meetings of the memberships of TEDA and TESMA separately and together, and meetings of the boards of the two organizations separately.

There was also a series of meetings, for which these sessions have become famous, during which manufacturers presented new products, sales programs etc., to their dealers either in private or open meetings.

Some manufacturers, such as the Strong Electric Corp., entertained dealers at breakfast, during which sales programs were presented. Century Projector Corp. entertained dealers, their wives and their guests at a cocktail and dinner party.

Dr. Richard Vetter, president of Dimension-150 Co., and one of its inventors, made a presentation on behalf of the D-150 all-purpose theatre and, as another important feature, Dr. Wendell Miller, president of the International Corporation, developers of a new daylight drive-in screen and tower told both dealers and manufacturers about his company's startling new development which is expected to give drive-ins at least one or two more hours a day running time.

Other speakers were John Robertson and his associates of American Management Association, who discussed better methods of business management.

Sam Clark, vice-president of the ABC Companies, which operates about 500 theatres, discussed theatre management in relation to equipment now available.

The ladies enjoyed a motor tour of the New Orleans Gardens and a walking tour of the famous French Quarter of New Orleans.

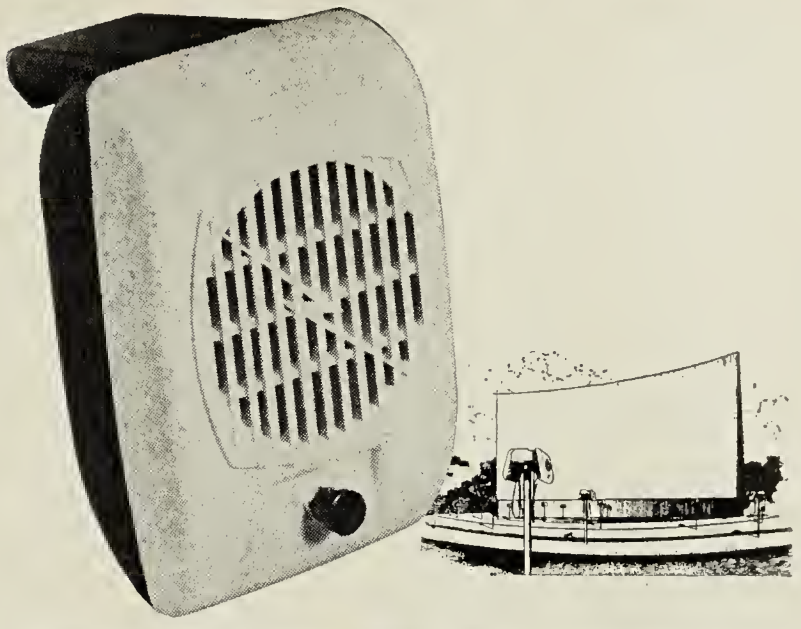
New British Sprocket Specs.

LONDON—A new British standard for sprockets to be used with film having "narrow" perforations is announced. This meets the increasing need for a standard for sprockets with narrow teeth, the broad tooth sprocket now being obsolescent for motion picture use.

The new standard BS 3946—Universal sprockets for 35mm perforated film—specifies a narrow tooth sprocket designated "universal" as, for cinematograph purposes, it is equally suitable for use with film with broad perforations. Copies of BS 3946 can be obtained from BSI Sales Branch, 2 Park St., London, W1 for 78 cents including postage.

IF

YOU PLAN
TO BE IN
BUSINESS
FIVE YEARS
FROM NOW



...YOU SHOULD BUY ONLY BALLANTYNE DUB'L CONES

Dub'l Cones just can't be made cheap . . . only well and long lived . . . And plenty of drive-in operators understand how long life helps profits. A Dub'l Cone will last five to eight years and cost $5.60 to $6.80. That's only about 80c per year per speaker — a whole lot less than single cone speakers, which cost $4.00 that may last one or two years and cost $2.00 per year.

BALLANTYNE HAS MADE more than 2,000,000 speakers. The DUB'L CONE reflects long experience to cope with every kind of problem from careless dropping to enterprising teenagers. Shock proofing, die-cast aluminum case and practical design pay off. And the sound is far better than any other speaker. The Dub'l Cone principle adds depth, clarity and presence.

- Speaker cone, air tight from outer cone. Forces outer cone to drive with speaker cone, resulting in greatly improved tone.
- Large 1.47 oz. magnet gives exceptional quality to sound.
- Magnet welded to frame, for permanent alignment.
- Outer cone sealed from inner cone; offering complete protection from elements.

Ballantyne
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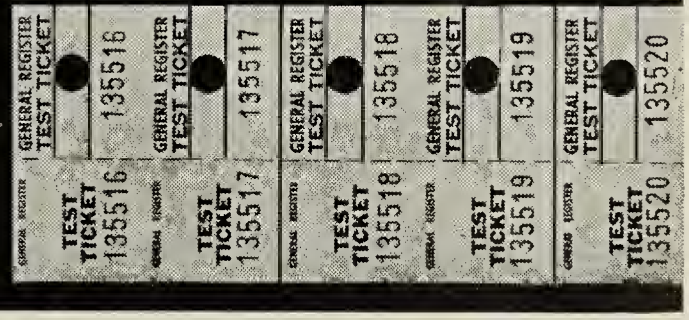
GENERAL REGISTER TEST TICKET 135516
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Let's face it. Lack of good drive-in admission control can cost you money. We haven't found the perfect solution yet. But we have come up with a new ticket that gives you the best control possible.

The Automaticket ST2x1 issues a single flat strip of 1 to 5 tickets. Takes only a second to stub. Any hand-tearing is easily spotted. And when used under the windshield wiper, the strip makes a perfect occupancy control check.

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Electro Freeze Names Lucas

CHICAGO—Kern S. Lucas has been promoted to midwestern district sales manager by the Electro Freeze Division of Bastian-Blessing. He will cover an 18-state territory.

A Bastian-Blessing employee since July 1964, Lucas formerly served as assistant sales manager in the division's Chicago office.

Westinghouse Introduces New Xenon Lamp Line

BLOOMFIELD, N. J.—A full line of xenon lamps has been introduced by the Westinghouse lamp division.

According to George B. Saviers, Westinghouse special products sales manager, Westinghouse now has the most extensive line available of xenon, mercury-xenon and mercury lamps.

The new line of pure xenon lamps will be available in 300, 500, 1000, 1600, 2500, and 6000 watts. The lamps are expected to find wide use in the motion picture projection field, in spot lighting on motion picture and stage sets, in solar simulation, in missile illumination and in searchlights.

Saviers said the new lamps could replace carbon arcs in many applications. He stated that the xenon lamp provides better color rendition than any other light source available today. The lamps have a color temperature of 6000° Kelvin, ideal for color photography.

Another outstanding advantage of the new lamps is their life, Saviers said. Where a tungsten projection filament lamp has a life of perhaps 10, 20, or 75 hours, the xenon 1000 watt lamp is rated at 1500 hours. Although the initial cost of the xenon lamp is considerably higher, the actual cost of operation is far cheaper. Saviers cited the example of a 1000 watt incandescent projection lamp which costs about $1 an hour to operate compared to its xenon counterpart which would be about 10 cents an hour. In addition, some 150 lamp changes would be avoided.

Where the lamp is used as a substitute for the carbon arc, the advantages become even more apparent. The constant attention which carbon arcs demand is gone and so is the high cleaning maintenance which is such a problem with arcs. The light from the xenon, he said, is more uniform, more constant, more dependable and has better color.

Saviers reported that most of the major motion picture studios have already converted their screening rooms to xenon lamp projectors. He said that previously studios had hesitated to convert to xenon because there was no major domestic lamp producers to supply large xenon lamps. With Westinghouse now providing these lamps, total conversion to xenon should be accelerated, Saviers added.

One of the more exciting uses of the new xenon lamps is to illuminate missiles as they soar into outer space. The light source is used by the U. S. Air Force, in an effort to track, by eye and camera, fast rising missiles launched at night, during the pre-dawn, or at dusk. The lamps will be used initially at Cape Kennedy, Florida to photograph the Titan III.

NAC Pres. Names Execs

BOSTON—Jack O'Brien, of New England Theatres Service Corp. here, and president, National Association of Concessionaires, announced the appointment of Leonard Pollack, New York City, as a member of the NAC Board representing the concessionaire segment.

At the same time, O'Brien announced the appointment of Al Lapidus, Los Angeles, as regional vice-president of NAC for Region No. 8 embracing the states of California, Nevada, Utah, Arizona and Colorado.

Pollack heads the concession department for the Loew theatre chain. Lapidus is president of L & L Concesion Supply Co. Throughout their association with NAC, both have been actively engaged in the organization's program.

In announcing these appointments, O'Brien stated that both gentlemen are eminently qualified to discharge the duties of the respective positions to which they have been named.

PRICING—INVENTORY POINTERS

(Continued from page PE-12)

managers and candy attendants, they will be successful. Let us not resist change—Let us get behind these changes so that the ultimate goal of increased profits will be realized.

Another new product which has been successfully introduced during the past few months is butter oil, which is taking the place of creamery butter. I would like to clear up a few questions regarding the use of butter oil. First of all, butter oil is considerably more expensive than butter, but at long last, yields are being obtained. Without further discussion, I will let you draw your own conclusions as to why we are obtaining the yields with butter oil, and not with butter. Obtaining the proper yield compensates for the increased costs. There is an old saying, that a little goes a long way and this is surely true of the new butter oil.

Attendants have been in the habit of putting as much as 8 servings of butter per buttercup when two servings on the 25¢ size and three on the 35¢ size is sufficient.

I have mentioned that it is particularly important to go after sales which have a high profit margin and we have available a number of sales aids which are now available, or will be available in the near future, to assist you in this regard. For example, there are a number of buttercorn sales aids—mobile units, acetates, plastic display cards, attendant's hair nets—all of which are available on request. Chocolate bar advertising material from national suppliers will also be available this year. The Hershey educational display will also be made available to those theatres who would like to use it as a special lobby set display. A display such as Hershey's is considered an exceptionally good educational panel and would be certain to get the interest of your patrons. Attention to your confection counter can also be obtained with seasonal or special event periods, such as Easter, Christmas, Spring, Summer, Fall, Winter and Halloween, etc.

The selling of confections is a competitive business and major suppliers, recognizing the problems facing them, have spent large sums of money advertising their products on t. v., coloured newspaper ads, and point of sale material, available through your local candy company representative.

From time to time, new ideas will be introduced. New ideas and methods are often rejected because they are unfamiliar and strange. I ask you to zoom into the bright new era with an open mind when confronted with change and new ideas, in the months to come.

The NEW TECHNIKOTE
"JET WHITE SCREEN"

A SPECIAL COATING uniformly scatters incident light regardless of incidence angle and provides an easily cleaned appearing surface with substantially less gloss than conventional flat finishes.

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THE FINEST IN DRIVE-IN SCREEN PAINT!

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"HI-DENSITY" ... for stipple effect with lamb's wool roller.
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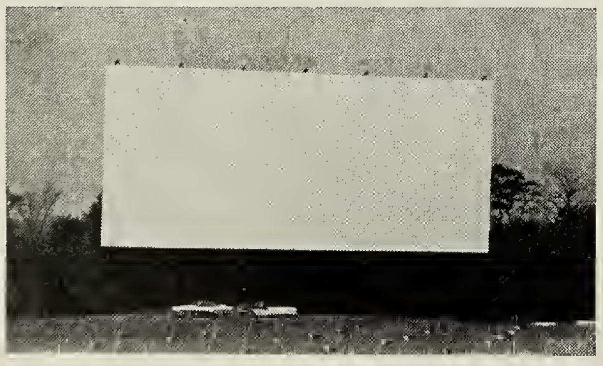
CAREW SCREEN TOWERS



- Present a clear functional design and require only four supporting piers.
- Are extremely flexible as to screen area and height.
- All structural members are of hot rolled A-36 Steel having a minimum thickness of ¼" primer painted.
- Anchor bolts, leveling plates, and anchor bolt plans and reactions are included.
- Screen is heavy gauge galvanized metal with a baked prime coat of paint.
- No horizontal joints per screen.
- Prices furnished upon request.

CAREW CORPORATION
York, Pennsylvania 17405

"Thunderball" Leads Gala N.J. Opening

PENNSVILLE, N. J.—"Thunderball" sparked the special, opening night performance at the new Penn Theatre, Pennsville Shopping Center, here last week.

Al Frank, operator, said the premiere was sponsored by the Pennsville Junior Chamber of Commerce as a benefit for the Salem County Heart Fund. Frank, a resident of Ventnor, said he was pleased to be able to offer such a high calibre picture for the opening of the new Penn—the 750-seat theatre was sold out for the opening.

Mayor Joshua Vincent was on hand to cut a strip of film stretched across the lobby entrance to open the theatre. An honor guard of Pennsville Boy Scouts participated in the ceremonies prior to the opening. A band was to be on hand and the event covered by live broadcast via Radio Station WAMS, Wilmington. The theatre was decked out in bunting and flags.

The new Penn Theatre is the first motion picture house to be built in the county in the past 26 years. Frank is being assisted by Don Warner, a 25-year veteran in the motion picture industry, who has been named general manager of the new theatre.

The 750-seat theatre is located on Route 49, in a giant shopping center which provides free parking for hundreds of autos.

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

☐ **ASHCRAFT MFG. CO., INC., C. S.,** Super Core-Lite 35/70 Projection Lamps

☐ **BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.,** Theatre Planning; Theatre Precision Equipment

☐ **CARBONS, INC.,** Lorraine Arc Carbons

☐ **CAREW CORP.,** Screen Towers

☐ **CENTURY PROJECTOR CORP.,** Century 70-35mm Projectors

☐ **COCA-COLA CO., THE,** Coca-Cola

☐ **EASTMAN KODAK CO.,** Eastman Films

☐ **GENERAL REGISTER CO.,** Automaticket Control Systems

☐ **HEYER-SHULTZ, INC.,** Metal Reflectors

☐ **KNEISLEY ELECTRIC CO., THE,** Silicon Rectifiers and Replacement Stacks, Sil-Tubes

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☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco All Transistor Sound System

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ISSUE OF FEBRUARY 16, 1966

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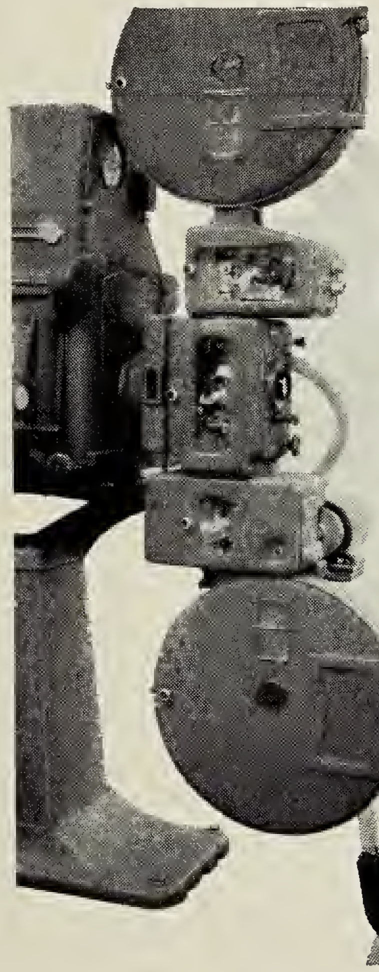
THEATRE ....

ADDRESS ....

CITY, STATE ....

MOTION PICTURE EXHIBITOR
317 N. Broad St., Philadelphia, Pa. 19107.



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If you are now using outmoded gas filled tubes in your rectifiers and Exciter Lamp Supplies, converting to Silicon with KNEISLEY SIL-TUBES will increase your rectifier efficiency 23 to 30%.

See your supply dealer today or write the factory for details. No obligation.

THE KNEISLEY ELECTRIC CO. **P.O. Box 1506** **TOLEDO, OHIO 43603**

DRIVE-IN PROJECTION LENSES •

Continued from Page PE-10

a 25 per cent increase, (if equipment is meant for such an application), and the result would be nearly 6½ ft.-lamberts. In indoor tests, as recent as this January, the change of an indoor installation from the f/1.9 (12 ft.-lamberts) immediately resulted in a 15 ft.-lambert reading without adjustments. The change was fully visible to the unaided eye.

The following table indicates the relative change when a lens is increased to the next faster speed, but with the same focal length:

Change f/2.0 to:	Change f/1.9 to:	Change f/1.8 to:
f/1.9—11%		
f/1.8—23%	f/1.8—11%	
f/1.7—38%	f/1.7—25%	f/1.7—12%
f/1.6—56%	f/1.6—41%	f/1.6—26%
f/1.5—77%	f/1.5—60%	f/1.5—44%

Of course, all of the above lens are not available. At present, U.S. lenses are made with f/2.0 from 3½″ to 5″, at f/1.9 from 2″ to 4¾″, at f/1.8 from 2″ to 4½″, at f/1.7 from 2½″ to 4″ (all in small barrel). Also, there is f/1.9 from 5″ to 7″, at f/1.8 from 4¾″ to 6½″, in the larger barrel. Certain faster lenses are available from other countries.

In summary, screen light poses a real problem to Drive-Ins. Further, among the various ways to increase light is to increase lens speeds, often with dramatic results. In addition, the lamp and lens must be kept in first class condition to obtain optimum output. There is much discussion to make the next round of advances in drive-in lighting a cooperative effort between the lamp and lens manufacturers. Announcements may be made before the NATO meeting in 1966.

(*Note: the above data in charts is obtainable both from calculation and actual test. Of course, the faster speeds are not available for test, however their performance can be estimated with sound accuracy.*)

KEEPING TABS ON D-I OPERATIONS •

Continued from Page PE-20

grade synthetic wall and floor coverings is the best assurance that rest rooms will meet desired standards. Clean toilet facilities encourage users to be neat, and small but conspiculously posted signs requesting public consideration of others can help.

Due to the size of the drive-in screen, every effort should be made to keep projection equipment in peak operating order. Lamps should be checked and cleaned of soot and other light-reducing deposits on reflective surfaces. High intensity arc equipment can overheat the projector aperture creating buckling in the gate, blister film surfaces, or cause damage to critical parts such as the lens surface should the machine be unattended while operating with no film in the aperture. Smooth feeding and constant voltage levels are also vital, and maladjustments should be promptly corrected.

The modern projection equipment of the Super-20 Drive-In Theatre, Dubuque, Iowa, a recently constructed outdoor theatre whose booth was equipped by the Ballantyne Instruments and Electronics Co., long a leader in drive-in equipment and planning, features Norelco 70/35mm projectors, Strong Futura II arc lamps, Kollmorgen lenses, and Ballentyne's PDMX transistor sound system. The novel projection room also has large windows on the side walls through which operation of the equipment can be viewed. As seen in the photos of the projection room, the compact PDMX system occupies only a small area of wall space in the smartly layed-out booth. Operator visibility is a two-way arrangement, as the generous ports indicate.

While 70mm projection such as that provided in the Super-20 is the ideal solution to many d-i projection problems, reluctant operators and film-makers have failed to take full advantage of its potential. With 35mm projection only, drive-ins must pay particular attention to screen lighting.

The reflective surface on the drive-in screen should be kept in top condition with periodic cleaning and, if in order, repainting. Correct placement of the screen during the design phases will go a long way in reducing later headaches. The layout of the Super-20, for example, was carefully planned and executed. The theatre is situated in the center of a V intersection in a quickly expanding section of the city. Since the screen faces one of the highways, the entrance and the ticket office had to be carefully placed at an angle to eliminate the unnecessary glare of headlights shining on the screen as cars entered the theatre.

The drive-in's play equipment, a proven stimulus to family trade during the busier warm weather months, requires routine inspection, especially if materials are employed that deteriorate under constant exposure to weather. The best policy is selecting fibreglass, galvanized or other rust resistant metal fittings, and employing as little wood as possible. Where wooden equipment is used, check for structural rot around joints and bolt holes and retreat the surfaces of the equipment annually with a good grade of marine paint.

HEYER-SHULTZ
UNBREAKABLE
METAL
REFLECTORS
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Write for literature or see your Theatre Supply Dealer.
HEYER-SHULTZ, Inc. Cedar Grove, N.J.

Ownbey Retirement Marked

LOS ANGELES—Friends of Lloyd C. Ownbey were to gather for a testimonial luncheon in his honor at the Cocoanut Grove, in the Ambassador Hotel.

Ownbey will retire on March 1, 1966, after 38 years with National Theatre Supply Co. thus taking advantage of the Co's. early retirement program. Ownbey graduated from University of Southern California Schools of Architecture in 1928 and immediately joined NTS as a draftsman, later becoming a salesman for the company. In 1934 he was transferred to San Francisco as branch manager, returning in 1941 as branch manager of the Los Angeles office. Ten years later, in 1951, Ownbey was made a vice-president, in charge of the western division.

Ownbey is an active member of the Society of Motion Picture and Television Engineers and past Chief Barker of the Los Angeles Variety Club, Tent #25, in 1960.

William Thedford, co-director of theatre operation for National General Corporation, and Fred Stein, President of Statewide Theatres, were co-chairmen for this testimonial luncheon.

Chakeres Sets New D-I

SPRINGFIELD, O.—Plans for a new year-round drive-in accommodating 1,100 cars were announced by the Chakeres Theatres, Inc., headquartered here.

The new drive-in will be built on approximately 18 acres of land in northern Dayton, O., at the intersection of State Route 49 and Interstate 70, and currently 10 miles from its nearest competitor.

It will have a 120 ft. wide Cinemiracle screen and will present 35 and 70mm first-run and subsequent family-type shows, Michael Chakeres, vice-president and general manager, said. The concession building will serve 2,000 persons in 30 minutes.

Construction of the drive-in is scheduled to start March 1, weather permitting. It will be the 36th theatre, the 15th drive-in, operated by the Chakeres circuit in Ohio and Kentucky.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Publised every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

SECTION TWO
Vol. 75, No. 2

February 16, 1966

ALLIED ARTISTS

The Desert Raven

MELODRAMA
90M.

Allied Artists

Estimate: Strictly for the lower half.

Cast: Rachel Romen, Rosalind Roberts, Robert N. Terry, Robert Ward, Bea Silvern, Rance Howard, Paul L'Amoreaux, Edward Schaaf, Stuart R. Walsh, Bill Lloyd. Produced by Cal Dunn; directed by Alan S. Lee; screenplay by Rachel Romen and Alan S. Lee.

Story: The gang led by Robert N. Terry flee across the desert after robbing and killing a wealthy old lady. Trigger man is Robert Ward, and included in the gang are Ward's girl, stripper Rosalind Roberts, and youthful Rance Howard, engaged in his first criminal venture and sick of the entire enterprise. After Ward guns down a gas station attendant, the mob takes cover in a desert shack inhabited by a drunken old reprobate, his Indian wife, and daughter Rachel Romen. The drunk, Romen's stepfather, has been killed by Romen's Indian mother for making advances toward her, and the gangsters find the body. While they hide out, romance blossoms between Romen and Howard. They plan to expose the gang and return the stolen loot. This is accomplished after a fiery climax that sees Ward killed by authorities as he tries to escape. Romen loses her mother but wins a reward and the love of Howard, who will be treated leniently by the law.

X-Rays This is strictly filler for the lower half. The formula story unrolls rather placidly, exploding occasionally into violence and action to make it satisfactory program material for audiences in action situations. There are no names of any consequence although Romen is an attractive new face. Performances vary from satisfactory to overdone, while direction and production are fair, considering the obviously low budget. It can find a place in double feature situations. A title song is heard over the credits.

Ad Lines: "Men Would Kill To Possess The Lovely Desert Raven"; "Lust For Gold . . . Lust For Women . . . And The Desert Exploded Into Violence."

COLUMBIA

The Silencers

MELODRAMA
105M.

Columbia
(Color by Pathe)

Estimate: Fun-filled counterspy entry should be big crowd-pleaser.

Cast: Dean Martin, Stella Stevens, Daliah Lavi, Victor Buono, Arthur O'Connell, Robert Webber, James Gregory, Nancy Kovack, Roger C. Carmel, Cyd Charissee, Beverly Adams, Richard Devon. Produced by Irving Allen; directed by Phil Karlson.

Story: Enemy agent Victor Buono heads a ring whose plan calls for the diversion of an American missile shortly after an underground atomic test so that the missile will hit the atomic testing ground in New Mexico and spread destruction and devastation, to say nothing about atomic fallout. When other U.S. agents fail, counterspy head James Gregory is forced to call upon retired secret agent Dean Martin, who is more interested in photographing lovely models, etc. Martin is reluctant and is finally persuaded to enter the fray by former spy-mate Daliah Lavi. They first seek to stop the passing of important computer tape, from a traitorous American scientist to the spy ring in a night club. Dancer Cyd Charisse is murdered when she doesn't come across with the tape. She passes it on to Stella Stevens, a gal who is a bit mixed up, who later denies she is a traitor although the tape is found on her. To prove it, she agrees to go with Martin to a rendezvous point in the desert she heard Charisse mention before she died. They are trapped in a hideaway cave, the headquarters of Buono and the real leader, Lavi, a double-agent. With a variety of weapons and luck, they are able to dispose of the enemy and stop the missile. All ends well, with Stevens cleared for a bit of fun and games with Martin.

XRas: An eye-catching opening starts things going at a rapid pace in this latest spy and counterspy entry. As a matter of fact, the opening is so eye-catching that one almost forgets there are formal titles. From there on, the story and its hero, Dean Martin, have ups and downs, with a generous measure of fun, romance, action, and gadget wizardry thrown in for good measure and good entertainment. Performances are capable, and direction and production are first-rate. The release should do well in keeping with the present trend for fast-moving spy tales and good-looking females. The screenplay is by Oscar Saul, based on the books, "The Silencers" and "Death of A Citizen," by Donald Hamilton. Incidentally, Martin manages to get across a few musical numbers by turning on the radio, etc.

Tip On Bidding: Higher bracket.

Ad Lines: "He Had The Only Gun In The West That Shot Backwards"; "The Zaniest Espionage Thriller Of Them All—With Dean Martin And A Bevy Of Beauties."

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulative numbered.

CONTINENTAL

The Gospel According To St. Matthew

DRAMA
136M.

Continental
(Italian-made)
(English titles)

Estimate: Effective, simple religious offering for selective audiences.

Cast: Enrique Irazoqui, Margherita Caruso, Susanna Pasolini, Marcello Morante, Mario Socrate, Settimo Di Porto, Otello Sestili, Ferruccio Nuzzo, Giacomo Morante, Alfonso Gatto, Enzo Siciliano, Giorgio Agemben, Guido Cerrentani, Luigi Barbini. Directed by Pier Pasolini; produced by Alfredo Bini.

Story: A child destined for world renown is born to Margharita Caruso (Maria) and grows up, Enrique Irazoqui (Christ) makes his way about, spreading the word of God through sermon and deed and gathering a small group of disciples around him. He eventually goes to meet his destiny through crucifixion.

X-Ray: Director Pasolini refused to hire a screenplay writer to present his story of the birth, life, and death of Christ, instead turning to the bible and the version of the stotry of Christ as set down by St. Matthew. Because there have been no embellishments and no attempts at bridging scenes and sequences, thet result is a simple, almost primitive tale, replete with emotional drama that creates a documentary effect in relating the story of Christ. The settings are earthy and real, and the people who portray the characters convey a naturalness that is in keeping with the production aim. The performance of Enrique Irqazoque is fine as Christ, and the others immediately around him are also effective in their presentations. The camerawork is uncomplicated and revealing, and the entry as a whole will appeal to the selective filmgoer. It will receive best reaction from such audiences. The direction is fine. The film was the recipient of a number of awards from the Venice Film Festival and the International Catholic Film Office.

Ad Lines: "A Truly Inspiring Motion Picture"; "The Most Dramatic Story Of All Time."

Walk In The Shadow

DRAMA
93M

Continental
(English-made)

Estimate: Effective drma.

Cast: Michael Craig, Patrick McGoohan, Janet Munro, Paul Rogers, Megs Jenkins, Maureen Pryor, John Barrie, Basil Dignam, Leslie Sands, Ellen McIntosh, Frank Finlay. Directed by Basil Dearden; produced by Michael Ralph.

Story: Michael Craig and his wife, Janet Munro, are faced with a crisis when their only child is seirously injured after an accident. At the hospital, Dr. Patrick McGoohan informs them that only a blood transfusion can save her life. To his surprise and anger, Craig refuses to allow it since it is against his religious convictions. Munro, who superficially accepted her husband's faith when they were married, returns to give her permission, but she is too late. Although she loves Craig, she is shocked and leaves him. McGoohan considers the act one of murder, and he eventually has Craig brought to trial on a manslaughter charge. Feeling runs high against him, but he is acquitted for sticking to his religious convictions. He breaks under the strain and declares himself guilty for he expected a miracle to save his daughter's life. He tries to commit suicide but is saved by McGoohan, who convinces him that he must face life. Munro returns to him convinced that he needs her more then ever.

X-Ray: The theme to be found here of parents refusing blood transfusions for thier children because of their religious convictions is to be found now and again in newspaper accounts, and perhaps readers have wondered about the items. A partial answer is to be found in this effective drama that holds interest well from start to finish. Good performances and able direction and production relate the story in fine fashion, and the result can play in either the specialty spots or some of the regular houses. The screenplay is by Janet Green and John McCormick.

Ad Lines: "A Father and Mother Are Faced With a Decision That Changes Their Lives"; "A Life Hung In The Balance—Which Way Would They Decide?"

EMBASSY

The Oscar

Drama
119M.

Embassy
(Pathe Color)

Estimate: Good, adult drama of a Hollywood heel.

Cast: Stephen Boyd, Elke Sommer, Milton Berle, Eleanor Parker, Joseph Cotten, Jill St. John, Tony Bennett, Edie Adams, Ernest Borgnine, Jean Hale, Ed Begley, Walter Brennan, Broderick Crawford, James Dunn, Peter Lawford, Edith Head, Hedda Hopper, Merle Oberon, Nancy Sinatra, Jack Soo. Produced by Clarence Greene; directed by Russell Rouse.

Story: Stephen Boyd, Tony Bennett, and dancer Jill St. John, small timers on the low rung of the cabaret time, have a most unsavory past including a police charge of resisting arrest, prostitution, and procuring. In New York, Boyd walks out on St. John after he meets dress designer Elke Sommer. He doesn't know that St. John is pregnant by him. Later, drama coach Eleanor Parker is impressed by Boyd and takes him to her agent Milton Berle, who is persuaded to take him on as a client. Boyd uses her to further his end. In Hollywood, producer Joseph Cotten is persuaded by Berle and Parker to pick up Boyd's option. Boyd by now is living extravagantly and has acquired Jack Soo as a servant to take care of him. He sends for his old pal Bennett to act as a sort of public relations man among other chores. Bennett tells Boyd that St. John is dead. Boyd provokes starlet Jean Hale, who has been planted as his date on a studio build-up, and does other things while treading on everybody, including women, in his mad striving to reach the top. He is responsible for Sommer being promoted to a studio designer, and eventually they are married. Cotten and the disillusioned Parker join in dubbing Boyd a boxoffice flop despite the high critical acclaim of his last picture. Berle is also fed up with Boyd, due to his having back taxes to pay, commissions due, overdrafts for the cost of high living, etc. As he is being sold on a television deal, Boyd learns he has been nominated for an "Oscar" for his last picture. He walks out on the deal, thus severing relationship with Berle. Meanwhile, Sommer has been neglected while Boyd has had a fling with one woman after another. With evidently everything going against him, Boyd decides to cinch the "Oscar" award by generating some sympathy for himself. He plots with Ernest Borgnine, a private detective, to smear himself by exposing the true story of his past, including his arrest, etc. Bennett learns that Boyd has blown the whistle on himself and is disgusted, particularly in the light it puts the late St. John. Borgnine tries blackmail, but this does not work. Bennett quarrels with Boyd, and Sommer threatens to leave him. Finally, on "Oscar" night, Boyd is shocked by defeat. As the winner of the golden statuette speaks his thanks into the microphone, Boyd sinks into his seat, a broken lonely man.

X-Ray: This fast-moving, more or less inside story on Hollywood can boast some near "Oscars" of its own. Stephen Boyd is fine in the lead role and acquits himself well in a totally unsympathetic part. The women are all gorgeous and fine in their roles, while Milton Berle and Tony Bennett, both in straight parts, lend magnificent support. The film is definitely adult, with the dialogue in particular, including quite a bit of profanity, putting it out of the "family" classification. This has a screenplay by Harlan Ellison, Russell Rouse, and Clarence Greene, based on the novel by Richard Sale. Production and direction are superior, and the film has the stamp from start to finish that it was made by those who know what it's all about. The Pathe Color enhances things and is an asset. This is strictly big time and should have little trouble in cashing in, especially on the women's and film fan's vote.

Ad Lines: "The Rise and Fall Of A Hollywood Heel"; "The First Film To Tell The Story Of An 'Oscar' Race."

PARAMOUNT

Promise Her Anything

Comedy
91M.

Paramount
(Made in England)
(Technicolor)

Estimate: Zany way-out farce with appeal for young adults.

Cast: Warren Beatty, Leslie Caron, Bob Cummings, Hermione Gingold, Lionel Stander, Asa Maynor, Keenan Wynn, Cathleen Nesbitt, Michael Bradley, Bessie Love, Riggs O'Hara, Mavis Villiers, Hal Galili, Warren Mitchell, Ferdy Mayne, Sydney Tafler, Margaret Nolan, Vivienne Ventura, Anita Sharp Bolster, George Moon, Charlotte Holland, Chuck Julian, Michael Chaplin. Produced by Stanley Rubin; directed by Arthur Hiller; screenplay by William Peter Blatty; A Ray Stark-Seven Arts Presentation.

Story: Young widow Leslie Caron moves into a Greenwich Village apartment and embarks on a campaign to catch a husband for herself and a father for her 18-month-old baby, Michael Bradley. She has her eyes on her employer, pediatrician-psychiatrist Bob Cummings, who can't stand children. Neighbor Warren Beatty, who makes burlesque films in his apartment and is fabulously unsuccessful financially, makes a play for Caron but winds up as Bradley's baby-sitter. Badgered by employer Keenan Wynn to get new ideas into his burlesque films, Beatty uses Bradley as a star, and the baby is a big hit. Now Beatty has two reasons to pursue Caron, who still wants to make it with Cummings. Beatty, in an effort to keep Caron and Cummings apart, shows up at the clinic posing as Bradley's father. Caron is forced to go along with the deception, and Bradley is kept at the clinic for observation. Beatty and his strippers sneak in to photograph another film, and the whole scene is photographed by Cummings' hidden cameras. When Caron learns of Bradley's film "career," she breaks with Beatty, but true love triumphs when Beatty saves Bradley's life.

X-Ray: From time immemorial, Hollywood stars have been wary of playing scenes with babies and animals, and this film makes it easy to see why. Michael Bradley, an infant with a fabulous screen personality, steals this film from some very fine performers, and there's nothing they can do but smile and take their punishment gracefully. An attractive cast is up to some pretty wild shenanigans in this frantic farce. It's way-out comedy with more than a little emphasis on sex and seduction, and that should be okay with the young adults who make up a large part of today's moviegoing audience. The story has more than a few extremely silly twists, but there are enough really funny situations to compensate for them. Beatty mumbles quite a bit, but manages to get his share of laughs. Caron is as appealing as ever. Cummings seems to be getting a little too mature for just juvenile goings-on, but he has his moments, too. Things move at a suitably brisk pace, and those who like their entertainment on the "campy" side should be pleased. More conventional filmgoers may be slightly bemused by the whole affair. To show you how zany movies can get, the scene is Greenwich Village so the film was made at Shepperton Studios, England. There must be a message there somewhere. Anyway, come see the screen's newest infant sensation. Viva Michael Bradley.

Tip-on Bidding: Better program rates.

Ad Lines: "A Frantic Farce Guaranteed To Leave You Laughing"; "She Was After A Father For Her Baby . . . But He Had Some Ideas Of His Own."

WARNERS

Harper

Melodrama
121M.

Warner Bros.
(Technicolor)
(Panavision)

Estimate: Good private detective yarn.

Cast: Paul Newman, Lauren Bacall, Julie Harris, Arthur Hill, Janet Leigh, Pamela Tiffin, Robert Wagner, Robert Webber, Shelley Winters, Harold Gould, Strother Martin, Roy Jensen, Martin West, Jacqueline de Wit, Eugene Oglesias, Richard Carlyle. Produced by Jerry Gershwin and Elliott Kastner; directed by Jack Smight.

Story: Private detective Paul Newman, through the recommendation of a friend, attorney Arthur Hill, is hired by wealthy Lauren Bacall to find her missing husband. This comes in the midst of Newman's troubles with wife Janet Leigh, who is divorcing him because of his job. At the Bacall estate, he meets step-daughter Pamela Tiffin and the missing man's pilot, Robert Wagner, who was the last to see the missing man. One lead takes him to former movie starlet Shelley Winters, whom he charms and pumps, after which he tangles with her husband, Robert Webber. Meanwhile, Bacall receives a letter from kidnappers asking for half a million dollars. Another lead takes Newman to a bar and singer Julie Harris and a beating by bouncer Roy Jensen, who is knocked unconscious by Wagner. Newman also goes to visit religious fanatic Strother Martin on a mountain top given him by the missing man. The ransome is left at the appointed spot, but there is a double cross among the kidnappers. One is shot. Another visit to Martin results in Newman being trapped by Webber and Jensen and taken to a deserted shipyard. He is held prisoner and worked over by Jensen until he is able to turn the tables on him and escape after sending Jensen hurtling to his death. Newman accuses Wagner of being involved in the kidnapping, and when he draws a gun on him, Hill appears suddenly and kills Wagner. Newman finds Webber torturing Wagner's accomplice, Harris, for the location of the ransom money and shoots him. She tells him the missing man is aboard a deserted tanker and where the money is hidden. Taking Harris along, he phones Hill to meet him. Newman is knocked unconscious. Coming to, he and Hill find the missing man dead and Harris missing in Newman's car. They pursue and see her crash to her death. They recover the money, and Newman accuses Hill of having killed the missing man. He gets him to admit it, justifying it by calling the dead man evil, but Newman makes it clear that he must turn him over to the police.

X-Ray: Here is a hard-hitting, action and suspense-packed yarn about a private detective with brains as well as a sense of humor, and Paul Newman presents the characterization in most capable fashion. He is aided and abetted by a highly competent cast, one with "name" value as well, and by some expert direction and fine production values. The use of color provides still another assist. The release seems like a good bet for fans seeking this type of entry steeped in the aura of the better private eye films. Interest is maintained on high throughout in the screenplay by William Goldman, based on the novel, "The Moving Target," by Ross Macdonald. In the effective musical score is to be found a song, "Livin' Alone."

Tip On Bidding: Higher bracket.

Ad Lines: "Action . . . Suspense . . . Mystery Follow Private Detective Lou Harper"; "The Newest Private Eye Everyone Is Talking About."

FOREIGN

Sandra

Drama
100M.

(Italian-made)
(English titles)
Royal Films International

Estimate: Fair import.

Cast: Claudia Cardinale, Michael Craig, Jean Sorel, Marie Bell, Renzo Ricci, Fred Williams, Amalia Troiani. Produced by Franco Cristaldi; directed by Luchino Visconti.

Story: Claudia Cardinale marries American Michael Craig, and the pair return to her small home town in Italy, where the land around the family home is to be given to the town as a park in the memory of her dead Jewish father, killed in a Nazi concentration camp. They meet her younger brother, Jean Sorel, an unstable individual who has threatened suicide but has been saved by Cardinale. It's evident that there has been unnatural relations between them in days gone by. She goes to see her mother, Marie Bell, confined to a sanatarium much of the time, with the estate administered by her present husband, Renzo Ricci. The latter doesn't get along with the brother or sister. Craig tires of the fighting and bickering and asks Cardinale to leave with him. When she refuses, he leaves alone, asking her to follow. Sorel tries to resume his perverted relationship with Cardinale, but she breaks off with him and disregards his threat of suicide, which he finally carries out. Cardinale leaves it all behind her to join Craig.

X-Ray: This opens with Cardinale holding her head as someone plays a fancy piece on the piano, and right away, you know that she is going to have problems. There is a whole mess of them—complexes, frustrations, unnatural relationships between brother and sister, etc., etc. By the time the viewer wades through this, he could very well be holding his head. The characterizations are fair, and direction and production are average. The sensational aspects of the story may help it in the art centers. The screenplay is by Suso Cecchi d'Amico, Luchino Visconti, and Enrico Medioli.

Ad Lines: "What Was Her Terrible Secret And With Whom Did She Rendezvous In The Old Mysterious House?"; "Her Story Will Startle Adult Moviegoers."

The Shop On Main Street

Drama
128M.

Prominent Films
(Czechoslovakian)
(English titles)

Estimate: Fine import for discriminating audiences.

Cast: Josef Kroner, Ida Kaminska, Hana Slivkova, Frantisek Zvarik, Helena Zvarikova, Martin Holly, Martin Gregor. Directed by Jan Kadar and Elmar Klos.

Story: Back in 1942 in a small town in Slovakia, the war hasn't made a deep impression as yet except on the Jewish population, beginning to feel the wrath of the Nazi element. One elderly, slightly deaf Jewish shop owner, Ida Kaminska, is unaware that a war is even going on, and she is helped along to exist from to day by friendly neighbors as well as others in the Jewish community. Josef Kroner is a carpenter, married to the sister-in-law of the local Nazi leader, and though Kroner despises him and his regime, he reluctantly accepts the job of aryan administrator of Kaminska's shop. She thinks he wants to be helpful and tolerates his presence. He tries to update her on the status of the situation, but she merely shrugs off his statements as drunken mutterings. He knows that the Jews are about to be imprisoned and tries to warn her, but she refuses to even try to understand. He protects her during a round-up of the town's Jews but then decides that he is risking too much if he is caught. He tries to get her to pack and join the others in the square. A rough push kills her, and remorseful Kroner takes his own life.

X-Ray: Here is a simple, moving production involving some elderly people who are caught up in the clutches of World War II in a small town in Slovakia. The acting is realistic and impressive as suspense continues to mount via an attention-holding yarn until the tragic climax. Performances are very good, and direction and production are fine. It is one of the better offerings for the art and specialty spots and was one of the highlights of the recent New York Festival. The unpretentious screenplay is by Ladislav Grossman.

Ad Lines: "An Unusual, Moving Drama That Will Long Be Remembered"; "The Film Everyone Is Talking About."

ALPHABETICAL GUIDE TO 169 Feature Reviews

This index covers features reviewed thus far during the 1965-66 season in addition to features of the 1964-65 season, reviewed after the issue of Aug. 18,1965.—Ed.

A

Agent For H.A.R.M.—84m.—U 5364
Agony And The Ecstasy, The—140m.—Fox 5326
Alice In Wonderland In Paris—52m.—Misc. 5371
All Men Are Apes—85m.—Misc. 5354
Alphaville—100m.—For. 5347
Apache Gold—91m.—Col. 5321
Apache Uprising—90m.—Para. 5363

B

Battle Of The Bulge—162m.—WB 5359
Beach Ball—83m.—Par. 5330
Big T.N.T. Show, The—93m.—AIP 5361
Billie—87m.—UA 5323
Bedford Incident, The—102m.—Col. 5334
Blood and Black Lace—90m.—AA 5333
Boeing, Boeing—102m.—Para. 5346
Breakfast At Tiffany's—115m.—Par.—Re. 5322
Bremen Town Musicians, The—66m.—For. 5347
Brigand of Kandahar, The—81m.—Col. 5362
Bunny Lake Is Missing—107m.—Col. 5334

C

Caressed—81m.—Fox 5327
Carry On Cleo—92m.—For. 5347
Cavern, The—83m.—Fox 5346
Chase, The—130m.—Col. 5369
Cincinnati Kid, The—101m.—MGM 5335
City of Fear—88m.—AA 5333
Coast Of Skeletons—90m.—For. 5347
Crazy Paradise—95m.—For. 5324
Curse of The Fly, The—86m.—Fox 5322
Curse of The Voodoo—77m.—AA 5345

D

Desert Raven, The—90m.—AA 5373
Devils of Darkness—88m.—Fox 5322
Die, Monster, Die—80m.—A-I 5349
Do Not Disturb—102m.—Fox 5358
Dr. Goldfoot And The Bikini Machine—90m.—A-I 5349
Doctor Zhivago—197m.—MGM 5357
Dracula—Prince Of Darkness—90m.—Fox 5369

E

Ecco—100m.—A-1 5345
Escape By Night—75m.—AA 5341
Evening With The Royal Ballet, An—93m.—For. 5354

F

Face of Fu Manchu, The—96m.—For. 5331
Fiendish Ghouls, The—74m.—For. 5338
Finger On The Trigger—87m.—AA 5333
Flame And The Fire—80m.—Cont. 5363
Flight Of The Phoenix, The—148m.—Fox 5358
Frankenstein Meets The Space Monster—78m.—AA 5345
Friend Of The Family—95m.—For. 5352

G

Ghidrah, The Three-Headed Monster—85m.—Cont. 5334
Ghost And Mr. Chicken, The—90m.—U. 5364
Girl—92m.—Emb. 5350
Gospel According To St. Matthew, The—136m.—Cont. 5373
Great Sioux Massacre, The—91m.—Col. 5329
Greed In The Sun—112m.—MGM 5325
Gunmen of The Rio Grande—86m.—AA 5321

H

Hansel And Gretel—52m.—For. 5355
Harper—121m.—WB. 5374
Harum Scarum—85m.—MGM 5343
Hercules Against The Moon Men—90m.—For. 5338
Heroes Of Telemark, The—131m.—Col. 5349
Hill, The—122m.—MGM 5329
Horrors of Spider Island—75m.—Misc. 5337
Hours of Love, The—89m.—For. 5338
How Not To Rob A Department Store—95m.—For. 5365
Human Duplicators, The—82m.—AA 5345

I

Inside Daisy Clover—128m.—WB 5359
Italiano Brava Gente—156m.—Emb. 5342

J

Johnny Nobody—88m.—For. 5355
Judith—109m.—Para. 5363
Juliet of The Spirits—148m.—For. 5347

K

Kid Rodelo—91m.—Para. 5364
King and Country—90m—AA-Landau 5329
King Rat—133m.—Col. 5341
Knockout—42m.—Misc. 5346
Kwaidan—125m.—Cont. 5350

L

La Boheme—108m.—WB 5337
Leather Boys, The—105m.—AA. 5361
Life At The Top—117m.—For. 5355
Life Upside Down—93m.—For. 5339
Little Nuns, The—101m.—Emb 5325
Little Ones, The—66m.—Col. 5325
Living It Up—85m.—Par.—Re. 5322
Lord Love A Duck—109m.—UA 5370
Love In Four Dimensions—108m.—For. 5339
Loved One, The—116m.—MGM 5336

M

Mad Executioners, The—92m.—Para. 5343
Made In Paris—101m.—MGM 5369
Magic World Of Topo Gigio, The—75m.—Col. 5362
Male Companion—92m.—For. 5365
Marriage On The Rocks—109m.—WB 5327
Married Woman, The—94m.—For. 5328
Mickey One—93m.—Col. 5329
Moment To Moment—108m.—U 5370
Money Trap, The—92m.—MGM 5363
Mozambique—98m.—For. 5366
Murder In Mississippi—84m.—Misc. 5371
Murieta—108m.—WB 5323
Mutiny In Outer Space—85m.—AA 5341

N

Nanny, The—93m.—Fox 5336
Never Too Late—105m.—WB 5344
Nobody Waves Goodbye—80m.—Misc. 5323

O

Once A Thief—107m.—MGM 5321
Operation C.I.A.—90m.—AA 5349
Oscar, The—119m.—Emb. 5374
Othello—166m.—WB. 5365
Our Man Flint—107m.—Fox 5358

P

Pardners—88m.—Par.—Re. 5322
Paris Secret, 84m.—For. 5328
Patch Of Blue, A—105m.—MGM 5353
Pinocchio In Outer Space—71m.—U 5337
Plague Of The Zombies, The—90m.—Fox 5370
Planet Of The Vampires—86m.—A-I 5353
Playground, The—95m.—For. 5346
Promise Her Anything—91m.—Para. 5374
Pussycat Alley—99m.—For. 5366

R

Racing Fever—90m.—AA 5341
Rage To Live, A—101m.—UA 5327
Railroad Man, The—105m.—Cont. 5339
Rare Breed, The—97m.—U 5371
Ravagers, The—79m.—For. 5366
Red Line 7000—110m.—Para. 5343
Return From The Ashes—105m.—UA 5337
Repulsion—105m.—For. 5332
Return Of Mr. Moto, The—71m.—Fox. 5351
Revenge Of The Gladiators—100m.—Para. 5326
Reward, The—92m.—Fox 5326
Rope of Flesh—91m.—Misc. 5331

S

Sabrina—113m.—Par.—Re. 5322
Sandra—100m.—For. 5375
Sands Of The Kalahari—119m.—Para. 5343
2nd. Best Secret Agent In The Whole Wide World, The—96m.—Emb. 5350
Secret Agent Fireball—89m.—AIP 5361
Secret of My Success, The—112m.—MGM 5330
Seven Slaves Against the World—96m.—Par. 5331
7 Women—93m.—MGM 5353
Shepherd Girl, The—105m.—For. 5355
Shop On Main Street, The—128m.—For. 5375
Silencers, The—105m.—Col. 5373
Situation Hopeless—But Not Serious—97m.—Par. 5330
Skull, The—83m.—Par. 5322
Sleeping Beauty—70m.—For. 5339
Sleeping Car Murder, The—90m.—For. 5371
Slender Thread, The—98m.—Para. 5354
Snow White—74m.—For. 5340
Spaceflight IC-1—65m.—Fox. 5336
Spy In Your Eye—85m.—AIP 5361
Spy Who Came In From The Cold, The—112m.—Para. 5354
Swedish Wedding Night—96m.—For. 5355

T

Taffy And The Jungle Hunter—87m.—AA 5333
Ten Little Indians—92m.—For. 5366
10th Victim, The—92m.—Emb 5357
That Darn Cat—116m.—BV 5325
That Man In Istanbul—117m.—Col. 5362
Thousand Clowns, A—118m.—UA 5351
Thunderball—131m.—UA 5359
Time of Indifference—84m.—Cont. 5335
Treasure of Silver Lake—82m.—Col. 5321

U

Ugly Dachshund, The—93m.—BV. 5362
Underworld Informers—105m.—Cont. 5335

V

Village of The Giants—80m.—Emb. 5335
Violent And The Damned, The—62m.—For 5328
Viva Maria—119m.—UA 5358

W

Walk In The Shadow—93m.—Cont. 5373
War Lord, The—123m.—U 5331
When The Boys Meet The Girls—110m.—MGM 5351
Where The Spies Are—110m.—MGM 5351
Who Killed Teddy Bear?—90m.—Misc. 5338
Wild On The Beach—77m.—Fox 5323
Wild, Wild Winter—80m.—U. 5364
Willy McBean and His Magic Machine—94m.—Misc. 5324
Winter A-Go-Go—88m.—Col. 5342

Y

You Must Be Joking—100m.—Col. 5342

February 16, 1966
SECTION THREE
Vol. 75, No. 2

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna.—19107.

New Paramount Campaign Boosts "Ten Commandments"

NEW YORK—Paramount Pictures, which established many new patterns in marketing and merchandising with Cecil B. DeMille's "The Ten Commandments," is ready to "write history all over again" with the return of the epic spectacle this Easter, president George Weltner said at the company's two-day campaign seminar for field representatives from throughout the U. S. and Canada.

"It is the conviction of all of us within Paramount—as well as many outside the company—that the return of 'The Ten Commandments' can be the most successful and profitable of its kind in the history of our industry," Weltner said. "This must be accomplished through an unprecedented effort by everyone of us gathered here. We can only make boxoffice history by making history ourselves with unequaled showmanship and perseverence."

An entirely new campaign has been created for "The Ten Commandments," which is being handled as if it were a brand new motion picture, according to Joseph Friedman, executive assistant to Martin Davis, vice-president in charge of advertising and public relations. "To describe the new campaign as the biggest and most comprehensive ever devised for a picture's return would be understating the case," Friedman said, "for it is the equal of the original campaign and is in a class with the biggest campaigns for any attraction in the industry today."

In the years since "The Ten Commandments" has been out of release, Paramount has received hundreds of requests from exhibitors and the general public for the return of the film, Friedman said. "For several years, we have kept a close tab on the market to determine the most favorable climate and conditions for this return. Last fall, we began to notice some very favorable trends, and to verify them we conducted a marketing survey covering 50 areas in the northeast, south, midwest and west."

The survey dramatically confirmed Paramount's belief that the time was right for the return of "The Ten Commandments," according to Friedman.

The major portion of the meeting was devoted to a roundtable review of every element in the new "Ten Commandments" campaign, including advertising, publicity, merchandising, group sales promotion and their local application. Special emphasis was placed on the large number of selling tools available for educational and religious tie-ins.

A unique feature of the meeting was that each of the 20 key cities scheduled for Easter openings of "The Ten Commandments" was

(*Continued on page* EX-739)

Snowmobiles Race In Rockies For "Heroes Of Telemark" In Denver

The local premiere of Anthony Mann's "The Heroes of Telemark" at the Denver theatre, Denver, Colo., recently received a tremendous promotional boost via a two-day ski competition held by Columbia Pictures to kickoff the world-famed Aspen Winterskol Festival and a second general contest related to the ski competition.

In sub-zero temperatures high up in the Rockies, fifteen Colorado Mountain men raced Ski-Doo snowmobiles through the wilderness 28 miles from Crested Butte to Aspen, Colorado. Each of the competitors was accompanied by a press representative, many of whom expressed a desire for a prolonged stay indoors after the chilling journey.

The participants spent one night 12,000 feet up in the air in wilderness cabins at Taylor Park Reservoir before undertaking the second leg of the long race to the world famous ski resort at Aspen. Their arrival was timed to launch the Annual Aspen Winterskol Festival.

Cash awards were given to the winning drivers, and their Ski-Doos were displayed in the Winterskol Parade.

Excitement of the event was carried over to the non-skiing public via a second contest sponsored by the Rocky Mountain News in which entrants guessed the winning time of the lead driver. Entry blanks were distributed by the Denver theatre. The winner received a Ski-Doo and a two week's vacation at the beautiful Aspen resort.

Kirk Douglas' features chiseled in ice were the subject of a recent promotion for Columbia's "The Heroes Of Telemark" in Cincinnati, where ice carver George Wolff created several ice statues on the stage at the mall of Swifton Shopping Center.

Barb-Q-Matic On "Chase"

Columbia Pictures, has effected a national tie-up with the Barb-Q-Matic Co., the leading manufacturer of barbecue machines, to promote Sam Spiegel's "The Chase," which features a lavish Texas barbecue in an important sequence.

Barb-Q-Matic, through its 1500 national distributors, will make available to every theatre booking "The Chase" the free use of a barbecue machine. In many situations, the company will also provide theatres with food items such as meats and chickens.

In a tie-in with the ski department of the Hecht Company, Washington, D.C., and Columbia's "The Heroes Of Telemark," this special display was set up at the annual Sport Show in that city.

RCA "Judith" Recordings

In a major music promotion for Paramount's "Judith," four single recordings of the title song are being rushed into release simultaneously with the RCA Victor soundtrack album.

Instrumental versions of "Judith" have been recorded by Hugo Montenegro, RCA Victor Records, and Ferrante and Teicher, United Artists Records. The vocal version of Sol Kaplan's "Judith" theme, with lyrics by Earl Shuman, has been recorded by Pat Boone, Dot Records, and the Golden Voices, RCA Victor.

Sheet music has also been published by Famous Music with full credits to the Panavision-Technicolor adventure drama.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor.

Allied Van Lines' Motorized Prop Ballys Columbia's "The Silencers"

The largest motorized prop ever devised for a motion picture began a 7,500 mile, twenty city tour, beginning in Atlanta in behalf of Irving Allen's "The Silencers," a Columbia Pictures release.

In one of the most unusual promotion tours ever devised for a film, Allied Van Lines will cover all major metropolitan areas in the nation with a huge, uniquely constructed motor van. As utilized in the film, the specially-designed vehicle, which to all intents and purposes looks like a moving van, is actually the mobile headquarters for "Big O," the nefarious organization which plots world conquest.

Among the cities in which the van will make "personal appearances" are Miami, New Orleans, Houston, Dallas, Ft. Worth, Chicago, Cincinnati, Washington, Baltimore, Philadelphia, Boston, New York, Cleveland, Detroit, Toledo, Indianapolis, St. Louis, Des Moines and Omaha.

Refurbished at considerable expense into an attention-getting, motorized ballyhoo, the van will be displayed at key shopping centers, in front of major department stores or in front of theatres where "The Silencers" will open. Seven hundred and fifty thousand heralds describing the van's role in the film will be distributed by local "Slaygirls" stationed with the van.

The van has three projection screens recessed into the side walls for rear projection that can be viewed from outside. The screens will show a special 8mm film clip narrated by Dean Martin, star of "The Silencers."

All switches operating the various mechanisms in the van will be controlled through a remote control system using special radio equipment. These include rear doors, windows, a disappearing turret, tape recorder and movie projectors.

As the van reaches its destination in each city, a helicopter will land on top of its specially reinforced roof with a local official who is to welcome the arrival of the unusual "personality."

Allied Van Lines is further co-operating with Columbia via a national ad campaign to run in Life Magazine tieing-in with "The Silencers," with additional ads for newspaper advertising to run simultaneous with local playdates. In addition, truck posters tieing-in with the film will be displayed on the company's huge fleet of vans.

"Emergency" in Dept. Store

Paramount Pictures set a major 10-day promotion with Wanamaker's Department Store, Philadelphia, for "The Slender Thread."

A special projection unit was set up outside Wanamaker's famous Crystal Tea Room to show the eight-minute short subject, "Dial O For Emergency," which was prepared by Paramount Pictures as one of its key selling tools for "The Slender Thread." An estimated audience of more than 5,000 people daily saw the short over the ten-day period.

Wanamaker's also publicized the showing in its newspaper advertising and throughout all shopping floors and store windows.

Patrons at the Chicago, Chicago, recently had a chance to test their marksmanship against the shooting skills of Matt Helm in this special display in the theatre's lobby for Columbia's "The Silencers."

Producer On Tour

Producer Pandro S. Berman will make his first nationwide personal appearance tour of key cities this spring to promote MGM's "A Patch of Blue," prior to the film's general release.

In publicizing the picture, Berman will stress to exhibitors the importance of advance screenings for local opinion makers, following the pattern set in Los Angeles where "A Patch of Blue" has set new house records at the Crest Westwood Theatre in its premiere engagement.

Hugh O'Brian, right, star of Seven Arts' "Ten Little Indians," and WPIX-TV personality Clay Cole are seen at a recent special screening of the film for members of the New York City Police Department at the Rivoli. Featured was the film's "Whodunit" break at which time the policemen were polled to determine how many could identify the killer.

"Miss Poll-Ette" Contests

Universal Pictures Company and the American Polled Hereford Association have developed a joint promotion in connection with the four-city Texas pre-release World Premiere of Universal's "The Rare Breed," in Technicolor and Panavision starring James Stewart and Maureen O'Hara, which will launch a series of Texas pre-release territorial openings.

"The Rare Breed," produced by William Alland and directed by Andrew V. McLaglen, deals with the introduction of the English Hereford breed of cattle into the American Southwest at the turn of the Century.

The American Polled Hereford Association is co-sponsoring with Universal a contest in 16 Texas cities to find the most attractive young lady in each city to compete for the title of "Miss Poll-Ette" at the first of the four city openings of "The Rare Breed" in Fort Worth. The cities participating include Fort Worth, Dallas, Houston, San Antonio, Austin, Abilene, Amarillo, Tyler, El Paso, Holingen, Wichita Falls, Waco, Corpus Christi and Beaumont-Port Arthur-Longview.

The APHA is sponsoring one of the two evening performances of the world premiere at the Palace Theatre in Fort Worth.

Stewart, Miss O'Hara, Miss Mills, Don Galloway and McLaglen will be guests of honor at the APHA banquet at the Worth Club in Fort Worth as part of the pre-premiere activities. Stewart has narrated a special 12 minute 16mm documentary film on Hereford cattle which has been made by APHA which will be shown for the first time at the banquet.

APHA is distributing 100,000 match books promoting the premiere and will feature special display material about the picture in its booth at the Southwestern Exposition and Fat Stock Show in Fort Worth.

APHA will make available for in-front theatre display activity in the Texas cities, live Hereford cattle.

"The Rare Breed" and the premiere was featured in a full color cover of the January issue of Polled Hereford World, national publication of APHA.

Fezzes For "Istanbul"

Thousands of students in Richmond and Charlottesville, Virginia, began the school week wearing a Columbia Pictures version of a Turkish fez as part of a nationwide series of premieres for "That Man in Istanbul."

The fezzes, glittering tassled versions of the traditional Turkish brimless hat, are only one of many student-oriented exploitation devices which run the gamut from games, crossword puzzles, horoscopes, displays, school ballyhoos, one-sheets on campus and maidens in bikinis searching for "That Man in Istanbul" in college and school neighborhoods. The two cities each contain numerous large universities.

In addition to the premieres in Charlottesville and Richmond, "That Man in Istanbul" is slated for gala openings later this month in: The Towne Theatre, Washington, D.C.; a multiple playdate in Detroit; Strand Theatre in Providence; Hill Theatre in Lancaster, Pa.; Cinema Theatre in Austin, Tex.; Orpheum Theatre in Madison, Wis.; the Fox Theatre in Tucson, Ariz.; and others.

Meanwhile, the Jefferson Theatre in Charlottesville and the Byrd and State Theatres in Richmond have festooned their fronts to keep the same basic theme of excitement generated by the film.

British Showmanship

By Jock MacGregor

"I don't mind what you say about me provided that you spell the name right" has long been the adage of many stars and bearing this in mind one must admire the imagination exercised by some managers to tie pictures up with the most unlikely promotions. These thoughts came to mind on receiving from that ace Scottish showman Douglas Adams of the ABC Kirkcaldy details of a "Moll Flanders" Dogs' Mannequin Parade. Organized in conjunction with The Pet Shop, seven pedigree dogs and one mongrel owned by residents, wore the very latest things in doggy fashions for winter walkies and lazy evenings. There was a classy commentator and folk singers sang but the highlight of the 100 minute display was the appearance of Valerie Page, a poodle beautician with an Edinburgh firm, wearing a Moll Flanders costume—her slighter statistics prevented her wearing an actual Kim Novak dress—leading "Mitch"—ironically the only dog in the show—wearing a Moll Flanders inspired coattee. Photos and tongue in cheek coverages appeared in many publications and the BBC broadcast details. The thing that matters is that all mentioned "The Amorous Adventures of Moll Flanders" and the ABC, Kirkcaldy. The offer of a hairdresser to give girls "Moll Flanders" hair styles at the theatre on the Saturday prior to playdate not only got many volunteers but resulted in an excellent pictorial press coverage. Adam's campaign also included 16 window displays, standing cocktail cards plugging a local bartenders "Moll Flanders' cocktail, the movie and the theatre, two contests in weekly papers, 1000 overprinted serviettes and a "highwayman" to ride through the town with full credits on the Saturday prior to opening.

Less lucky was Albert E. Hallam, ABC, Nuneaton. Fog and icey roads prevented his cowboy from riding around the town to plug "The Sons of Katy Elder." For a foyer display he borrowed stills of outstanding westerns of the past from Paramount and prepared a show card reading—"Another Mighty Western Coming To This Theatre" . . . John A. Dixon, ABC Chesterfield, showed "The Family Jewels" trailer at his Minors Matinee prior to opening to let the youngsters see the fun in store for them.

W. A. C. Hall, at the Capitol, Cardiff, Wales, has had a dream of a patron in Mrs. Myra Franklin who has seen "The Sound of Music" during his record shattering run more than 350 times. Not only did he get a wonderful break in the national. Sunday Times when she attended for the 330th time but had had good coverages previously in Wales. Her 11th visit made The South Wales Echo and so did her 200th. She was interviewed on TV when the 250,000 patron bought a ticket for the show and on radio on a later occasion. Write-ups on this piece of cinema endurance have appeared in many publications. An extensive all media coverage resulted from a special performance for the blind when descriptives in Braille were provided. At the time of submitting his "Sound of Music" campaign, Roy Pearce, Ideon, Bristol, had a 79 year old gent who had earned a photo and write up in the Western Daily Press for only 15 visits, and had a second visit by the Lord Mayor of Bristol who had wanted to see it informally. For the 20th week of the run a motor float accompanied by house manager John Kelly visited the principle towns and resorts on a 185 mile circuit on a Saturday. Windows displays were arranged over a wide area.

Many of the campaigns for The Beatles' "Help!" had a familiar ring. Teenagers parading with John, George, Paul and Ringo banners, musical groups, disc tieups, etc. P. A. Hannavy, Odeon, Doncaster, added a novel twist. In conjunction with the Top Rank Dancing Suite, a 'Doncaster Princess' beauty contest was staged. Six of the finalists rode in a decorated mini-moke to the railway station to collect the film cans and escort them to the theatre. What is more a picture of this made the Yorkshire Evening Press! J. D. Clark, Odeon Leeds, explored every approach and national tieup enthusiastically and then learned soldiers of the Royal Tank Regiment who appeared in "Help!" were in the area on a recruiting drive. That was a natural for a live showman. With the cooperation of the Recruiting Officer theatre displays were hung with the army's. On the Friday before playdate the regiment marched through the city to the Town Hall for a presentation by the Lord Mayor. What made Clark's day was when at the ceremony the Director-General of Fighting Vehicles, War Office, referred to the regiment's part in the film and added that the soldiers could be distinguished by their haircut which had been specially designed by the top sergeant—a crack which was widely reported by the pressmen present. The regiment mounted a foyer display and on the opening night arrived with four armored cars which were parked outside the theatre. The soldiers, their wives and girl friends were the guests of the manager who later received a mounted regimental crest as a momento of the occasion.

For "Darling . . ." at the ABC, Nuneaton, Albert E. Hallam succeeded in getting a three page composite in the Evening Tribune and concentrated on Vespa scooter tieups and outlets. Additionally, he succeeded in gathering a lot of publicity material which had been used at theatres which had previously played the movie.

HARRY BOLTON conducted the ABC Woolwich Christmas Toy appeal for the local hospital in conjunction with Barney Gluetzman of the ABC Eltham Hill and the Kentish Independent which backed it with editorial support. A poster invited patrons to leave presents on the Xmas tree in the foyer. On Christmas Eve both Bolton and Gleitzman handed over the gifts to the Mayor at the hospial before being entertained by the Matron. Photos appeared in two local weeklies.

This foyer display was mounted by Albert E. Hallam at the ABC Cinema, Nuneaton, England, for Embassy's "Darling."

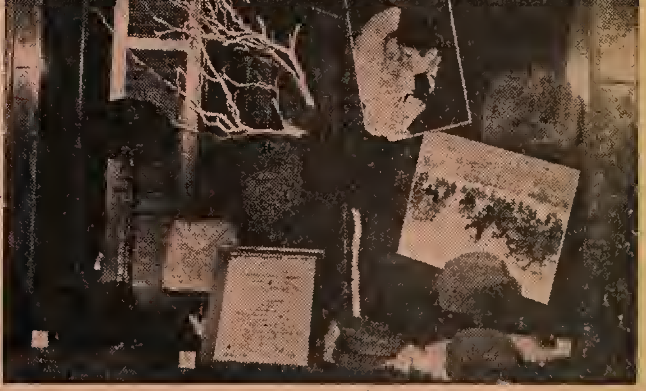
"Ten Commandments"

(*Continued from page* EX-737)

represented at the meeting by a Paramount regional advertising-publicity manager or special field representative. Upon their return to their respective cities, each representative will meet with the exhibitors involved to work out plans for the complete campaign in their area.

The two-day "Ten Commandments" seminar was directed by Bernard M. Serlin, manager of the field advertising-publicity department, and Mike Weinberg, head of the home office unit for the film. Others addressing the meeting included Phil Isaacs, national sales coordinator for "The Ten Commandments"; Mort Hock, advertising manager; Everett Olsen, cooperative advertising manager; and Jerry Berger, assistant to Serlin.

Division field publicity and advertising managers participating in the meeting included Henry Ehrlich, Los Angeles; Harry Schmerling, Philadelphia; Dick Taylor, Chicago; Gerald Rafshoon, Atlanta; Bill Schaefer, Dallas; and Win Barron, Toronto. Special merchandising representatives attending were Ernie Johnston, Washington; Judd Sheppard, Pittsburgh; Paul Levi, Boston; Seymour Morris, Buffalo; Bill Gandall, New York; Bud Rose, Milwaukee; Woody Praught, Detroit; Jo Ann Sherman, Denver; Elaine Fried, Cleveland; Ed Peak, Tulsa-Oklahoma City; Nina Cutrubus, Salt Lake City.



Whitehouse and Hardy, one of New York's exclusive men's stores, recently saluted MGM's "Dr. Zhivago" with this Fifth Avenue window devoted to men's Persian Lamb hats and caps.

THE EXHIBITOR'S EXPLOITATION EFFORTS

M. ROBERT GOODFRIEND, general manager, Durwood, Kansas City theatres, got MGM's "Where The Spies Are" off to a fast start at the Roxy with an opening day contest as an effective springboard. The initial send-off was launched by a radio spy hunt carried on KMBC Radio (Metromedia) in cooperation with MGM and the theatre. The promotion set to build a bullish gross for opening day. The crux of the spy hunt was to decipher the names of seven persons (spies) from clues given over the air. The names were selected from the telephone book. Ten days prior to the one-day spy hunt two separate spot plugs were aired-one each hour from 6 a.m. till midnight, adding up to a total of over 350 advance mentions of the name of the picture, the theatre and the contest. The first clue of the spy hunt was given on the air in the 3-4 p.m. hour. The clues were then scheduled one per hour for seven hours, and each clue was given over the air three times, again with the appropriate tie-in to the name of the picture and the theatre. As an added convenience, all clues were repeated in the 10-11 p.m. hour. During the evening a special phone number was broadcast so a listener could call between 7:30 and 10 p.m. to have any clue or clues repeated. The continuous stream of calls which came in during the short period the line was open attested to the high level of public interest in the contest, explained Jon Holliday, KMBC program director, who worked out the details of the contest with Goodfriend and his assistant, George Kieffer. Persons wanting to enter the contest were instructed to bring their decoded solutions to the Roxy at 11 p.m. where the awards were made and a special showing of the picture held for the contestants. Mrs. Arlene Gebaur of Kansas City, Kansas was named the grand prize winner receiving $200 in cash. Mrs. Gebaur was one among 35 persons who had correct answers, and was the first name drawn. An additional list of seven prizes was drawn from the names of all attending the special late show. It brought a goodly crowd on one of the coldest nights of the year. Mark Foster of the KMBC staff was on hand to conduct the prize drawing and to represent the station in running off the contest finals. The spots in which the clues were coded were recorded by John Bilyeu of the KMBC staff.

A. W. YAHRAUS, Skirball Brothers' Bryan, Bryan, Ohio, recently conducted a bang-up campaign on Paramount's "Red Line 7000." Two thousand handbills were printed with the cost split between cooperating merchants. These were distributed at the theatre and by all the sponsors in their place of business. A co-op newspaper ad ran in the Bryan Times with cost split between the sponsors. A Firestone dealer distributed windshield ice scrapers during the engagement. Pepsi Cola gave away several cartons of the soft drink. The Ford dealer gave away 45 scale model cars at the theatre. The Pure Oil Company gave away 45 gallons of gasoline at the theatre. A lobby display consisted of a 40 x 60 regarding "Red Line" had stills, etc., lighted by a Pepsi sign tied playdates, etc. and sponsors products displayed. Window cards and one sheets were displayed away from the theatre in sponsors' windows. In on the tie-ins were the Firestone Tire dealer, the Ford dealer, an oil dealer, and Pepsi-Cola.

A. W. Yahraus, Skirball Brothers' Bryan, Bryan, Ohio, had this lobby display on products of cooperating merchants in his campaign on Paramount's "Red Line 7000."

GENEVA WOOD, manager, Trans-Texas' Fine Arts, Denton, Texas, playing on the word "File," carried out a very effective stunt for Universal's "The Ipcress File." Fifteen manilla letter folders were lettered 'TOP SECRET' on the outside. Then, inside was placed advertising matter on "The Ipcress File" and a card reading: "Congratulations. Your curiosity and a little effort entitles you to two free passes to see "The Ipcress File" starting (date) at the Fine Arts Theatre, West Side Square. Bring the folder and advertising to the Fine Arts Theatre to receive your two passes." These file folders were "accidentally" lost around the local college campus two and three days before starting date of the picture. 10 of the 15 folders were found and returned with very favorable comments. One folder was found by a teacher at North Texas University, and he passed it on in class to a student, since he was not able to take advantage of the offer. This resulted in some favorable discussion in class about "THE IPCRESS FILE." The day before "THE IPCRESS FILE" started, an employee, who was also a student, wore a trench coat around campus and carried a similar file lettered in chartreuse and purple "THE IPCRESS FILE" on one side and on the reverse "A Tingling No-Nonsense Suspense Yarn."—Time Magazine. This also was an eye catcher. Altogether, it was a very effective street ballyhoo, resulting in a very profitable and interesting week for the Theatre.

This truck with a seven-foot high duck and bannered copy on the side was used recently by United Artists and National General Corporation to bally the opening of "Lord Love A Duck" at the Vogue, Hollywood, Cal. Shown with the truck display is George Michaelides, assistant manager of the theatre.

Meet The Secretary

In a big push to introduce Matt Helm's sexy secretary, Lovey Kravezit, to the American public, Columbia Pictures has organized a wide-scale promotional campaign based on the Lovey Kravezit character in Irving Allen's production of "The Silencers," it was announced by Robert S. Ferguson, Columbia vice president in charge of advertising and publicity. "The Silencers" will have its world premiere at the Chicago Theatre in Chicago on Feb. 18.

One of the highlights of the promotional campaign will be a national tour for Beverly Adams, who plays lovely Lovey Kravezit opposite Dean Martin in the film. Miss Adams will, for the time being, be known only as Lovey Kravezit. A special press kit containing biographical data and a full range of features has been prepared to introduce Miss Kravezit to newspapers, magazines and radio and television commentators throughout the U.S.

Miss Kravezit's arrival in each city on the tour will be preceded by a telegram from Matt Helm announcing the visit of his secretary and requesting full co-operation of local authorities and press. In addition to a comprehensive round of personal appearances including radio, TV and newspaper interviews, Miss Kravezit will conduct a press conference in each city from a mammoth bubble bath. Correspondents will be invited to an indoor pool, from which interviews of Lovey Kravezit will be conducted as she luxuriates in the bubble bath.

The name of Lovey Kravezit is further being emblazoned across the Chicago and Los Angeles skylines through the use of 100-foot billboards in the midtown areas. The billboards contain a portrait of Miss Kravezit with copy asking, "Who's Lovey Kravezit? . . . Ask Matt Helm."

This copy line is also being used on sweatshirts created specially for "The Silencers" campaign. The sweatshirts will also be used for give-aways and will be sold in apparel stores patronized by the nation's teenagers.

Another copy line, "Lovey Kravezit goes for Matt Helm . . . you will too," has been incorporated in a sticker which will be employed to saturate theatre neighborhoods with the name of Matt Helm's secretary.

Besides the visual materials created for the promotion of "The Silencers," a Lovey Kravezit song is being prepared by a top rock-and-roll group. The recording will be distributed to the broadcasting media, and tie-in displays will be set up in music stores from coast to coast.

Lovey Kravezit's tour will begin on February 13 in Chicago, where she will also attend the world premiere of "The Silencers" at the Chicago Theatre on February 18.

"Oscar" Personalities Tour

Jean Hale, a beautiful blond who has a "greek goddess" salad tossed onto her lap by Stephen Boyd in a memorable scene in Joseph E. Levine's "The Oscar," will join Boyd and costume designer Edith Head in an advance personal appearance tour for the Embassy Pictures release, which opens in selected cities across the nation in mid-February.

Cities to be visited are Philadelphia, Washington, D.C., New York, Detroit, Chicago, Atlanta and Dallas, then a return to Los Angeles, where the color all-star presentation will premiere at the Egyptian Theatre.

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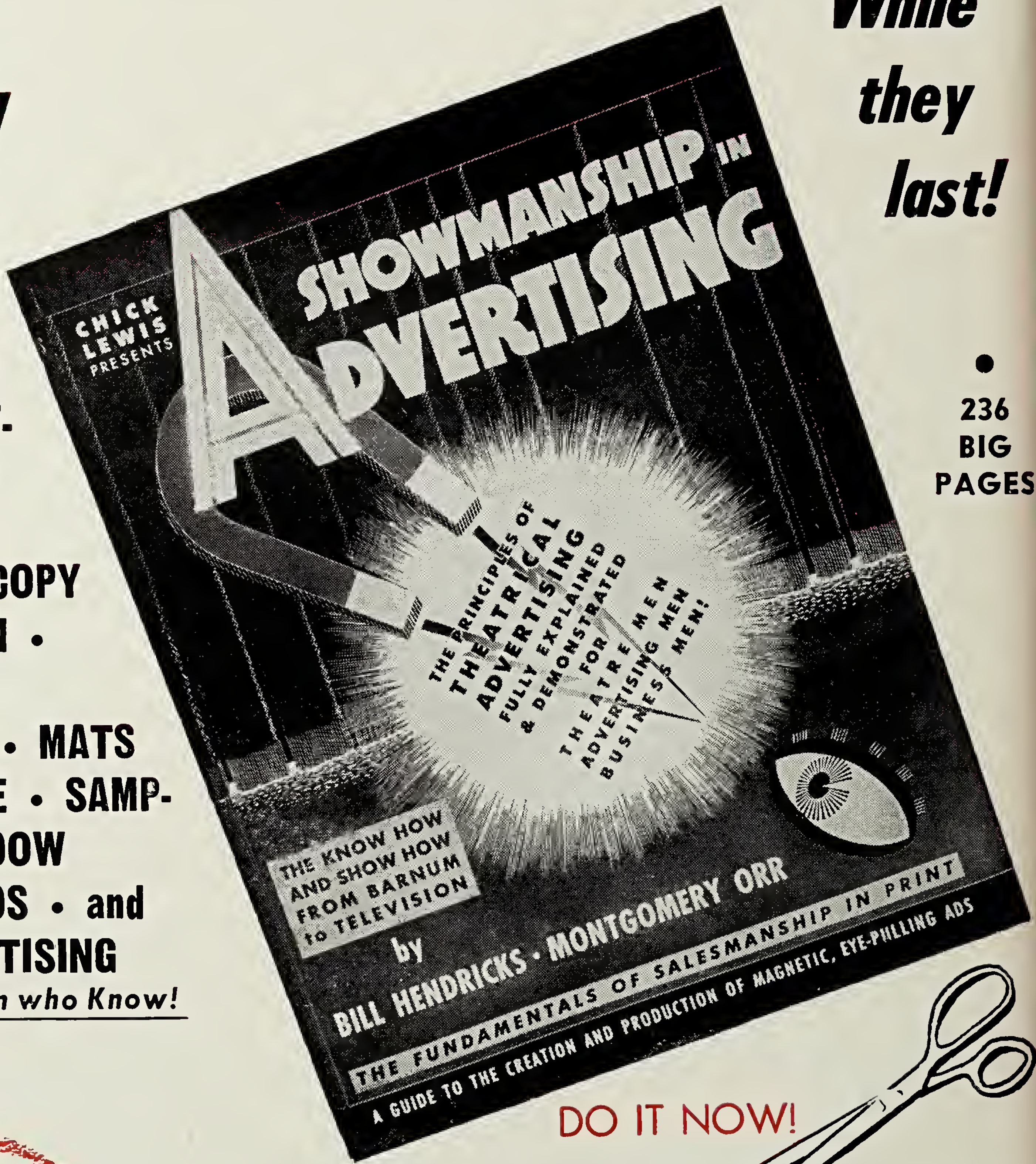

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FEBRUARY 23, 1966 Volume 75 Number 3
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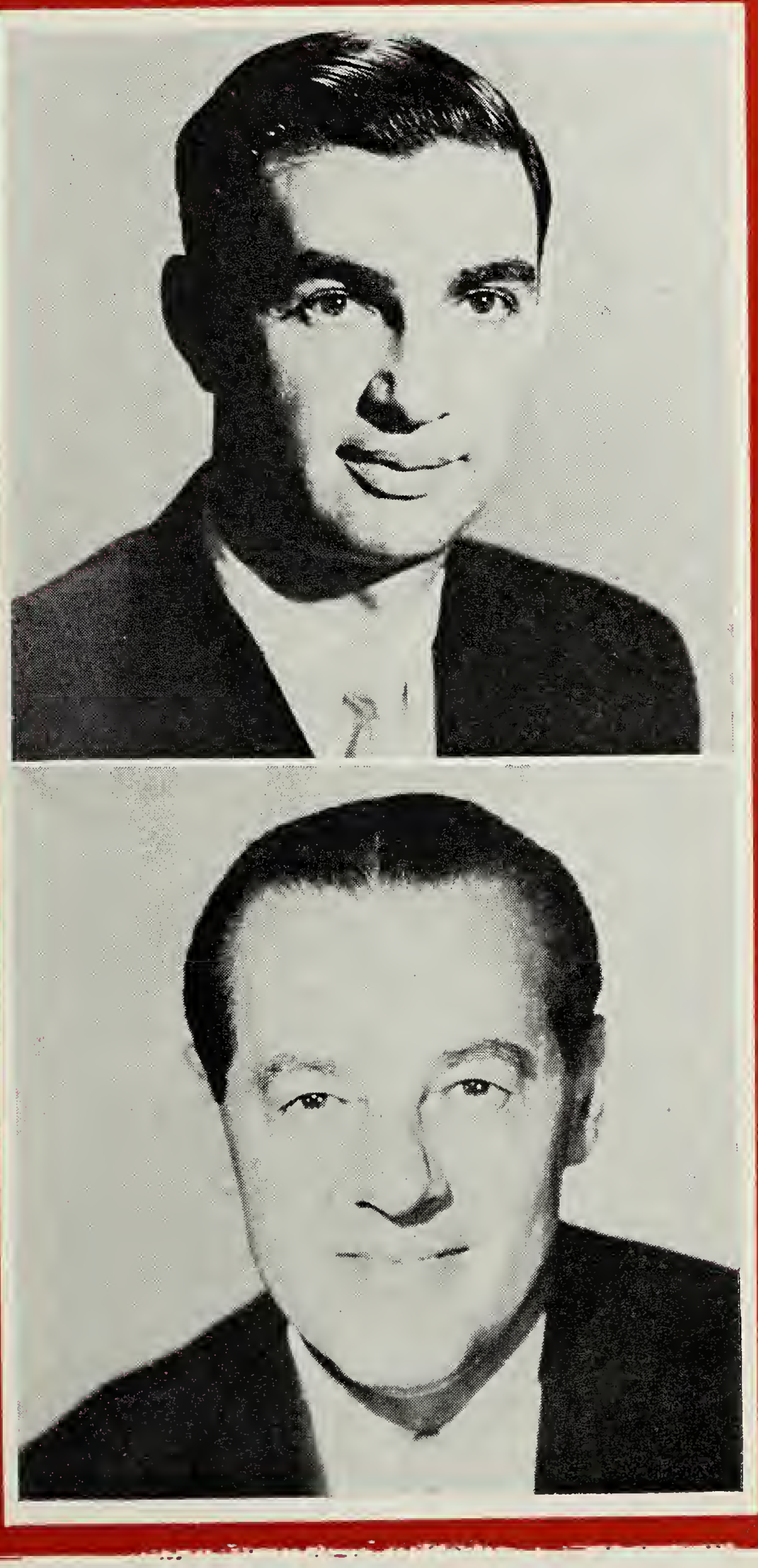

FCC Assumes CATV Jurisdiction

(See page 5)

ABC-ITT Merger Okayed By Boards

(See page 6)

Columbia Pictures recently named Norman Jackter (top) as general sales manager in charge of domestic sales and Marion Jordan (bottom) as foreign sales manager, both reporting to Mo Rothman, vice-president in charge of world distribution.

LET'S HEAR FROM THE MIDDLE-MEN . . . *see editorial—page 3*

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FIGURES

The Trade Paper Read by Choice–Not by Chance

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LET'S HEAR FROM THE MIDDLE-MEN

In the dialogue concerning any important issue, the voices most clearly heard are those at the opposite ends of the argument. That is the kind of dialogue currently going on about motion picture censorship.

At one pole are those who would rigorously censor motion picture expression, and who view every court decision chipping away at the censor's power as a defeat for decency and a victory for forces desiring to corrupt public morals. At the opposite pole are those who view any regulation as an affront to their goal of unlimited freedom for the screen.

Caught in the middle and receiving abuse from the extremists on either side are industryites and members of the public who share a healthy respect for freedom exercised with responsibility, and an honest concern about the drift toward license that can make a mockery of true freedom.

In any dialogue of this nature, the holders of extreme views seem to have a monopoly on certainty. They know they have the solutions to the problem. On one side, they say the drift toward immorality would stop if an iron-fisted censor at a municipal, state, or national level were given the authority to make all decisions concerning what should and should not be seen on the screen. On the other side, they say the screen is entitled to the same freedom guaranteed by the Constitution to other artistic and informative media. Any restriction is the same as censorship and must be fought.

The participants in the middle of the argument, on the other hand, are filled with doubts and uncertainties. The problem that is so simple to their neighbors seems a good deal more complex to them. For that reason, their voices are softer and not so sure, and their views are likely to get lost.

Industryites in this middle ground might be thinking something like this: *"I know that I abhor political censorship and that I have never seen it succeed. I also know that many of my neighbors are honestly concerned over what is being seen on the screen in certain theatres. It doesn't do any good to say that the offenders make up only a small percentage of the industry because we can all be smeared by their actions. If we win all the court battles over censorship and lose the confidence of the moviegoing audience, have we really won anything at all?"*

Citizens caught in the middle must have similar thoughts: *"I have no desire to curtail anyone's freedom, and the Constitution means as much to me as it does to any man. Still, I feel I must protect my children from poison on the screen as I try to protect them from other dangers. They tell me that only a few are distributing that poison, but that doesn't make it any less dangerous. If political censorship isn't the answer, what is? Or is this simply a problem without a solution?"*

We don't pretend to have the answers to these questions. We count ourselves among the troubled citizens in the middle who see the problem as too complex to give way to a pat solution. However, we do have a few views of our own, subject to change and still in the process of being formulated:

We are not at all convinced that film classification is the same as film censorship, although we are inclined to distrust politically appointed classification bodies as much as we distrust politically appointed censors.

We agree that some films should not be seen by children although they are tasteful, well-made, and geared for discriminating adults. On the other hand, we don't think some so-called "adult" films are geared for anyone but morons. As things stand now, "adult" and "dirty" are taken by many moviegoers to be synonymous. We believe the motion picture industry is as responsible for that as anyone else. Their official line has been that classification must be battled every bit as vigorously as censorship, and so they have turned the "adult" tag over to the smut peddlers.

We believe some kind of film classification is in the cards, and we would like to see that classification come from the industry itself. We don't know how that could be accomplished. Perhaps the answer lies in a body like the Production Code Administration constituted along different lines. In any event, it seems to us that self-regulation is the only sensible regulation and that the industry must convince the public that self-regulation works.

As we have said, our own views on this subject are still taking shape. However, just as the parent can not abdicate his responsibility to his child by expecting the state to do his job, so the film-maker and exhibitor can not abdicate their responsibility for what appears on theatre screens.

It is time the middle-men in this dialogue made themselves heard.

HEY LOOK, I'M A FIRST-RUN

Having had more than 15 years experience in the sale of motion pictures to theatres, we are increasingly amazed at many of the business methods currently in practice in the motion picture industry.

There was a time when it was considered plain stupid by practically every distributor to date pictures for first-run showings in theatres that didn't measure up to first-run specifications.

Court cases revolved around this situation then as now, and arguments were advanced stressing the importance of kicking off a picture in a desirable location. A well planned opening in a well run first-run house created a wider demand for the picture throughout the area, and many first-run outlets would spend more advertising a film than other theatres could gross. This careful handling did much to create a want-to-see on the

(Continued on page 5)

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A daughter was born to actress **Irina Demick (Mrs. Philip Wahl)** in Rome, Italy.

A daughter, **Elizabeth Jo**, was born to **Mr. and Mrs. Monroe Friedman** at St. Vincent's Hospital, New York. The father is a member of the Paramount Pictures publicity staff.

A daughter, **Barbara Jean**, was born to **Mrs. Herbert L. Gaines**, wife of Warner Brothers' Albany branch manager, in Medical Center Hospital, Albany. They now have six children.

Gold Bands

Juliette Coronel de Jong, Surinam, South America, was married to **Rafael Ramos Cobian**, of Puerto Rico and New York, at the Plaza Hotel, New York. Cobian is the owner of the largest group of theatres in Puerto Rico and the Caribbean and is a well known motion picture producer.

Obituaries

Randall H. Brannon died in Roswell, Ga. He had been in the theatre business for many years having operated in many Georgia towns with portable equipment in the 30's. He was currently operating the Holly, Dahlonega, and the Roswell, Roswell. He is survived by his wife and three children.

Abe Cohen, 72, Schine group manager, died in Massena, N. Y. He joined the Schine chain in 1937. He is survived by his wife and a son.

Michael Cory, an attorney who conducted the Strand, Canajoharie, N.Y., died suddenly while on a train trip to New York City. A wife and son are among those surviving.

S. Elmo (Mose) Holland, 68, formerly projectionist at the old Paramount, Asheville, N. C., and in recent years stage manager at the Asheville City Auditorium, died. Survivors include his wife and a son.

Robert Rossen, producer, director, and writer of many noted films, died at Columbia Presbyterian Hospital, New York, after a long illness. He was 57. His last film was "Lilith" for Columbia Pictures. He is survived by his widow and three children.

Screen Gems Profits Up

NEW YORK — A. Schneider, president, Screen Gems, Inc., Columbia subsidiary, reported profits of $2,461,000 or 62 cents per share for the first six months of fiscal 1966, compared with $1,929,000 or 49 cents per share for the same period last year, after adjusting for a 5 for 4 stock split on Dec. 1, 1965.

Gross revenue for the six months ended Dec. 25 increased to $46,049,000 from $31,703,000 for the comparable period in fiscal 1965.

Glen Alden Names Jaeger

NEW YORK—Glen Alden Corporation announced the election of John G. Jaeger as treasurer of the corporation. He previously held the position of tax manager for Glen Alden. Jaeger has been with the corporation for the past 16 years.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., FEB. 21

Academy Lists Shorts For "Oscar" Consideration

HOLLYWOOD—Nominations for the Short Subjects Awards of the Academy of Motion Picture Arts and Sciences were announced by Arthur Freed, Academy president.

The Short Subjects Awards Nominating Committee, composed of all active members of the Academy's Short Subjects Branch, viewed cartoon and live action entries and, by secret ballot, selected:

CARTOONS: "Clay Or The Origin of Species," Harvard University, Pathe Contemporary Films, Eliot Noyes, Jr., producer; "The Dot And The Line," Metro-Goldwyn-Mayer, Chuck Jones and Les Goldman, producers; "The Thieving Magpie" (La Gazza Ladra), Giulio Gianini-Emanuele Luzzati, Allied Artists, Emanuele Luzzati, producer.

LIVE ACTION SUBJECTS: "The Chicken" (Le Poulet), Renn Productions, Pathe Contemporary Films, Claude Berri, producer; "Fortress Of Peace," Lothar Wolff Productions for Farner-Looser Films, Cinerama, Lothar Wolff, producer; "Skaterdater," Byway Productions, United Artists, Marshal Backlar, producer; "Snow," British Transport Films in association with Geoffrey Jones (Films) Ltd., Manson Distributing, Edgar Anstey, producer; "Time Piece," Muppets, Inc., Pathe Contemporary Films, Jim Henson, producer.

Winners will be announced April 18 at the 38th Annual Academy Awards Presentation which will be carried over the combined radio and color television facilities of the American Broadcasting Company. A complete list of nominees will appear in next week's issue.

AIP Begins Sales Meets

NEW YORK—American International Pictures launched their unprecedented 1966 release schedule with a northeastern sales conference held recently, headed by Leon P. Blender, vice-president of sales and distribution. This was the first of four big cross-country February sales meetings for AIP exchange and franchise heads to coordinate elaborate plans for AIP's 28 releases for 1966—the greatest amount of releases in the history of the company and the largest amount for one of the major motion picture companies today. Nine of the 28 films will be released under AIP's subsidiary banner, Trans-American Films.

Meetings for AIP's midwestern exchanges will take place in Chicago from Feb. 21-24. Southern exchanges will meet in New Orleans on Feb. 24 and 27. Another meeting for the western branches will be held at a later date.

One of the many important announcements was AIP's new and innovating policy of appointing an exploitation manager for each one of the 28 branches.

BROADWAY GROSSES

"Daisy," "Chase" Open Big

NEW YORK—The Washington's birthday holiday helped as the reserved seat, hard ticket shows scheduled extra performances. Radio City Music Hall saw Warners' "Inside Daisy Clover" open big, and ditto Columbia's "The Chase" at the Victoria.

"INSIDE DAISY CLOVER" (Warners). Radio City Music Hall, with usual stage show, did $105,000 from Thursday through Sunday, with the first week sure to top $165,000.

"THE SPY WHO CAME IN FROM THE COLD" (Paramount). DeMille reported $15,500 for the last five days of the ninth week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $46,000 for the 51st week.

"DR. ZHIVAGO" (MGM). Capitol claimed $53,000 for the ninth week.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State claimed $17,000 for the 20th week.

"THE FLIGHT OF THE PHOENIX" (20th-Fox). Astor garnered $16,000 on the third week.

"THE CHASE" (Columbia). Victoria claimed $33,000 for the opening week.

"MY FAIR LADY" (Warners). Criterion did $40,000 on the 70th week.

"BATTLE OF THE BULGE" (Warners). Cinerama had $10,000 on the 10th week.

"THUNDERBALL" (UA). Paramount reported $18,000 for the ninth and final week.

Youngstein-Karr To MGM

NEW YORK—Max E. Youngstein and David Karr will produce five motion pictures for Metro-Goldwyn-Mayer under a new contract.

Youngstein and Karr, who co-produced the recent MGM picture, "The Money Trap," are now at the studio preparing to put their first film, "The Dangerous Days of Kiowa Jones," before the cameras before the end of March. Frank Fenton is writing the script for this production.

The second picture will be "Welcome To Hard Times," to star Henry Fonda and to be written and directed by Burt Kennedy. It will begin filming in July.

The other three pictures now being prepared are: "The Playroom," being written for the screen by Richard Maibaum from the recent Broadway success by Mary Drayton; "The Fog," a tense factual adventure in medical detection written by Berton Roueche, with Marguerite Roberts at work on the screenplay; and an adaptation by Fred Coe of Richard Martin Stern's mystery suspense novel, "Cry Havoc," which Coe will direct.

Kaplan To Europix

NEW YORK—Murray M. Kaplan has been named vice-president of Europix-Consolidated Corp. He will be in charge of overall domestic distribution.

CATV Under FCC's Jurisdiction

Commission Rules All CATV Subject To Its Authority; Asks Congress To Prohibit Pay TV Over Present Cables

WASHINGTON, D. C.—The Federal Communications Commission ruled recently that it possesses legal power to regulate CATV systems, including those which are all-cable, and issued mild regulations.

At a press conference, E. William Henry, chairman, pointed out that Pay-TV possibilities are greatest in the largest cities. It was decided not to permit CATV service, whether microwave or cable, in any one of the nation's top 100 markets which does not now have such services unless the CATV systems can demonstrate a need at case-by-case hearings.

The Commission said that CATV's would have to demonstrate they would not harm any local TV station, particularly UHF, and they would have to reveal "the relationship, if any, of proposed CATV operations and the development of pay television in that market."

The Commission reaffirmed and applied to all cable systems its current rule for microwave CATV requiring CATV's to carry local stations. In a big concession to CATV interests, it wiped out its current regulation which prevents CATV's from importing any program which would be carried by the local TV station for 15 days before and after actually carried. Now the local station will get only same-day protection from such duplication, and will not be protected at all if it is to carry a color program in black and white and the CATV would use color.

The Commission also refused to issue any blanket rule prohibiting so-called leapfrogging, or importing programs from distant stations. It said it would consider these instances on a case-by-case basis where there are protests.

Congress was asked by the FCC for "clarification and confirmation of FCC jurisdiction," even though it had already asserted jurisdiction.

Congress was also asked to prohibit origination of program or other material by a CATV system, with such exemptions as the lawmakers might think proper.

In other words even though FCC has decided it has the power to lay down the rules for all CATV systems, it has asked Congress to prohibit pay-TV on the systems; and also make specific provision of how CATV's should be regulated.

General Cinema Opens Three Theatres In One Day

BOSTON—The 92nd, 93rd, and 94th units in General Cinema Corporation's rapidly expanding circuit opened in three different cities on the same day. The theatres, all known as Cinema, made their debuts in the Boulevard Mall Shopping Center, Amherst, N.Y.; Dalewood Shopping Center, Hartsdale, N. Y.; and Perring Plaza Shopping Center, Baltimore, Md.

Each of the openings was preceded by a press luncheon, cocktail party and ribbon cutting ceremony in which local authorities and home office executives of Boston-based General Cinema participated.

Obscenity Case Continued

SPRINGFIELD, MASS. — District Court Judge Eileen P. Griffin has continued a case involving the charge of immoral motion picture entertainment to Feb. 28.

The defendants, Ronald R. Zerra, manager, and Wilbur Progulska, projectionist, at the suburban Parkway Drive-In, are free under $1,000 bail.

A Police Department charge asserted that the drive-in theatre was showing "filthy and obscene" motion pictures.

ABC Declares Dividend

NEW YORK—Leonard H. Goldenson, president of American Broadcasting Companies, Inc., announced that the board of directors declared the first quarterly dividend of 40 cents per share on the outstanding common stock of the corporation, payable March 15 to holders of record on Feb. 25.

Production Code Report Cites '65 Feature Gains

NEW YORK—The Annual Report of the Production Code Administration for 1965 submitted by Geoffrey Shurlock, Motion Picture Association of America vice-president and director of the P.C.A., shows that 191 feature-length films were approved by the PCA during the year. Of this total, 175 were released by MPAA members and 16 by non-members. In addition, there were 91 short subjects given Code seals.

Ralph Hetzel, acting president of the MPAA, in revealing the statistics on the number of pictures handled by the Code in 1965, said:

"It is heartening to note that six per cent more feature pictures were handled by the Code in 1965 than in the previous year. Even more encouraging, however, is the fact that 218 scripts were submitted during 1965, a 12 per cent increase over the 1964 total. Many of these 1965 scripts will come through as completed films in 1966."

All members of the MPAA voluntarily submit to the Production Code all films released under their companies' name.

The 1965 Annual Report also recognized the passing of Joseph I. Breen, who established the P.C.A. in 1934 and served as its director for twenty years. Also, Milton E. Hodenfield, a member of the PCA staff since 1942, died during 1965. Prior to his association with the P.C.A. he served as a secretary to the late Will H. Hays, first president of the Association.

D-I Seeks Twin Status

HARTFORD—General Cinema Corporation has announced plans to introduce the "twin-screen" idea to metropolitan Hartford.

The company's 2,070-car capacity Meadows Drive-In, largest outdoor facility in Connecticut, would be converted to two theatres through installation of a second screen.

Car capacity on one side would be 1,200, and on the other, 900.

General Cinema submitted a variance request for Zoning Board of Appeals hearing. Conversion cost was not disclosed.

EDITORIAL—*Continued from page 3*

part of the public, and the entire industry benefitted.

Change is both desirable and inevitable, and playoff patterns certainly have changed over the years. However, where change makes a situation worse instead of better, it is necessary to examine the facts and to determine whether the industry is truly moving in the right direction. This is true in the motion picture industry today.

Many theatres have moved into first-run status because they merit such consideration. Other former neighborhood situations, however, are being sold first-run films today for no reason other than that they have agreed to participate in a suicidal bidding war. Some are not able to gross in two weeks what an established first-run theatre can take in in a single week.

Experience should have taught distributors that they are living in a fool's paradise when they award first-run films to theatres that can't possibly gross as much as they guarantee. And yet we see such bidding battles become more and more bitter as desperate men hope for miracles.

Imagine a theatre grossing less than $1,000 weekly, bidding for first-run product, and getting such films quite often. It doesn't take a genius to realize that the bubble must burst eventually. It must be deduced that the distributor is seeking to further tighten an already choked product market in the hope that the short-term profit will overcome the long-range loss. Lost in the shuffle and left to die is the exhibitor who gambled his all to provide a first-run theatre as a proper outlet for first-run films.

We know of a certain distributor who was being choked by a circuit in a key town. The theatre's position was such that the distributor was receiving the "munificent" sum of $50 for three-day first-run dates. Seeking a competitor for the circuit to provide a means of driving film prices upward, the distributor talked another exhibitor into building a first-run showcase in the town. Now, that poor sap is in the middle of a bidding war he can't possibly win and is sitting idly by trying to get pictures from the companies he helped. Film prices now run into thousands of dollars, but because of bidding, he gets the scraps.

Is there any other business that treats its customers in this fashion?

NATO's Fine Keynotes TONE Meet; Research, Merchandising Stressed

BOSTON—Marshall Fine, NATO president, and keynote speaker at the annual all-day winter meeting of TONE, attended by more than 200 New England exhibitors, blasted cable tv, and said, "If it is left unchecked, it could be the forerunner to pay tv." He stated: "Cable tv should have the same restrictions put on it as the FCC puts on television." He pointed out that cable tv in Cleveland advertises a choice of 54 films a day.

Fine said NATO is working on minimum wages and has a committee at work "to guarantee theatres will stay shy of it." Another committee is looking into the competition of 16mm, and into updating and revising codes. "We hope to get the pressure off our backs from newspapers and people who think we are going too far."

He revealed that he is going into New York with a committee next month to sit down with the industry leaders "to work with them to solve problems, such as orderly release, proper pictures, etc." Fine said that at a meeting in Denver in two weeks, he hopes to present to the executive committee a program of some type of research as to what kind of films people want to see in the theatres. "I would like to see research done on the audiences of ages 40-45, and find out what they want to see." He continued, "Maybe there are other things they want to see. Let's find out what do people want to see that we don't have in the theatres today."

A sweeping revision of major company's press books was called for by the meeting speakers asking for updating, more information, provision for photographs, advertisements suitable for photo offset newspapers. Julian Rifkin, Rifkin Theatres, past president of TONE, said: "The original purpose of the press book was to sell exhibitors, but today we are trying to sell the public. There's no reason for elaborate glossy, hard paper press books now." He recommended loose leaf press books, "ones that will give us material to sell product and allowing us to make tailor-made ads."

Harry K. McWilliams, NATO bulletin and "Merchandiser" editor, told the exhibitors that "over half the newspapers in America now use photo offset." He said, "This, indeed, should be taken into consideration on the production of press books."

He said: "Our big question is how are theatres going to get people in their seats," and he recommended use of heralds. "Heralds have been brought back," he said, and "are now important." He showed examples of four page heralds, two sided heralds, heralds with cooperative advertising, heralds with one side advertising the theatre and the other side advertising retail stores and banks.

Jerry Berger, Paramount advertising-publicity office, first speaker on the day's program, said that Paramount is setting up "basic grass roots merchandising on every release." With "exploitation-merchandising bulletins," they give exhibitors elements over and above normal activities, which have been received with enthusiasm. "Results have been carried out, and are shown with tearsheets attached, so that the exhibitor can see just how it worked." In addition, he said, "TV Topics" are prepared on major releases, with comments and slides. Paramount also has radio contests sent out to key markets with a simple format, clues and copy. There's also a featurette service, and he pointed out that "Slender Thread" was sold through featurette 35mm and 16mm films for department store showings, etc. He said, "Great use is also being made of FM radio," and revealed that "The Spy Who Came In From the Cold" had heavy FM radio promotion.

Not leaving any stone unturned, he reported, Paramount has a music merchandising program in which records are cut by different artists to promote the films. Original sketches are available for some releases for display purposes, he stated, and told the exhibitors: "Paramount is meeting the requirements that the exhibitor needs."

Hy Carnow, assistant national advertising director, United Artists, and John Leo, assistant to Al Fisher, UA, told the United Artists press book story. They pointed to "Thunderball" and Bond products as keynotes of importance for tie-in merchandising promotions, and showed press books. They pointed out that exhibitors "in cooperation with local merchants can ride in on campaigns of advertisers like Sears, Colgate Palmolive, etc., for new avenues of promotion."

Carnow said that patterns of business and audiences are all changing, and that United Artists has adopted as a basic policy that all tv spots will be both in color and black and white. He also advocated giving the exhibitor "something to work with."

"On 'Thunderball'," he said, "we borrowed from London a poster of four pieces of separate art. Exhibitors can use this material and adapt it to their specific needs. It is a good thing to provide basic art." Touching on featurettes, he said, "UA is totally aware of the impact of these campaigns."

Jack Hershlag, advertising manager of Buena Vista, New York, said: "We believe in showmanship and personal appearance tours. Disney has tremendous tv impact and we use tv and have special prints for tv shows. In addition, a combination support of tie-ins with magazines, McCall's, with patterns, sewing kits, and Nabisco for 'Winnie the Pooh' has tremendous impact. In each case, we do what we feel the picture calls for and always something extra."

He said. "It's a very diversified operation in records and albums, with radio airplay and story teller albums." BV also has a character licensing division which brings Disney into retail promotions and helps exhibitors with crossplugs.

Tv is being used for presell on "Bambi," he revealed, and "we are having 60-second spots on national tv programs to reach both children and adults." He announced to the exhibitors that "Mary Poppins" is going everywhere this summer in general release. "This is a 'new' picture," he said. "We are treating it as a new picture with a new merchandising campaign, a new advertising campaign. There's a BV-Necco tie-in on 'Mary Poppins,' and a theatre managers' incentive contest." He told exhibitors that the new summer release from BV will be "Lt. Robin Crusoe," with Dick Van Dyke.

Carl Goldman, executive secretary of TONE and legislative counsel, said there's a continuing situation in the Massachusetts legislature with bills coming up that TONE will fight. He reported that while theatres escaped the last tax bill through amendment, after a struggle, a new state tax bill is coming up, and this one will include theatres. Other bills which TONE will protest are: A bill to establish a film review board to make recommendations for obscene picture control; a new sales tax bill including theatres; a beano bill; a bill changing ages of drivers from 16 to 18; and a censorship bill No. 273.

Goldman reported that in Rhode Island, the same obscenity bill killed last year is back, and there's another bill in R. I. to increase the minimum wage to $1.75.

President Malcolm Green announced that the TONE annual convention has been set

(*Continued on page* 14)

ABC, ITT Boards Agree To Merger Plan Contract

NEW YORK—The board of directors of American Broadcasting Companies, Inc., approved the contract covering the merger of ABC with International Telephone and Telegraph Corporation.

The action of the board was announced at the conclusion of the regular meeting by Leonard H. Goldenson, president of American Broadcasting Companies, Inc. Similar approval of the contract was also taken by the ITT board of directors at a special meeting at their New York offices.

Contract approval by the two boards represents the next step in a series of actions that must be taken before the merger is consummated. Stockholders of both companies must vote their approval of the merger. It is expected that special meetings of stockholders of both companies will be called in the latter part of April for that purpose.

In addition, completion of the transaction is dependent upon approval by the Federal Communications Commission and upon a favorable tax ruling.

The formal contract stemmed from discussions between ITT and ABC for several months during 1965. The talks culminated in an announcement on Dec. 7 by Harold S. Geneen, chairman and president of ITT, and Goldenson, that the boards of directors of both companies had approved a merger, pending a mutually agreeable contract containing complete terms and conditions.

One of the conditions of the merger will be the continued autonomous operation and management of ABC by its present management as a separate subsidiary of ITT.

Under the agreement of merger, ITT will issue .5719 of a share of common stock and .5719 of a share of new convertible preference stock for each share of ABC common stock. The preference stock will be convertible on a share-for-share basis into ITT common stock and will carry a dividend, which is cumulative, equal to twice the dividend on ITT's common stock, but not less than $2.40 per share. This new convertible preference stock cannot be called for ten years. In the 11th year, the initial redemption price is $150 per share and will decrease thereafter at the rate of $5 each year to a minimum of $100. There are also anti-dilution provisions.

The transaction will involve the issuance by ITT, at the closing, of approximately 2,677,570 shares of its common stock and approximately 2,677,570 shares of the new convertible preference stock.

"Made In Paris" Premiere Turns N. Y. Hilton To Cafe

NEW YORK—The Grand Ballroom of the New York Hilton was turned into a colorful French cafe for the unique premiere festivities of Metro-Goldwyn-Mayer's "Made In Paris." The event was one of the most unusual presentations ever staged in motion picture history, marking the first time that all the functions connected with a major film opening were held in one place.

At 7 p.m., the "Fete de Fevrier" for the benefit of the Gallery of Modern Art began with a fashion show highlighting the "Madamoiselle Arlette" creations inspired by the film that will be sold in leading department stores throughout the country. Following this showing, an elaborate French dinner was served to the music of Meyer Davis and his Orchestra.

The evening was climaxed by the Ballroom screening of the Joe Pasternak production, which stars Ann-Margret, Louis Jourdan, Chad Everett, Richard Crenna, and Edie Adams, and opened as a Showcase Presentation here Feb. 16. Huntington Hartford was chairman of the affair, and Diane Hartford served as chairman of the fashion committee.

Among the distinguished political, society and entertainment figures present at the Valentine's Day affair were Mayor and Mrs. John Lindsay, Senator and Mrs. Jacob Javits, newly elected Congressman and Mrs. Theodore Kupferman, Jack Jones, Chris Noel, Anita Louise, Salvador Dali, Mr. and Mrs. O. Roy Chalk, Mr. and Mrs. Lester Avret, Mrs. Ellen E. S. Dreyer, Isabel Dufresne, Mrs. Walker G. Dunnington, Jr., Princess Diane Eristavi, Countess Elsa Filipponi, Mrs. Arthur J. Gary, Mrs. Frederick E. Gore, Mrs. Peggy Greer and Hon. Robert Moses, Mrs. F. Raymond Johnson, Mrs. M. Cloverdale Kennedy, Mrs. John Mae Gvigan, Mrs. J. W. Pennock, Mrs. H. Donald Sills, Mrs. O. W. Switz, Mr. and Mrs. Allan M. Strock, Mrs. Renee St. John, and Mrs. Guri Lie Zechendorf.

A $10,000 original painting by Dali was auctioned off at the gala, as well as a $1,200 Dark Ranch Mink Cape contributed by Dr. John Meyers. The fabulous door prizes included a 1966 De Luxe Renault-8 with seats that fold into beds, four valuable paintings, and a mink boa, among others.

Para. Dissidents To Board

NEW YORK—By agreement, Paramount Pictures will drop its suit against dissidents Herbert J. Siegel and Ernest Martin; and they will resume attending meetings of the Paramount board.

Federal Judge Edmund L. Palmieri ruled against Paramount last month, following trial of the suit. However, since a formal court order had not been entered at the time of Paramount's January board meeting, the dissidents were not asked and did not attend that meeting.

Paramount also agreed to drop its pending Section Seven suit against Siegel-Martin and their companies, charging that their presence in Paramount established illegal, horizontal competition.

For their part, Siegel-Martin agreed to drop suits they had filed to bar Paramount from concluding a projected deal with Seven Arts Productions and Ray Stark, and to prevent it from indemnifying George Weltner, Paramount president, for damages which might result from actions brought by the dissidents.

Eastman Kodak To Sponsor Entire "Oscar" Show On Radio, Television

ROCHESTER, N.Y.—Eastman Kodak has completed arrangements with the American Broadcasting Company to extend its full broadcast sponsorship of the 38th Annual Academy Awards to include both television and radio in the United States and Canada, the company announced.

Commenting on the live color telecast of the Oscar ceremonies, E. P. (Ted) Genock, Kodak's director of broadcast advertising said, "It is estimated that this year's Academy event—both program and commercial announcements—will reach on one network the largest simultaneous audience in the United States and Canada ever reached in prime evening time.

"It is anticipated that with 6.5 million color television sets in operation on the night of the Academy Awards—in itself an indication of the recent, tremendous tv industry growth —this first color telecast of the event will also yield the largest audience in color tv homes yet reported," Genock said.

Bob Hope will emcee the Awards. Among the film personalities who will make presentations of the Oscars are Omar Sharif, Lana Turner, James Garner, Virna Lisi, Joanne Woodward, Paul Newman, and Julie Andrews.

The program is scheduled for Monday evening, April 18, 10 to 12 p.m., New York time.

Nominations for the various categories of the Awards were to be announced by the Academy of Motion Picture Arts and Sciences on Feb. 21.

Labmen Get Increase

NEW YORK—The Motion Picture Laboratory Technicians, Local 702, IATSE, and the film proecssing firms in the Greater New York area agreed to a new contract.

The union won a 25-cent hourly increase for the first two years and 15 cents per hour for the second year of the three-year agreements, which is retroactive to Oct. 1, 1965.

Among other concessions granted by the laboratories are an improved severance plan and five days of sick leave a year. The work week remains at 40 hours.

"Bible" To Bow Sept. 28 At Loew's State, N.Y.

NEW YORK — Twentieth Century-Fox announces that Sept. 28 has been set as the date for the world premiere of the Dino De Laurentiis production of "The Bible" at Loew's State, New York.

Mail orders are being made available eight months in advance in response to great public interest and demand for tickets to the attraction.

Produced by Dino De Laurentiis, "The Bible" has been five years in the making with a script by the distinguished poet and playwright, Christopher Fry. The film was directed by John Huston, who also plays the role of Noah.

"The Bible," produced in 70mm and DeLuxe Color, tells the story of Genesis, depicting The Creation, Adam and Eve, Cain and Abel, Noah's Ark and the Deluge, The Tower of Babel, and the story of Abraham.

Fox Publicity Realigned

NEW YORK—Promotions of three members of the 20th Century-Fox home office publicity staff within the department were announced by Jonas Rosenfield, Jr., vice-president and director of advertising, publicity and exploitation.

Arthur Rubine, formerly New York newspaper and syndicate contact, has been named national magazine coordinator. Jay Remer, formerly trade press contact, will now handle New York newspapers and syndicates, and Len Levinson, formerly of the press book department, will be the new trade paper contact.

In addition, Ted Goldsmith has been assigned to handle national mailings, hand-tailored to the requirements of newspapers in some 300 key domestic cities, and Howard Liebling, a newcomer to the organization, will be the chief writer.

Seen at the recent Embassy Pictures' three-day sales meeting at the home office in New York are, left to right, D. J. Edele, vice-president and general sales manager; president Joseph E. Levine; Leonard Lightstone, executive vice-president; and Harold Berkowitz, vice-president and general counsel.

"Movies And You" Marks One Year Of Cooperation With Women's Clubs

WASHINGTON—Marking the first anniversary of a nationwide cooperative program called "Movies and You," the Motion Picture Association of America honored Mrs. William H. Hasebrookk, president, and the officers and board of the General Federation of Women's Clubs, at a dinner party and screening at the Association's Washington headquarters.

The "Movies and You" programming for local clubs was developed to encourage Federation members to become more aware of the importance of motion pictures in today's community life, more conversant with ways to improve film entertainment, and better acquainted with the sources of information about movie content to aid in the selection of films. To date, over 3,000 clubs have requested the materials prepared specifically for their programs in this field of interest.

G. Griffith Johnson, executive vice-president, Motion Picture Export Association of America, congratulated Mrs. Hasebroock on the enthusiastic response of the member clubs and read a statement from Ralph Hetzel, acting president of the MPAA:

"It is especially important that an organization like yours which assumes a public responsibility should understand motion pictures. There needs to be a growing audience which knows and understands movies and calls forth as a result the best achievements that film-makers can attain. More than any other art and form of communications, motion pictures respond to what audiences want. And if, under the leadership of such organizations as yours, they want the best, they will get it."

Among the honored guests attending this occasion was Arthur Hill, actor, one of the stars of "Moment to Moment," the Universal film screened as part of the evening's entertainment. Mrs. Hasebroock, president, presented Hill with a General Federation Certificate of Appreciation.

Mrs. Hasebroock closed the brief ceremony by stating: "In the beginning of our cooperative project with the Motion Picture Association I said, 'Movies are very much a part of our culture and merit our attention as responsible citizens,' and I meant it. Apparently, our club members agree, and we are encouraged by their eagerness to learn more about this important medium of entertainment and communication. As president of the largest women's organization in the world, I am proud to say that our members are interested in all aspects of contemporary community life, of which we know motion pictures are a vital part."

New A.A. Detroit Manager

NEW YORK—William (Bill) Sidenstacker has been appointed Detroit branch manager for Allied Artists, it was announced here by Nat Nathanson, vice president and general sales manager.

Sidenstacker, who has been serving as Detroit office manager, started in the industry in that city in 1945. This move is in line with Allied Artists' policy of promotion from within the ranks, Nathanson said.

"Lady" Sets L.A. Record In 68-Week Engagement

LOS ANGELES—"My Fair Lady," Warner Bros.' Academy Award-winning production, wrapped up a record-breaking engagement at the Egyptian, heralding the biggest gross in history of any theatre in the Los Angeles metropolitan area for a 68-week period.

As of its closing, the picture grossed $2,210,334 in 68 weeks (minus one day). "Ben Hur" also passed the two-million mark at the Egyptian but it played 93 weeks, 25 more than "My Fair Lady."

According to Roy Evans, United Artists division manager, a single Technicolor print of "My Fair Lady" was used for the 764 screenings during the long engagement, and the print is still in excellent condition.

"My Fair Lady" opened in a premiere at the Egyptian on Oct. 28, 1964, and played before an audience of 650,000 during the Hollywood Boulevard engagement.

Reply To Critic's Pan

DETROIT—It is rumored reviewer Louis Cook of the Detroit Free Press really hates movies, which may be why his typewriter is far more acidy than sugary.

"Dr. Zhivago" underwent surgery at his hands.

At the preview was Milton H. London, better known as former executive director of the late Allied States, acting now in the same capacity for NATO, and president of Michigan Allied.

Under the headline of "Gone With the Critic," the Free Press published this letter he wrote.

"Poor Louis Cook. He just doesn't know what it's all about. He missed the deeply-moving, hauntingly beautiful, richly-rewarding emotional experience which is 'Dr. Zhivago.'

"He reports—with awesome profundity—that the movie 'is not an intellectual experience.'

"Neither was 'Gone With the Wind'."

There was another letter from another reader also protesting Cook's review. She labelled him "insensitive."

Ward Acquires Childhood Prod.

NEW YORK—Childhood Productions, Inc., announced an agreement in principle to sell its assets to Ward Foods, Inc., a diversified company listed on the New York Stock Exchange.

A producer and distributor of films for children, the company's sales for the past year were in excess of $1,000,000 and were profitable.

Ward will pay in excess of $1,000,000 in common stock. Present management will continue to operate the company. Final agreement is subject to approval of the boards of both companies.

D-I Car Heater Bill Studied By N. Y. State

ALBANY, N.Y.—A winter tragedy at a Buffalo drive-in triggered the introduction of a bill in the New York State Legislature here which would make it a misdemeanor under the Penal Law for any person to "allow or permit" the engine of a motor vehicle to run, "when parked at an outdoor or drive-in theatre."

Bill sponsor is Assemblyman Francis J. Griffin, (D.-Buffalo), who had the Legislative Bill Drafting Commission prepare a "corrective" measure. Griffin believes its adoption would promote public safety in drive-in's. Griffin told legislative friends he and the family attend selected bills at Buffalo automobilers during the summer.

According to reports reaching here, and confirmed by Griffin, a young girl and her male friend were found unconscious in their car at a Lake City ozoner. They allegedly had not hooked in the heater attached to the rack and kept the motor of their car running.

Police officers found the car muffler defective, Assemblyman Griffin said. Unknown was the motivation which led the couple to pass up the regular "heater." They had connected the loudspeaker.

Griffin's bill would take effect next Sept. 1. Assembly Motor Vehicles Committee has the legislation under consideration.

Sidney J. Cohen, president, New York State Allied Theatres, and director of NATO is believed to have spoken with Griffin about the measure.

An Albany area drive-ins operator expressed the opinion "The purpose of this legislation is beyond criticism—the Buffalo tragedy was heart-breaking. I wonder, however, whether it is a problem that should be covered by a law. Does 'person' mean the driver only, or others, too?"

Top Guests For VCI

LONDON—Distinguished personalities will be guests of honor at the Variety Clubs International Convention events in London in April. H.R.H. The Duke of Edinburgh will be chief guest at the Grosvenor House banquet on the final night, April 22. He will attend the function after being presented with the Variety International Humanitarian Award at a ceremony at the Royal Festival Hall.

Other notable convention guests include the Mayor of Westminster, Sir Charles Norton (opening business sessions); Hon. David Bruce, the American Ambassador (opening convention luncheon, Savoy Hotel); the Duke and Duchess of Bedford (hosts to 450 lady conventioneers at Woburn Abbey, their stately home); Earl Mountbatten of Burma (banquet at the Painted Hall, Greenwich); the Lord Mayor of London, Sir Lionel Denny and his Sheriffs (Guildhall banquet); Lord Luke (Drapers' Hall banquet); Field Marshall Lord Harding of Petherton (banquet at Mansion House, the Lord Mayor's official residence); Lord Carrington (Olde Englishe Lunche); The Bishop of Guildford (Hilton Hotel luncheon); Lord Westwood (ladies luncheon); Earl Mountbatten and Joan Crawford (supper-dance at Grosvenor House and Hilton Hotel); The Mexican Ambassador (luncheon at Dorchester and Hilton).

Cincy Scuttlebutt Stirs Rumors Of Cox Rebirth

CINCINNATI—There have been rumors for months that the downtown Cox might soon light up once again. It has been dark for a long time.

There are three projects feeding the rumors.

The first is a federal government proposal for a pilot Childrens' Theatre, to bring live attractions—free—to area children of both public and parochial schools. Seven cities are under consideration for three pilot projects and the decision as to which city is selected will be made in late spring.

This city is in the "running"—having had a children's theatre of its own for a number of years.

The second project is for an intimate theatre for the presentation of the Lively Arts, such as concerts, one-night plays, lectures and movies.

The third proposal and the most logical of the three for the Cox, would turn the theatre into a regional showplace for the foremost foreign and domestic first-run movies.

The movie project is closest to a stage where plans, costs and contracts can be discussed—although it has a long way to go to become a reality because of obstacles upturned in engineers' estimates.

The Cox would be ideal for an intimate theatre for select movies. The downtown area should have such a theatre, which would roundout and balance the motion picture playbill within the business core.

The Cox location, adjacent to the Shubert, is excellent, with bus service to all sections of town and sufficient parking in the immediate area. In addition it is within walking distance from all downtown hotels.

It is hoped that out of all the promising rumors concerning the various projects, a spark will soon ignite into the reality of the Cox's reconstruction.

N.Y. Tent Fetes Radio-TV

NEW YORK—The New York Variety Club, Tent 35, will honor the city's radio and television stations at a special membership luncheon in the Americana's Imperial Ballroom, on Feb. 25. According to chief barker Irving Dollinger, tribute will be paid that area of the communications medium for its assistance in telling the story of Variety and for the active participation in the recent Old Newsboy Day campaign. Engraved citations will be awarded executives of cooperating stations.

Dollinger also announced that the Tent will play host to members in good standing at the luncheon, which will feature appearances of outstanding personalities and top industry executives. Free tickets will be available at the door to Barkers whose 1966 dues are paid up. Guest donations will be $7.50 per ticket.

D-I Garners Good Will

BURLINGTON, VT.—In a unique display of community consciousness, the Mt. View Drive-In, closed for the winter months, is using daily newspaper ad space to boost area civic and charitable projects, urging greater public participation. Sole reference to the drive-in is contained in one line, "This Space Donated Courtesy Of Mt. View Drive-In Theatre."

Dallas Classifiers, Exhibs Differ Over Meaning Of Five-Day Limit

DALLAS—A hitch has developed here over the interpretation of the city ordinance classifying motion pictures. At issue is a provision stating that the classification procedure shall be conducted within five days after the theatres' proposed classifications are filed.

The question is when does the five day period begin and end. The period, the theatre attorneys argue, begins from the time of notification of the proposed classification. They also state that if the classification board wants a screening of any film under consideration, then the theatres will comply within this same five day period.

The city's position, according to city attorney N. Alex Bickley, is that the board can take one of three possible actions during the five day period—either classify films as suitable or unsuitable for young people or order a screening.

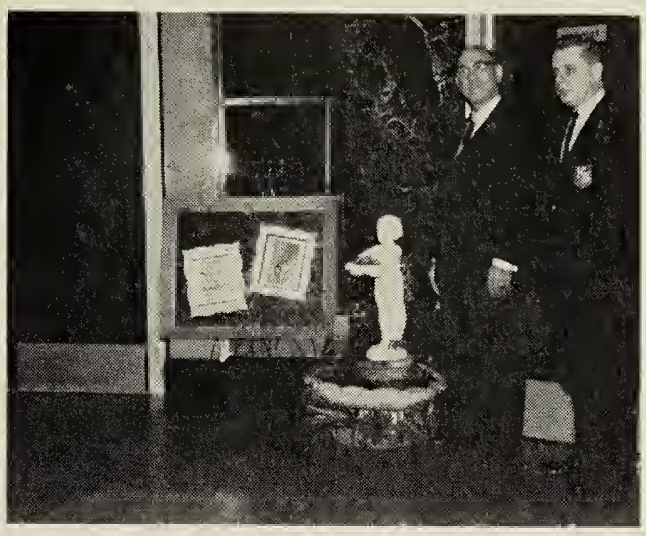
Bickley contended that if the screening cannot be made for another several days, then this does not violate the ordinance. He stated that the issue can be resolved in several ways. The attorneys for the theatres and the city may meet privately and reach an agreement; an amendment may be required to the ordinance making the city's intention more specific; or a court decision may be sought. According to Bickley, no action is planned for the present.

The board has reviewed 14 movies, classifying eight as suitable, four unsuitable, called for more information on one, and a screening on one.

"Viva Maria," "The Silencers," and "Blood and Black Lace" were given unsuitable ratings, and "I'll Take Sweden" was again said to be unsuitable.

Among the films classified as suitable were "The Train," "The Nanny," "War Party," "How To Murder Your Wife," "Strange Bedfellows," "Man in Istanbul," "Moment to Moment," and "Inside Daisy Clover."

A screening was asked for "World of Suzie Wong," and additional information was asked concerning "Who's Got the Action."



Through the combined efforts of James Coller, manager, and Charles Demma, promotion and group sales director for K-B's Ontario, this wishing well was set up in the lobby to help benefit Variety Club of Washington, Tent 11, Childrens' Hospital Fund.

Kontos Reelected President Of TEDA At Conference

NEW ORLEANS—Spero L. Kontos, was reelected president of Theatre Equipment Dealers Association for the second time at the TEDA-TESMA New Orleans conference.

Lloyd Pearson, Toronto, and George Hornstein New York, were chosen as vice-presidents, while Robert Tankersley, Denver, was reelected secretary-treasurer, with the following board of directors: Armand Besse, Montreal; Ed Comi, Boston; E. H. Geissler, Atlanta; Irving Goldberg, Philadelphia; Harold Hornstein, Miami; Phil Wicker, Greensboro; Robert Woelfl, San Francisco; and Lou Wutke, Los Angeles.

The highly successful conference had 50 per cent more attendance than last year, and the three day meet featured such speakers as Sam Clark, ABC vice-president in charge of theatres, who revealed that his company plans to build 36 new theatres in 1966 with $1.5 million slated for theatre refurbishing.

As the result of a secret ballot polled from TEDA members, Bill Cosby, National Carbon Company, received the first "Manufacturer of the Year" award, presented by Kontos.

Williams To Buena Vista

NEW YORK—Irving H. Ludwig, Buena Vista president and general sales manager, announced the appointment of Harper Williams as booker in B. V.'s San Francisco office.

Williams was formerly a booker with Universal Pictures in San Francisco. He replaces David Hardy who was promoted to salesman in Cleveland.

Will Rogers Tour Set

NEW YORK—The annual meeting and inspection tour of the board of directors, Will Rogers Memorial Fund, will take place June 9, 10, and 11, at Saranac Lake, N.Y.

Scheduled is the dedication of the Montague Memorial Library and Study Center.

New NSS Post For Stefanic

NEW YORK—Albert G. Stefanic has been appointed to the newly created post of general administrative executive, it was announced by National Screen Service president Burton E. Robbins.

Stefanic, a 25-year veteran executive with the company, has been serving as executive assistant to Walter E. Branson, who recently was appointed vice-president in charge of production, and will be based in the NSS Hollywood Studios.

Stefanic is a Motion Picture Pioneer, and a member of the Variety Club of New York, New Jersey Mineralogical Society, and Forsgate Country Club.

In 1930 he joined Paramount Publix Corporation in their eastern and foreign production department; in 1935 he was named assistant to the ad sales manager; in 1940 he joined the newly-formed advertising accessories division of National Screen Service; and in 1955 he succeeded Burton E. Robbins as head of that division.

AVAILABLE FOR SALE ONLY TO SUBSCRIBERS •

PLUS SERVICE No. 1

THE SERVICE-KIT

—a streamlined system for BUYING, BOOKING and CONTRACT CONTROL

STIFF-BACKED 3-RING BINDERS AVAILABLE. See No. 11a & b

● Arranged and assembled for insertion in any standard 9 x 12 inch ring binder or ring-equipped brief case are the following forms:

1. **A 52 week supply of large, modern BOOKING SHEETS (9 x 12 inches)**
2. **10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches)**
3. **10 sheets of PERFORMANCE RECORD and CUT-OFF SHEETS (9 x 12 inches)**
4. **A permanent EQUIPMENT RECORD**
5. **An 18-month BOOKING CALENDAR**
6. **A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.**

● After the first year, additional sets of any particular FORM can be purchased separately; any back REVIEW SECTION for 5c; and any DIVIDER INDEX for 20c.

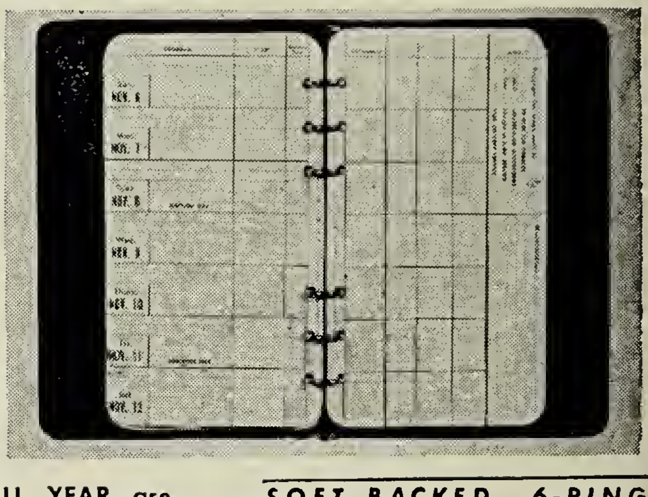
Price: $1.30 per set

PLUS SERVICE No. 4

THE NEW "Pocket-Size" DATE BOOK

—latest innovation in the field of small booking records.

● This new design has proved so far superior to anything previously developed in its field that it has taken the industry—whether independent owner or circuit manager—by storm. (a) 5 lines of booking space were gained by taking full advantage of the 3¾x6¾ inch page area. (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allowed for cost, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.



Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

Price: $1.00 per yearly set

SOFT-BACKED 6-RING LEATHERETTE BINDERS ARE AVAILABLE. See No. 11c

PLUS SERVICE No. 2

PROGRAM and RUNNING-TIME Schedules

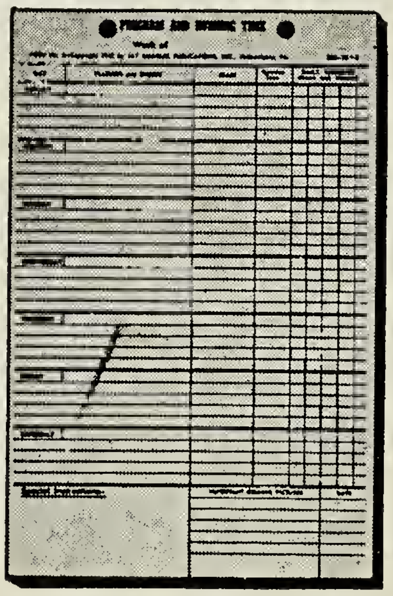
—a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

● Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

● One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

Price: 30c per pad



PLUS SERVICE No. 5

Weekly PETTY CASH SYSTEM

—designed for simplicity and quick theatre reference.

● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

● The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

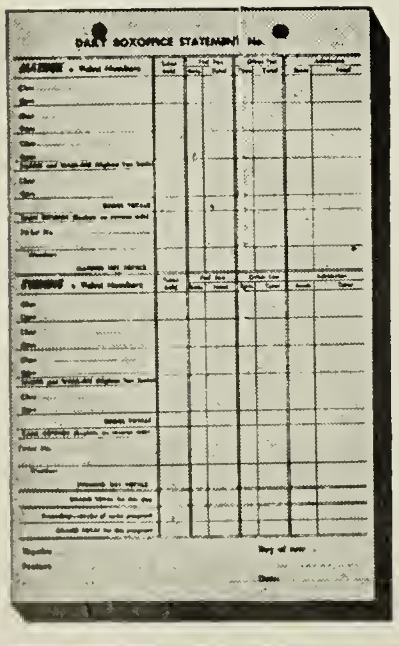
● There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

Prices: {Voucher Pads..........30c each
Voucher Envelopes—50 for 65c

PLUS SERVICE No. 3

Daily BOXOFFICE STATEMENTS

—all embracing memoranda of the complete cash control system.



● Printed on both sides so that complete factual totals for one day can be kept on one 5½ x 9 inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

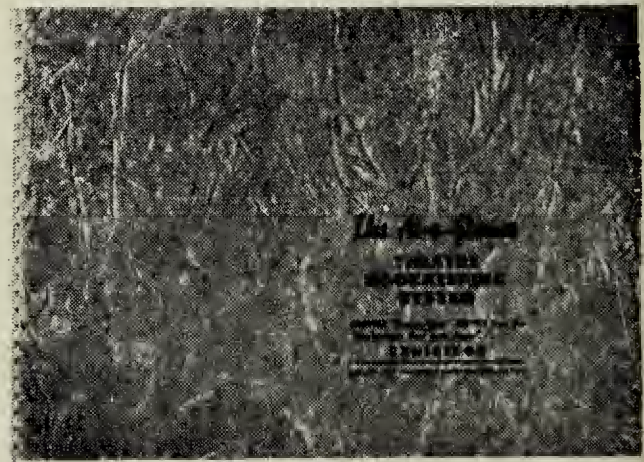
● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 30c per pad

PLUS SERVICE No. 6

THE "At-a-Glance" BOOKKEEPING BOOK

—specially designed by a leading theatre specializing C.P.A. authority.



● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual or monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.

Price: $1.75 per book (Sufficient for 52 weeks)

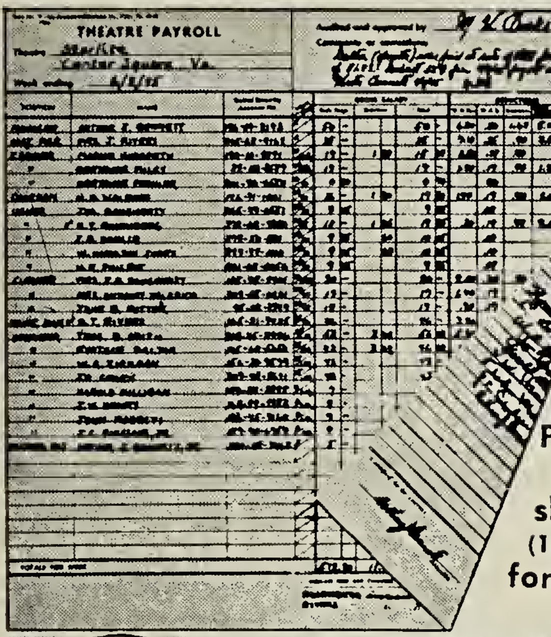
DESIGNED . . . PRODUCED . . . WAREHOUSED . . . and DELIVERED . . . restricted to current THEATRE SUBSCRIBERS ONLY! Sample sheets

• TIME TESTED FORMS and SYSTEMS:

PLUS SERVICE **No. 7**

Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.


THEATRE PAYROLL

Price: 52 sheets (1 year) for $1.30

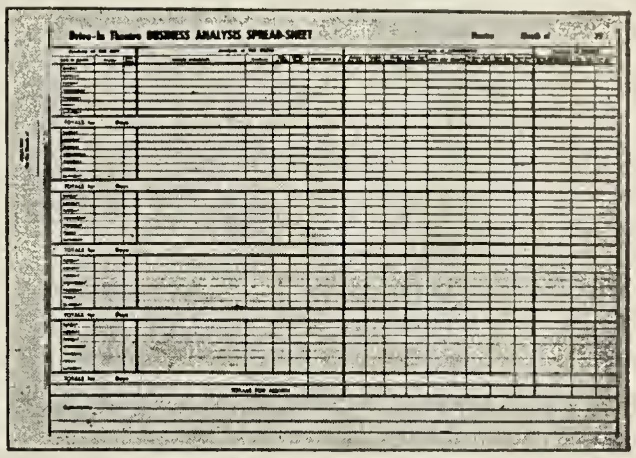
- This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.
- Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE **No. 9A**

Monthly *Drive-In* BUSINESS ANALYSIS

—a contrast study of ALL Outdoor Theatre income and film costs.


Drive-In Theatre BUSINESS ANALYSIS SPREAD-SHEET

- There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.
- At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.
- Here is what might be termed "a Monthly Boxoffice Statement."

Price: 55c for 13 sheets

PLUS SERVICE **No. 8**

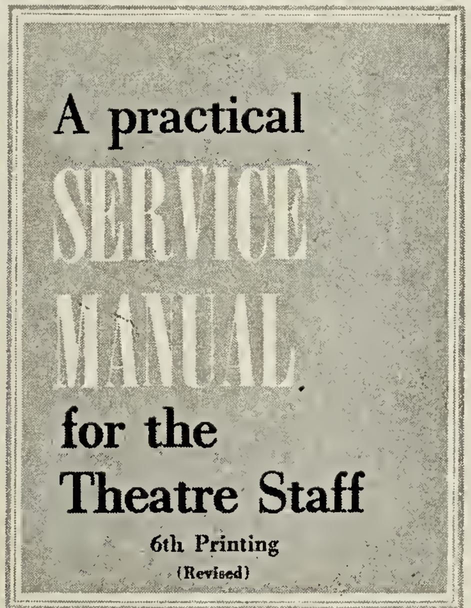
SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

- Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Door Man.
- This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.
- It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

Price: 10c each

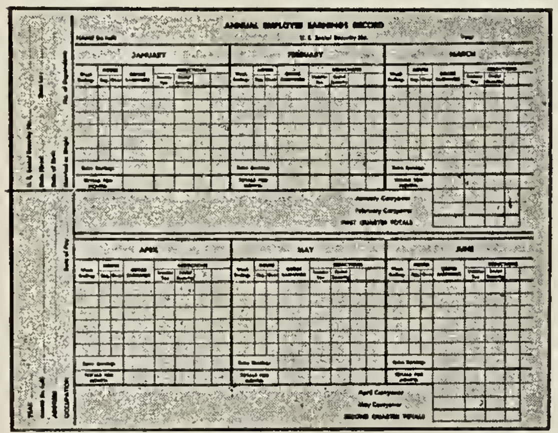

A practical SERVICE MANUAL for the Theatre Staff

6th Printing (Revised)

PLUS SERVICE **No.10**

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.


ANNUAL EMPLOYEE EARNINGS RECORD

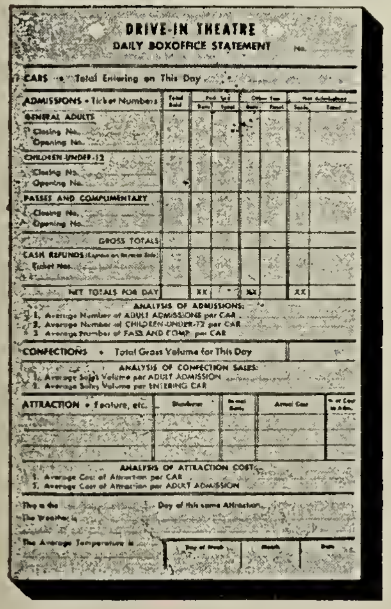
- Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.
- Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS SERVICE **No. 9**

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.


DRIVE-IN THEATRE DAILY BOXOFFICE STATEMENT

- A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.
- All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.
- Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

PLUS SERVICE **No.11**

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit BRIEF CASE (a)

- A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $6.00 each (Tax included)

Service-Kit BINDER (b)

- A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.50 each

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The NEW YORK Scene

By Mel Konecoff

THEY TOLD US IT WAS A TYPICAL WESTERN BREAKFAST THE OTHER MORNING as they set down a steak topped with an egg and fire water in front of us at the Cattleman Restaurant, while 20th-Fox vice-president Jones Rosenfield, Jr., related the magnitude of the tie-up the company has with the Winchester-Western Division of the Olin Mathieson Chemical Corporation regarding the forthcoming release of "Stagecoach." Producer Marty Rackin, full of vim, vigor, and vitality as well as vibrations, announced that you've got to have a handle to sell a picture today as well as a return to showmanship, which has been dying, maybe because there are too many fast buck producers in the business.

After 26 years in the business, Rackin wanted to return some of the benefits he acquired by putting his film across in outstanding fashion, but he also candidly admitted that greed was a motivating factor. He claimed he's made the best remake ever seen in Hollywood (92.4 per cent of one preview's cards labeled it excellent). The original was made 28 years ago. The average audience hasn't seen it and certainly few remember it, he maintained, though the title has stuck with the public.

He related how he got famed artist Norman Rockwell interested in coming out to paint the cast and an overall scene to be used in the campaign. Rockwell had such a good time that he stayed through the making of the film, and Rackin even gave him a bit part in the picture and billing on the screen. Rackin wanted to preview it in Rockwell's home town of Stockbridge, Mass., but there's no theatre there, so the event will take place in Pittsfield.

Rosenfield noted that Rackin, "an evangelist in promotion," interrupted a many city tour where he's been holding exhibitor meetings to alert them to the campaign and to arouse them from lethargy, to appear at the meeting, wherein it was announced that 44,000 firearms outlets will publicize the 100th centennial of the Winchester Rifle. The film will be plugged in display materials, catalogs, windows, ads, special promotions, etc. Special screenings will be held for dealers, and local exhibs are asked to contact same for a full measure of cooperation. Premiere will by May 18 in Denver.

CAMPAIGN NOTE: ACCORDING TO ROBERT S. FERGUSON, COLUMBIA VICE-president in charge of advertising and publicity, everybody is happy with the campaign on the forthcoming "The Silencers," and the same people, exhibitors and company executives, will be even happier when the film gets into release following the world premiere in Chicago on Feb. 18. He noted that the campaign began more than 18 months ago when a search for six "Slaygirls" began before the start of shooting.

Dick Kahn, advertising-publicity director, termed it a campaign "with legs," and the legs and the girls certainly gained much attention on their varied tours. Almost everybody and everything will be touring on behalf of the release, including a huge Allied moving van that is part and parcel of the story. The only one not able to get out on the road will be Dean Martin, the star, who is working in another film.

There are all kinds of tie-ups—toys, books, records, etc. Author Donald Hamilton will speak, write, and autograph, and his original novel has gone over the two million mark.

Exploitation manager Charles Powell noted that Chicago will be far from silent for "The Silencers," with girls all over the place in various stages of dress and undress, radio and tv blaring forth loud and often, bands and parades, personal appearances all ballyhooed by ads, promotions, banners, etc. March will see other openings to follow with similar hoopla. Dates abroad will commence at Easter.

The second in the series featuring the Matt Helm character, "Murderers' Row," will go before the cameras this summer, with Martin again in the lead. The third, "The Devastators," will follow that. Martin's commitments are for the next two in the series, with Irving Allen set as producer on the entire series.

FASHION NOTE: (ASIDE TO NED SHUGRUE, EXECUTIVE DIRECTOR OF WILL Rogers Hospital: Thank you for notification that the annual meeting and inspection tour will take place this year on June 9, 10 and 11. Have a new source for possible patients—some of the models in the femme clothing biz, or at least those we saw the other day in the Hotel Pierre Ballroom where a manufacturer put on a "Fashion and the Flickers" show in cooperation with MGM's "The Glass Bottom Boat" and other films. Some of these gals looked like they need chest x-rays immediately. It could start a whole new thing —models for Will Rogers with collections on street corners in the garment district.

PREDICTION: JOE LEVINE WON'T RENEW DEAL WITH PARAMOUNT FOR FURther distribution of Embassy Pictures since he has money, properties, and an expanded organization going for him.

THE METROPOLITAN SCENE: GRAHAM WAHN NAMED PUBLIC RELATIONS director of Monroe F. Dreher, Inc., Advertising. He was formerly in a similar position with Browne-Vintners Company, U.S. representative of Wilcox-Neagle Productions and studio representative in New York for Warner Bros. Pictures. . . . "Inside Daisy Clover" has all kinds of gimmicks working for it like clip-on buttons with appropriate messages, stickers with ditto, and long thin half-sheets similarly imprinted. We know, 'cause we've got 'em.' . . . B. Duncan Boss, 20th-Fox assistant story editor, addressed playwrighting class at Yale on studio's story needs. He plugged the forthcoming "The Blue Max" in particular. . . . Another Technicolor print in from Cornel Wilde of a painting by Tshidiso Motjuoadi of a scene in Wilde's latest film, "The Naked Prey."

James Bond Team In Japan To Scout For 007's Fifth

NEW YORK—A five-man production team, headed by producer Albert R. Broccoli, is spending three weeks in Japan making an extensive location survey for the next James Bond film, "You Only Live Twice," which will be filmed in the Orient for world-wide release by United Artists. Sean Connery will once again star as Agent 007, the role he has had in four previous Ian Fleming thrillers, including the current boxoffice smash, "Thunderball."

Accompanying Broccoli are production designer Ken Adam, production supervisor David Middlemas, Col. Charles Russhon and lighting cameraman Fred Young. They will be joined in Tokyo by producer Harry Saltzman and Louis Gilbert, who has been signed to direct the fifth in the fabulously successful series of James Bond thrillers based on Ian Fleming's best-selling novels. Shooting is scheduled to start in July.

The Eon production group will be met in Tokyo by Fernando Rodriguez, United Artists general manager in Japan, who is arranging for visits to Kyoto, Yokohama, and the island of Hokkaido. Broccoli and Saltzman will also make a comprehensive survey of Japanese studio facilities and equipment available for the 12-week schedule of filming projected for "You Only Live Twice."

Following their tour of Japan, Broccoli and Saltzman's staff will spend three or four days visiting additional location sites in Hong Kong and Macao before returning to England by way of Hollywood, where they will talk to severals major film equipment companies about supplying their location needs.

"You Only Live Twice" will focus on many aspects of contemporary Japanese life and will provide roles for a number of outstanding Japanese film performers. Casting for these important supporting roles will begin in May, when the unit returns to Japan to begin construction of exterior sets. Most of the interior scenes will be filmed at Pinewood Studios in England following the location sequences in the Orient.

Miss Sokol Leaves AIP

NEW YORK—Rose Sokol resigned from American International Pictures in order to form her own company, Merit Film Enterprises. For the last two and one-half years, Miss Sokol has been assistant sales manager under David D. Horne, vice-president of American International Pictures Export Corporation.

Miss Sokol will deal in the distribution of films to the foreign market as well as packages for television. Prior to her association with AIP, Miss Sokol was prominent in the film titling and dubbing field under her own banner.

Disney Names New V.P.

BURBANK, CALIF.—Franklin Waldheim has been elected to the new position of vice-president and eastern counsel, Walt Disney Productions, according to an announcement made following the annual organization meeting of the board of directors.

As a member of the New York Bar, he has represented Disney since Mickey Mouse was only two years old.

First Catholic Awards Led By "Sound Of Music"

NEW YORK—The first Annual Film Awards of the National Catholic Office for Motion Pictures were given recently to those films whose artistic vision and expression best embody authentic human values. They include:

BEST FILM FOR GENERAL AUDIENCES— "The Sound of Music" (20th Century-Fox)

BEST FILM FOR YOUTH—"Nobody Waved Goodbye" (Cinema V)

BEST FILM FOR MATURE AUDIENCES— "Darling" (Embassy)

BEST FOREIGN LANGUAGE FILM—"Juliet of the Spirits" (Rizzoli)

BEST FILM OF EDUCATIONAL VALUE— "World Without Sun" (Columbia)

In addition, a special citation of merit was awarded to Universal in recognition of the high standards it has maintained in discharging its professional and social responsibility to the motion picture audience during 1965.

At a special reception held at the Lotos Club in New York, His Excellency, Archbishop John J. Krol of Philadelphia, chairman, United Episcopal Committee for Motion Pictures, made the presentation of awards. Attending the reception were prominent members of the motion picture industry, executives of 14 national Catholic organizations, the board of directors of the International Catholic Office of the Film, representatives of the Protestant and Jewish communities, in addition to numerous critics and educators.

"These awards are in keeping with a broad program of positive support for worthy films which the national office has adopted in recent years," Archbishop Krol said. "The purpose of the awards is to give public recognition to films of outstanding merit and to assure makers of such films that their efforts are genuinely appreciated by the national Catholic community."

The film awards were based upon the consensus of a national selection board, composed of film critics and educators from throughout the United States.

D. C. Tent II Cites Wolman

WASHINGTON, D. C. — Jerry Wolman, nationally known builder and owner of the Philadelphia Eagles National League Football team, has been named winner of the coveted "Heart of Gold" award according to Chief Barker of Variety Club of Washington Tent 11, John Broumas.

Wolman was to receive the award at a 1,600 person black-tie banquet in the Regency Room of Washington's Shoreham's Hotel.

Sports figures expected to be on hand for the affair included the 14 owners of the National Football League; head man of the League, Pete Rozelle; Commissioner of Baseball Lt. Gen William D. Eckert; Red Auerbach; Peter Haley, president of the Washington DC Touchdown Club and George Selkirk, of the Washington Senators Baseball Club.

Many political figures including Maryland Senators Tydings and Brewster; the Mayors of Camden and Chicago; the District of Columbia Commissioners and others were also to attend.

Wolman is being cited for his outstanding contributions to the Catholic University's Theatre Building fund; to the United Jewish Appeal and to many other charitable institutions . . . as well as financial assistance to many individuals.

LONDON Observations

By Jock MacGregor

THE SAD, SORRY SAGA OF BRITISH LION CONTINUES. THE DIRECTORS HAVE announced in a statement which was not received by this bureau that its output of films is being reduced as a "matter of commercial prudence." Since the present board took over some two years ago, few projects have been started, and a further cut could practically put them out of production. Their justification—"Our policy accords with that of other British production companies"—has made some British producers hopping mad. It is unfortunate and misleading when ambitious projects are afoot such a Sydney Box's $10,500,000 program, and cannot help in financial circles when there are signs of increasing interest in show business investment. Many make a wonderful living from British films, and overall, there is enormous enthusiasm at all levels.

RECENTLY, I VISITED ONE OF THE NEW YOUNG PRODUCTION TEAMS OPerating here, Chicago-born Robert A. Goldston, 36, and Otto Plaschkes, 34, on night location for "Georgy Girl." The former, a Harvard graduate, was a Wall Street attorney before becoming associated with Screen Gems and later National Telefilm Associates, and the latter was a school teacher until the job of production office trainee at Ealing Studios seemed more attractive. Seriously minded and dedicated film enthusiasts, they like to make what they really believe in and what they hope the public will want to see.

"Georgy Girl" is their most ambitious effort and is for Columbia. With James Mason, Alan Bates, and Lynn Redgrave heading the cast, it is an outspoken, down to earth drama of a sensitive girl's search for love, and her room-mate, a beautiful, ice-hard nymph with lovers to spare. Directing is Silvio Narizzano, a graduate from tv with, I am told, an interesting approach and an obvious liking for the newest technical developments. He had dispensed with the usual clumsy arcs, accompanying generators, and miles of cable, and was using the latest equipment and fast film—a few hand-held battery fed lamps and a compact, light-weight camera. In consequence, not only could the unit move quickly between locations even though sound was being recorded, but few passers-by noticed and gathered to get in the way.

GOLDSTON HAD JUST FLOWN IN FROM NEW YORK AND HAD NOT EVEN BEEN home. He was very bucked that United Artists were taking their last picture, "The Uncle," which was completed some time ago, for America, subject to certain minor changes. He was a little hot around the collar over the British circuits not having grabbed it. In consequence, he and his partner have not opened it here. I do not know the pros and cons of this case, but generalising, I am often surprised by producers who can run up additional interest charges while standing out for a circuit date. By letting the public judge, very useful returns can be achieved without the cost of the additional prints and advertising that a circuit release demands. Currently, "Licensed to Kill" ("2nd Best Secret Agent" in the U.S.) and "Daughters of Darkness" are scoring nicely and will end with more than many which have circuit releases.

Today, Rank and ABC have most flexible booking policies and are being as ruthless with pictures which do not click as they are in encouraging hits. Additionally, they are endeavoring to cater to minority tastes where possible, and a method proving extremely successful is the interrupting mid-week of regular runs for periodic one day, two performance, hard ticket stands of opera, ballet, and such films. With seats bookable, they are promoted for weeks as very special occasions. Terms are offered to schools for matinees, and the mayor and civic leaders are usually invited in the evening. In consequence, many who have not seen a movie in years attend, and considerable prestige and good will result. The pre-release Kensington Odeon even halted "Thunderball" for one day to show "Aida." With advance prices and near capacities, big takes are being recorded, but you cannot please all the people.—An independent has complained that a one night stand was so successful that his weekly take exceeded the exemption level so that he had to pay Eady Levy on the full week. Talking of programming, it is months since a picture planned as a second feature has had a circuit booking though about a dozen British ones are in the vaults. Bookers have been using shaky tops and featurettes.

I AM GLAD THAT PETER ROGERS BREAKS NEW YEAR'S RESOLUTIONS. PERIodically, he resolves to stop making "Carry On" comedies and relents. He has just trade shown his 11th, "Carry On Cowboy". Spoofing everything sacred to the western, the corn is as high as an elephant's eye—but what corn. Consistently funny and audaciously vulgar, I must see it again to try to hear the lines which were lost in the laughter. I found it even more amusing than "Cat Ballou." Afterwards, I adjourned with Peter and others for a noggin, and who should be hurrying up the street but Charles Hawtrey who plays "Big Heap"—he's the little 'un in the series. "You're late!," I said. He came out of his daydream, saw us, and apologised: "I'm so sorry I missed the trade show yesterday." I pointed out that we had just come from it. He said his ticket was for the previous day—Wednesday, he insisted. I told him it *was* Wednesday. "Oh no, today is Thursday," he replied. Suddenly we all needed convincing. I suspected director Gerry Thomas must be lurking in the shadows, so good was the timing for this "Carry On Alice in Wonderland" encounter.

THOSE WHO USE THE OFFENSIVE DESCRIPTIVE "EADY PLAN" FOR BRITISH films should study the law more closely, or they may find themselves losing their share of the levy. Certain American-produced tv features are being checked to ascertain whether the footage from movies permitted has been infringed. . . . The BBC has started a program devoted to features which it will televise. . . . Following the unpleasant press innuendo alleging that Otto Preminger hoped to influence critics by flying them to Cannes to see "In Harm's Way," it is incredible that some scribes were surprised that there was neither a lunch nor a reception after the press show of "Bunny Lake," which generally received excellent notices. . . . The current fashionable standby movie for when releases flop is "West Side Story," which is still doing top first-run business.

Selig Heads NATO D-I Committee; Outdoor Theatres Seek Early Shows

NEW YORK—National Association of Theatre Owners president Marshall H. Fine has created a drive-in technical committee under the direction of Robert W. Selig to initiate and encourage technical developments in drive-in theatre operation.

Robert W. Selig is executive assistant to the president, Pacific Drive-in Theatres Corp. He also continues to serve as consultant for National General Corporation with whom he was associated for 26 years, relinquishing his post last year as vice-president and general manager. He is a graduate of the University of Denver where he was president of the board of trustees for 11 years. He holds the honorary degree of Doctor of Public Service and is a member of many civic, educational, charitable and philantropic organizations. Selig headed the Hollywood United Crusade campaign which this year doubled its goal.

Fine also named the following theatremen prominent in drive-in operation to serve with Selig on the drive-in technical committee:

Harvey Fleischman, Wometco Enterprises, Inc., Miami, Florida; Louis Jablonow, Mid-America Theatres, St. Louis; Samuel Schultz, Selected Theatres, Cleveland; George Kerasotes, Kerasotes Theatres, Springfield, Ill; Julian Rifkin, Rifkin Theatres, Boston; John H. Rowley, Rowley United Theatres, Inc.; Dallas; Alden W. Smith, Oak Drive-In Theatres, Royal Oak, Mich; Ernest Stern, Associated Theatres, Pittsburgh; Melvin R. Wintman, General Cinema Corporation, Boston.

Commenting on the need and purpose of the drive-in technical committee, Selig stated, "The upgrading of drive-in theatres from their sometimes image as 'mud-holes' and 'cow pastures' can take many constructive courses. Outdoor operations today must glamorize to keep pace. Snack-bars are now evolving with beautiful, low-profile equipment and handsome decorative treatment that takes them out of the 'hot dog stand' class. Concourse areas are carpeted and restroom facilities provide gleaming, spotless equipment in sufficient quantity to quickly free the patron for food purchases.

"Perhaps most important of all is the quest for an earlier start in drive-ins. Many time zones, plus daylight savings, are very late in getting a picture on the screen. A so-called 'day-light picture' will be the immediate goal of the drive-in technical committee. Already, several theories are ready for the 'pilot stage.' Trapping of light to permit an hour or two earlier opening could mean many millions to most of the nation's outdoor theatres.

"Technical or not, another early goal of this committee will be to stimulate thinking and action for the productive use of drive-ins during non-operating hours. The vast and impressive land assemblages someway, somehow must be activated for daytime income with compatible activities, events or installations."

Technicolor Ups Blanco

HOLLYWOOD—Paul W. Fassnacht, president, Technicolor, Inc., announced promotion of Richard M. Blanco to vice-president, television operations, in the company's motion picture and television division. He has been director of Technicolor operations at NASA space center at Cape Kennedy.

Buffalo Mayor Frank A. Sedita, right, recently issued a proclamation for Variety Week, Feb. 13-19, and accepting is chief barker Albert J. Petrella, Tent Seven, Variety Club of Buffalo.

Theatres Plead For End To Cincy Admissions Tax

CINCINNATI—Representatives of local exhibitors appealed to the City Council's finance committee to drop the three per cent admissions tax as an aid to "declining business." The committee deferred action, asking that city manager William C. Wichman give it figures on admissions tax income for 1965 compared with 1964.

Joseph Alexander, RKO Albee manager, said if theatres disappear in the downtown area there won't be "anybody" there. A magnet such as theatres is necessary in order to attract business to the core area, he added.

Jerome Goldman, attorney for a number of exhibitors, testified that theatre business has been declining within the city for a number of years. The city's tax, he said will help drive theatres out of town, forcing development of new theatres outside the city limits.

Tom Grace, managing director of Cincinnati Gardens, reported that the sports palace has been operating at a deficit for a number of years and that the admissions tax has contributed to that deficit.

The city receives about $150,000 a year from the admissions tax, including $36,500 from theatres.

Fazio Heads Europix Corp.

NEW YORK—Dino Fazio, long associated with international productions and studios, will head the newly formed, American based, Europix-Consolidated Corp. Other executive officers are Herbert D. Schimmel and Stuart B. Schimmel. The company is producing and acquiring features for world wide sales.

Fazio states that deals have been signed for six completed pictures, four of which are now being prepared for immediate U.S.A. and Canadian theatrical release.

In addition three screenplays are currently shooting abroad with scripts for two more properties approved. "Europix-Consolidated will deliver a steady slate of diversified features which will be merchandised here by a top sales executive," said Fazio.

Offices have been opened at 341 Madison Ave.

TONE Convention

(Continued from page 6)

for Mt. Washington Hotel, N. H., in late August.

William McCutchen, MPAA community relations, spoke to the exhibitors on the far-flung effects of community relations, "an intangible part of the film business." "This is something," he said, "that shows up, not weekly in the boxoffice receipts, but over a period of time. We are a nation of joiners, and women make most of the decisions, so it is important for theatre managers to become an integral part of the community.

"Integrate yourself more completely with the town in which you manage your theatre. The local theatre man should make the theatre the community center of activity. Sometimes there's a great deal of apathy in some towns, particularly in the local press. Sometimes, they are willing to run your ads which you pay for, but not so willing to run features and stories for you. However, remember that the local theatre is Hollywood to the town. They want to know more about it. Get to know the decision makers in your town."

He recommended that a capsule comment on the film running be used over the phone to callers asking what is playing, and suggested to the exhibitors that they make themselves "spokesmen for motion pictures."

Nelson Wright gave a detailed report on upcoming product. The booker-buyer said a "wave of spy pictures is coming up, and it's going to be good." Book the spy pictures, he advised exhibitors. "They are doing business and they are going to be around a long time."

Jack O'Brien, national president of NAC, said, "TONE and NAC have many things in common. Both are trying to improve their lots and there is a close affinity." He predicted the coming year "will be one of major growth in the refreshment business." He cited a "big building program" by theatres as the basis for this, and said NAC is planning new programs to help increase sales and service, but it's up to the concessionaire to maintain standards.

A panel discussion on intermissions featured John Low, Redstone Management; Chris Joyce, Interstate; Bob Turelle, Lockwood and Gordon. Result of the panel was that intermissions are found to be helpful, sort of a seventh inning stretch, but films must be halted in the right place, not breaking the continuity abruptly.

Turelle said, "Maintain a certain amount of time—don't short it. Make sure there's something on the screen at all times. The second intermission should be shorter than the first. It's a good operation to personalize the theatre to customers. The manager can get on the mike and push for the whole theatre, policy, price, and refreshments at intermission."

"Singing Nun" To Hall

NEW YORK—"The Singing Nun," Metro-Goldwyn-Mayer's heart-warming story of a young Dominican Nun and her gift for music, starring Debbie Reynolds, has been selected as the Easter attraction at Radio City Music Hall. The announcement was made by Morris E. Lefko, MGM vice-president and general sales manager, and James F. Gould, new president of the Music Hall.

ALBANY

An Oneonta landmark, the Palace, which for a long time was one of two Schine houses there, will disappear around May 1, to permit an addition for Wilber National Bank. The present owner, Harold W. de Graw will build a new house on recently acquired property in Elk Street. deGraw served as Schine zone manager on the Eastern Shore of Maryland before taking over the Palace in 1957. He also buys and books the Sidney, Sidney, which he owns but which is leased. . . . Mr. and Mrs. Alan Iselin spent a skiing weekend in Vermont. . . . George Lourinia, manager, Fabian's Mohawk Drive-In, Colonie, and his wife, a cashier at SW Strand, vacationed in Miami, Florida. . . . Dick Webber, co-operator with James E. Benton, Saratoga Springs, of the Strand at Pattsburgh, sold tickets to 22 schools of the North Country for his two-day exhibition of Warners' "Othello."

BOSTON

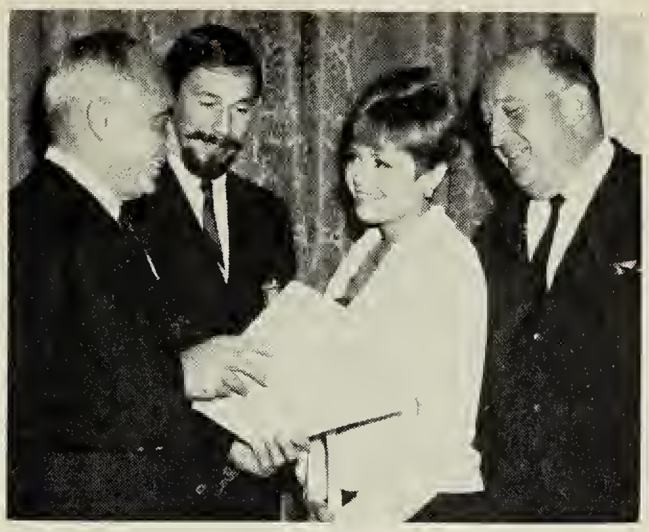
The biggest premiere in Hub's history unfolded when Joseph E. Levine, the Boston native who conquered Hollywood, returned with a bevy of film stars for the east coast showing at the new Cleveland Circle Cinema of his latest release, "The Oscar."

It was the first date for "The Oscar" outside of Hollywood, preceding New York, and is truly the first "east coast" opening.

Stars coming in to Boston for the festivities direct from Hollywood were Stephen Boyd, Eleanor Parker, Jill St. John, Edie Adams, Ernest Borgnine, Jean Hale, Edith Head, producer Clarence Greene, director Russell Rouse. Following the showing of "The Oscar," a gala dinner and dance was held for invited guests in the Constitution Ballroom of the Sheraton Boston Hotel. . . . Ben Sack, president of Sack Theatres in Boston, took Boston newspapermen and photographers on an inspection tour of his newest theatre, the Sack Cheri, built from the ground up next to the new Sheraton Boston Hotel. The new Sack Cheri, first theatre with parking on the roof allowing patrons to descend to the house by elevator, opened with "The Chase." . . . Joe Longo, well known advertising and film press agent, who was with Allied Artists New York office and recently joined Redstone Management, becomes managing director of the new Sack Cheri, Ben Sack, president of Sack Theatres, announced. Longo, who has a long career in Boston film circles, was advertising-publicity director for Sack Theatres before joining AA. Previously, he was manager of the old Copley, and before that was connected with Loew's.

BUFFALO

Variety Week was celebrated by Tent 7 with a number of outstanding events. The week was launched with Mayor Frank Sedita presenting a proclamation to chief barker Albert J. Petrella. The next big event was the Variety tribute to press, radio, and television, when the barkers of Tent 7 thanked the media representatives for their cooperation throughout the year on all the club's charity activities, especially the recent Telethon, when well over $200,000 was reaised for the Children's Foundation of the Variety Club. There was also a luncheon in the club honoring James J. Hayes, general chairman of the 1966 Telethon, and a past chief barker, who was selected as the club's Man of the Year. . . . Mannie Brown Associates, representatives in the Buffalo area of Childhood Productions, brought the Creegan Puppets to town to promote the showings of "Hansel and Greta" and "Bremen Town Musicians." Mel Schwartz accompanied the Puppets on their tour of children's institutions where they put on free shows. . . . An assessed valuation based on a reported $350,000 sales price 18 months ago was requested the other day for the Buffalo theatre, a Loew's Theatres, Inc., operation, and related properties. The complex is tentatively assessed at $668,430. The plea was made before the Board of Assessors by Hilary P. Bradford, counsel for Loew's Theatres, Inc., which sold the properties to the New Buffalo Amusement Corp. in August, 1964, but continues to operate them under lease. . . . The long tenure of Mrs. Ben (Florence) Belinson as managing director of the Little Theatre, Rochester, will terminate when she retires in March after 35 years. She will join friends in Hawaii to spend several months. The Little Theatre is said to be the only "art house" in the United States that has continued under the same policy and management for as long as 35 years. Rodney Trescott is house manager. . . . Joe Garvey, managing director, Schine's Granada, announces that his house will play Disney's "Bambi" at Easter time, starting April 7. . . . Sepmour Morris was in Buffalo conferring with Frank Arena, city manager, Loew Theatres, on promotion for "The Ten Commandments," for which the Gloverville ad agency head is doing some special exploitation, having been engaged for this work in the Buffalo area by Paramount Pictures. The picture will open at Shea's Buffalo March 30. . . . Ike Ehrlichman, manager, Buffalo branch of Universal Pictures, is back at his desk after attending his company's sales meeting in New Orleans.
. . . The Cine Club of Nichols School has been organized to stimulate interest in the history and development of motion pictures. The club will show a series of five classical movies supplied by the Museum of Modern Art, New York, in the Nichols Chapel. . . . Frederick C. Taylor, 92, a one time vaudevillian who later became a projectionist for such downtown theatres as the old Bijou Dream, Shea's Court Street, Lafayette, Paramount, and Buffalo, died in his home. . . . The Junior Daughters of America, Court of St. Francis of Assisi, will sponsor a showing of "The Greatest Story Ever Told," Feb. 18 in the Century, according to an announcement by Carl E. Schaner, managing director. The proceeds will go toward a summer camp for members of the organization. . . . Charlton Heston, screen star, brought happiness to a Niagara Falls mother when he phoned from Beverly Hills to say he had talked recently with her son in Viet Nam. "He said he had talked with Robert and reassured me that he was all right despite being wounded twice. I was so surprised, I didn't know what to say to him," said Mrs. William Aderman.


Deborah Walley, star, American International's "Sergeant Deadhead," recently met with, left to right, Joseph Cohen, Boston distributor; Robert Zeitz, Zeitz Theatres; and Harold Levin, assistant manager, Boston AIP office, while on a visit to Boston where the film opened at the Paramount.

CINCINNATI

A large representative group of area exhibitors attended the MGM's seminar on its future products, held at the Cincinnati Club. Following the presentation, cocktails were served in the club's lounge. . . . The Hennegan Co., an old Cincinnati printing and lithographing firm, whose by-line is "Showmanship in Printing," are advertising Walt Disney's "The Ugly Dachshund" which opened at the Grand. The company did the film's art work and has sent out art samples to all of its customers advising them to go see the film. . . . Mitchell Blachschleger will open his new Academy Drive-In upon his return from a Florida vacation. . . . Jo Ann Hanna is new billing clerk for J. M. G. Film Co. . . . William A. Meier, Paramount exchange manager, was in Atlanta for the company's sales meeting. Jay Goldberg, head of J. M. G. Film Co., was in Detroit and Chicago.

COLUMBUS, O.

Charles Sugarman has booked for the Cinema East "The Spy Who Came In From The Cold," "Viva Maria," "The Singin Nun.". . . Mrs. Pearl Hunt will have "The Agony and the Estasy" as the next reserved-seat attraction at Hunt's Cinestage. . . . Robert McKinley, manager, Northland Cinema, was reelected member of the board of trustees of the Northland Shopping Center Merchants' Association. . . . Jerry Knight booked "Othello" for a week starting Feb. 23 at the Drexel. . . . Friends of Mrs. Mollie Toole are extending sympathy in the death of her husband, Louis R. Toole. Mrs. Tools is assistant manager of RKO Palace. . . . "Our Man Flint" was held for second week at RKO Palace following its big initial week. . . . Loew's Ohio opened a 10th week of "Thunderball," approaching the 15-week run of "Goldfinger" last year at the Ohio. . . . Playhouse-on-the-Green in suburban Worthington will open its 12th summer stock season June 13 with a two-week run of "Arsenic and Old Lace." Following plays include "Barefoot in the Park," "Who's Afraid of Virginia Woolf," "Absence of a Cello," "The Man Who Came To Dinner," "The Knack," "My Sister Eileen," "Catch Me If You Can," and "The Women." Sallie Jones Sexton is POG producer.

DALLAS

The Dallas movie classification board ordered a screening for "Strange Bedfellows" and found five other pictures suitable for youth viewing. Those given an O. K. were "Cheyenne Autumn," "My Blood Runs Cold," and "Bunny Lake Is Missing." Two others, "War Lord" and "Second Fiddle to a Steel Guitar," were on the docket but had been previously classified suitable. The board makes two classifications, suitable or not suitable for viewing by children under 16 years of age. . . . Falcon International Productions has signed a contract with Hemisphere Pictures, Inc., for the worldwide distribution of Falcon's "The Black Cat," filmed last summer in Dallas. The film, based on the Edgar Allen Poe short story, has Pat Sims as director, Harold Hoffman as producer, and stars Robert Frost, Robyn Baker, and Scotty McKay. . . .

Sidney Poitier and Shelley Winters may pay a promotional visit to Dallas in behalf of their newest starring film, "A Patch of Blue," which is scheduled to open at the Wilshire on Feb. 24. . . . Stephen Boyd, star of "The Oscar," and supporting player Jean Hale visited Dallas as the last stop of a promotional tour on behalf of the film which is current at the Majestic. . . . Zsa Zsa Gabor was in to serve as commentator for a style show at the Sanger-Harris' Preston Center store introducing Forever Young's spring collection. . . . A double bill of "The Spy with My Face" and "To Trap a Spy," both featuring stars Robert Vaughan and David McCallum, are scheduled to open on March 2 at the Capri which closes "The Battle of the Bulge," the Warner Bros. Cinerama attraction on March 1. . . . Roger Smith, young motion picture celebrity, was to make his symphonic debut in McFarlin Auditorium as soloist with the Dallas Symphony Orchestra. This is the second time that Smith has selected Dallas as the location in which to embark on a new facet of his career. Last summer, he made his musical comedy debut in the Dallas Summer Musicals production of "Bye Bye Birdie." Smith has appeared in "No Time To Be Young", "Man of a Thousand Faces," and "Auntie Mame." . . . . Tom Bridge, division manager for Paramount Pictures, held an all day meeting in Dallas with branch managers from Dallas, Minneapolis, Kansas City, Des Moines, and Oklahoma City. . . . John J. John of the 20th Century-Fox exploitation office was in to discuss the opening of "The Agony and the Ecstasy" at the Tower. . . . Joseph M. Sugar, 20th Century-Fox vice-president in charge of domestic sales, spent two days here concerning fall and winter booking for "The Bible." . . . Lynn Hudson, production assistant to Robert Aldrich on "The Flight of the Phoenix," was in on a promotional tour in behalf of the film. She will also visit Fort Worth and Houston. . . . Martin Rackin, producer of "Stagecoach," and Sharon Gilpatrick, one of the young stars of the film, are due in for a visit on behalf of the film. . . . The special Allied Van Lines trailer and truck from "The Silencers," seen in the Dean Martin film, was in the city to promote the showing of the film. . . . The Creegan Puppets spent two days in the city on a promotion for "Snow White" which had a special showing at theatres. . . . Andy Sullivan, Metro-Goldwyn-Mayer, director of exploitation from New York, was scheduled to come in for an in depth seminar presenting the advertising and merchandising for the company's 14 spring and summer films. . . . A group of characters from "Winnie the Pooh" are due in to promote the forthcoming showing of the film, appearing on television, at a luncheon, and at the Scottish Rite Crippled Children's Hospital. . . . "The Sound of Music" at the Inwood will be at the suburban house for a year on March 24. It will become the longest running motion picture in Dallas history, besting the mark of 55 weeks set by "Seven Wonders of the World" in 1955-56.

DES MOINES

Arthur Stein, Central States theatres, was installed as chief barker of Des Moines Variety Tent 15 at the annual inaugural dinner and installation held at Johnny and Kay's restaurant. Tony Abramovich, Veterans Auditorium, was installed as first assistant chief barker, and Gerald Sandler, Sandler Enterprises, as second assistant. . . . Tod West purchased the theatre at Gladbrook, Ia., and renamed it the Golden Nugget. He has extensive plans for remodeling the house. . . . The Grand, operated by Frisina Amusement Company of Springfield, Ill., at Keokuk, Ia., has been reopened following extensive remodeling.

HOUSTON

Lynn Hudson, production assistant to Robert Aldrich on "The Flight of the Phoenix," was in on a promotional visit in behalf of the film. . . . George Creegan presented a preview puppet show of characters in the movie, "Snow White," at the Northline Shopping City, on television and at the Texas Children's Hospital. The mobile puppet show, built into the roof of a small bus, will also visit Dallas in behalf of the film which was shown at a group of local theatres on Saturday and Sunday. . . . Hollywood film star Ricardo Montalban and a party were in on a brief visit. . . . Japan-Ways, with three stores in the city teaching Karate, is offering free tickets to "Our Man Flint," currently at the Majestic to a trial membership for the course which is being offered for $5. . . . Actress Charmian Carr, who plays the role of Von Trapp's eldest daughter in "The Sound of Music," may be in the city for the anniversary of the opening of the film. "The Sound of Music" is currently in its 47th week at the Alabama. . . . "Dr. Zhivago" is tentatively booked to open at the Windsor Cinerama on April 7. It was originally scheduled for the Alabama but has been switched due to the long run of "The Sound of Music." . . . The special pre-opening benefit premiere of the showing of "The Agonv and The Ecstasy" benefitted Houston Gulf Coast Chapter Muscular Dystrophy at the Tower. . . . The King Center west screen drive-in staged a special pre-Valentine sweetheart show. . . . A double bill of Walt Disney's "The Ugly Dachshund" and the cartoon short subject based on A. A. Milne's characters, "Winnie the Pooh," open at the River Oaks on March 18. The big animal characters appearing in "Winnie the Pooh" were on display Valentine's Day at the Warwick Hotel. Construction has been started on the Cinema, a 1,200 seat theatre at Arlington, Tex., in the Park Plaza Shopping Center for the General Cinema Corp. . . . Frank Chamrod has leased the Majestic and Mimosa d-i at Cotulla, Tex., from M. L. DuBose. Chamrod is manager of the Leon and Trail d-i at Pleasanton, Tex. . . . Lindsey Theatres and Preston Smith, Lt. Gov. of Texas, are constructing a new $400,000 theatre at Lubbock, Tex., which will feature a round auditorium. The theatre will be built on a 10 acre site and will provide parking space for 400 cars. It is designed for showing any known movie process in the round auditorium, including Cinerama. A carport type entrance will facilitate unloading from vehicles in any type of weather. The boxoffice is being built for indoor or outdoor service. The theatre will feature the largest screen in Lubbock.

. . . "Those Magnificent Men in their Flying Machines" has opened its first return engagement at the Gaylynn on the giant screen in 70mm with continuous performances and popular prices. . . . Rancher members of the American Polled Hereford Association provided one Hereford bull per theatre at each Cinema I and Cinema II in the Gulfgate, Meyerland, and Northline shopping centers in conjunction with the premiere of the film, "The Rare Breed." Actresses Maureen O'Hara and Juliet Mills, actor Don Galloway, and Andrew McLaglen, director, also appeared in person at each theatre. . . . Lena Horne is expected to be in the city on Feb. 19 through 22 to autograph copies of her latest book. She will also talk to local civic groups.

JACKSONVILLE

Al Rosenberg, Warner Bros. filing expert from New York, spent a week here in an advisory capacity with Carroll Ogburn's staff at the local Warner Bros. branch office. . . . William A. McClure, Universal manager, returned from a major company sales gathering in New Orleans. . . . The Aston Martin automobile used in "Goldfinger" went on view here at the Coliseum for persons paying admission to hockey games. The car was being shown with the compliments of Food Fair, the Setzer grocery chain. . . . Sunny Greenwood, Universal booker, rested a third week at home with her foot in a heavy cast as the result of a broken bone.

MIAMI, FLA.

Florida's biggest supplier of motion picture equipment complained that his office was firebombed and his employees harrassed after union electric workers began picketing his property. Arthur Florman, president, F & B Ceco, Inc., stated that "movie production in south Florida will be brought to a standstill" if the picketing and harrassment continued. The union charges F & B with failure to pay prevailing wages and maintaining adequate working conditions. Florman filed charges against Local 349 of the IBEW, with the National Labor Relations Board, claiming that the union is operating a secondary boycott and also is not legally eligible to bargain with the employees of the firm. F. & B. Ceco, Inc. rents the majority of filming and tv equipment to south Florida's growing movie industry. . . . The ballroom area of the Fontainebleau Hotel, Miami Beach, is the scene of some key filming for the Sam Spiegel-Columbia Pictures production of the Anthony Quinn starrer, "The Innocent." Director Elliot Silverstein, producer Jud Kinberg, production manager Russ Saunders, and art director Al Brenner are among those in temporary residence at the Miami Beach hotel. . . . Herb Kaplan, vice-president, Broadway Ventures, has made a tie-up with El Al Israel Airlines and University Travel of Cambridge, Mass., for a contest in connection with the opening of his new Bay Harbor Theatre. Contest winner will receive a two-week, all-expense trip to Israel on El Al. Opening picture for the theatre is "Judith," of Israel locale. The Bay Harbor is the first new theatre on Miami Beach in 15 years. . . . Eddie Fisher, Joe E. Lewis, George Jessel, were among top stars slated to appear at the annual Show of Shows, benefitting Variety Children's Hospital. . . . Lincoln's Birthday, Feb. 12, was chosen for dedication services for the renamed Center Theatre, now known as the "Carver." Mrs. Athalie Range, first Negro member of the Miami City Commissioner, and recently the unanimous choice to fill a vacancy on the commission, was among those present at the dedication. The first run showing of "The Crowning Experience," story of Mary McLeod Bethune, was the Technicolor feature chosen to highlight the dedication. The Bethune College Alumnae for Bethune College was the recipient of 25 per cent of the proceeds of the day's business.

NEW HAVEN-HARTFORD

John Scanlon III, formerly in independent exhibition and more recently Stanley Warner Theatres Danbury, Conn., city manager, has reopened the long-shuttered Strand, Winsted, on lease from the Winsted owners, and is operating on a nightly policy, plus matinees on Saturdays, Sundays, and holidays. Most recent leasee was Mrs. Lucille Cuddy. . . . Peter Perakos, Jr., office manager, Perakos Theatre Associates, New Britain circuit, has been given a $2,600 raise by the New Britain Common Council in his capacity as City Treasurer. The new raise, effective in April, hikes the treasurer's salary from $2,400 to $5,000 for the part-time job. . . . Thomas Grace, manager, Perakos Eastwood, East Hartford, for the past 25 years, has resigned to join the investigative staff of the State Welfare Department in Hartford. He is succeeded by Paul Macbeath, formerly general manager, Community Theatres, Inc., Hartford. . . . United Artists Theatres' newest Connecticut link—an 800-seat hard-top in the rapidly-expanding Groton Shoppers Mart, suburban New London—is expected to begin construction in mid-March, with anticipated opening seven months later. The theatre will feature the D-150 all-purpose projection system. . . . Howard J. Spodick, who eight months ago suffered near-fatal injuries in a fall at the Barnum, Bridgeport, which he was operating at the time, is looking forward to career resumption. Future plans are undetermined. He is brother of Robert Spodick, partner in the Nutmeg Theatre Circuit, New Haven. . . . Henry H. Cohan, manager for the past five years of the Perakos Beverly, Bridgeport, has resigned to join Fishman Theatres as manager of the Community, Fairfield, and supervisor of Fishman Fairfield real estate holdings. . . . An early summer start is being firmed up by Bushnell Plaza Associates on construction of a $12 million commercial-apartment complex, containing an 800-seat motion picture theatre, in the two-block Hartford tract once occupied by Loew's Poli and Loew's Palace Theatres. Just what interests will operate the theatre is yet to be determined, according to the Hartford redevelopment agency. . . . Connecticut exhibition is voicing a typical winter plaint—the predilection of radio-tv weathercasters to urge people "to stay home" amid potentially adverse weather conditions. "Wouldn't it be better," asks one theatre owner, "if the radio-tv people thought people could make up their own minds about whether to go out for the evening or not?" . . . John W. Leamy, Sr., 77, retired theatre artist, died in Springfield, Mass. . . . The Esquire Theatres Circuit has opened the newly-constructed dual theatre complex, to be known as Cinema 1 (containing 750 seats) and Cinema 2 (500 seats) in the Gansett Shopping Center, next to Narragansett Race Track, in suburban East Providence, R. I. Adjacent free parking can accommodate 2,000 cars. Esquire will next build a similar complex in Seekonk, across the Massachusetts state line.

NEW ORLEANS

Television's "Batman," Adam West, appeared in the Krewe of Iris parade and made other local personal appearances. . . . 20th Century-Fox's "The Sound Of Music" was headed for a long run at the Saenger Orleans. . . . The WOMPI's started selling tickets for a charity dance scheduled for Bud's Flower Room, April 16. Proceeds will be used to defray expenses of their annual May theatre party for youngsters housed in orphanages and other charity institutions. The WOMPI are also planning a rummage sale. . . . Betty Morton has relinquished her position in United Theatres home office for a position outside the industry. . . . Mrs. Marie Berglund, Motion Picture Advertising Service, a two-time president of WOMPI, was unanimously chosen by the membership as chairman of the WOMPI International convention to be held here in September, 1967. . . . Joan Staley, Universal starlet, and Don Knotts were in in connection with "The Ghost and Mr. Chicken," Joy. . . . R. L. Johnson, sales representative for Ballantyne of Omaha, was in for the meeting of the Theatre Equipment and Supply Manufacturers' Association and the Theatre Equipment Dealers Association. . . . Marvin White and Ed Jenner, partners in the operation of Midway Drive-In, Westlake, La., resumed showings there after a week's interruption. . . . Allen Duplechin, assistant manager, has moved from the Orpheum to Loew's State, succeeding Carl Cudia, who has been on the sick list for several months. Asa Booskh, manager, Orpheum, is breaking in Alvin Le Blanc, of the usher staff, as his assistant. . . . Mrs. L. J. Brun will reopen the Apex, Lamberton, Miss., on March 4. . . . Gulf States Theatres assumed operation of Eual Woodfield's Moonlight Drive-In, West Long Beach, Miss. Woodfield is retained as manager. . . . A preview of Columbia's "The Magic World Of Topo Gigio" was held for members of the Council of Catholic School Cooperative Clubs before it was presented as a Saturday-Sunday matinee attraction for children at 20 neighborhood theatres.

At the world premiere of Universal's "Moment To Moment" recently in Miami were Tom Rayfield, manager, Carib; producer Mervyn LeRoy; Honor Blackman; Sean Garrison; and Herman Kass, Universal executive in charge of national exploitation.

PHILADELPHIA

Phyllis Dalton, British costume designer of MGM's "Doctor Zhivago," was in for personal appearances in connection with the David Lean film. . . . Edward C. Adleman, States Film Service, just returned from a trip to Cincinnati, Cleveland and Indianapolis. . . . Stanley Adleman, vice-president, Victoria Shipping Services, was in St. John, New Brunswick, to supervise the moving of Victoria into their newly completed building to be used exclusively for the shipping of films for customers throughout Canada. . . . Velio Iacobucci, projectionist, Lansdowne, has been named a field representative of Pennsylvanians For Right To Work. He will continue at the Lansdowne as a projectionist, while recruiting additional employee members and coordinating their activities in support of Section 14 (b) of the Taft-Hartley Act, which authorizes state Right To Work laws.

SALT LAKE CITY

An ordinance restricting admittance to "shows" and the sale of magazines "not suitable for young people" was unanimously signed by the City Commission of Provo, Utah. Movies labelled "adult" as well as magazines of the same nature were made somewhat off limits for persons under 18 years of age. Failure to comply with the ordinance call for a fine of not less than $299 or six months in jail, or both, and judicial review will be prompt, the ordinance states. . . . Funeral services were held for William C. Spillman, Pocatello, Idaho, who passed away after a short illness. In his early years he was stage manager for the Auditorium for 25 years and in later years operated the Spillman Theatre Company of Pocatello. . . . The roadshows of 20th-Fox's "Agony and the Ecstasy" and Warners' "Battle Of The Bulge" are due at the Centre and the Villa Cinerama.

SAN ANTONIO

"Mr. Cowboy," Hollywood film star Rex Allen, is scheduled to be the star entertainment attraction at the San Antonio Livestock Show and Rodeo to be held at the Joe Freeman Coliseum Feb. 11 through 20. . . . Sylvan K. Barry, owner and operator of the Fiesta and El Capitan d-i's, has been elected vice-president of the Texas Drive-In Theatre Owners Association at the 14th annual convention in Dallas. Barry is in line to be president of the group next year. . . . The San Antonio Chamber of Commerce Red Carpet Committee was on hand at the International Airport for the arrival of Hollywood screen star Maureen O'Hara, who plays one of the top roles in Universal's "The Rare Breed," and co-stars Don Galloway and Juliet Mills and director Victor McLaglen. The Hollywood troupe wound up a four city Texas tour which began in Fort Worth. The stars appeared on stage of the Majestic. . . . Two d-i's, the Alamo and the Mission, are showing the four and a half hour program compiled from all 15 episodes of the movie serial of the early 1940's and now titled "An Evening With Batman and Robin." There is only one showing each evening beginning at 7:07 p.m. . . . Ted Waggoner, manager of Cinema I and Cinema II in North Star Mall, reports that reserved seats remain at a premium each weekend for the showing of "The Sound of Music" at Cinema II, where it is now in its record breaking 44th week. . . . The Rhea and Mustang at Denver City, Tex., has reverted back to the Reese Wilkerson family, which had operated the two theatres for 10 years prior to selling them to J. D. O'Neal in 1963. Improvements have been made to the sound and projection equipment at both situations, and extensive remodeling plans are being made. . . . Gene Glassburn has been named assistant manager of the Fox in the Bassett Shopping Center in El Paso, Tex. He has been manager of the Fox, Billings, Mont. He has been associated with the Fox circuit for the past eight years in Nebraska, Colorado, and Kansas. . . . Lt. Gov. Preston Smith of Texas, who is also a theatre operator, has announced that he will file as a candidate for reelection for the state's second highest office for another two year term.

All theatres at Lackland Air Force Base have been temporarily closed to reduce the mixing of trainees because of a meningitis outbreak. Military officials announced that new inductees will be trained at Amarillo Air Force Base at Amarillo, Tex., as one of several precautions to stop the disease from spreading . . . . Word has been received here that services were held for Mrs. E. P. McMahon, Lawton, Okla. She was a former San Antonio

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resident and had lived here for some 20 years. She was founder of a theatre in Lawton. . . . Tommy Cuellar, assistant manager, Josephine, was married to Miss Mary Jane Gonzales. The couple plan to continue their college education until they receive their degrees. . . . Ballet master Nico Charisse of Hollywood was the house guest for several days of Mrs. B. J. Flanagan and her daughter, Jacqueline. . . . R. E. Barron, owner, Independent Theatre Supply, has recovered fully from recent surgery and has returned to his business activities full time. . . . Pedro Gonzales Gonzalez, local comic who found success in Hollywood, was engaged for four nights at the new Spook House Club, operated by Big John Hamilton, ertswhile movie actor. Gonzalez also appeared at the Big John Steakhouse, next door to the club, for nightly autograph sessions for local youngsters. . . . The Paris, local art theatre, which was opened on Christmas Day by Sam Chernoff of Dallas, has been closed. Glen Richardson was manager and William Delvalle, assistant manager . . . . William Suter, assistant manager, Laurel, has joined the U. S. Marine Corps. . . . Laurence Oliver's "Othello," which had a recent two day run at the Aztec, opened a week long engagement at reduced prices at the Woodlawn. There are three showings daily . . . . The "Noon Day" program seen on WOAI-TV, with Nancy Hennessy and Frank Maxwell as co-hosts, are offering viewers to the program 500 tickets to see the premiere showing of "Judith" at the Woodlawn on Feb. 24 at 1 p.m. . . . Alvin Krueger, manager, Laurel had a novel display in the lobby as a tie-in for the showing of "The Loved One". It was a miniature grave and headstone calling attention to the film. . . . Ignacio Torres, manager, Alameda, has been in the Santa Rosa Hospital since Jan. 3 for two surgical operations. . . . Alfonso Rosas Priego, Jr., who is presently studying law, was a recent visitor at Azteca Films. His father, Rosas Priego, Sr., is principal owner of the company. . . . Charles Nelson, former head usher at the Aztec, has joined the staff of the Texas as assistant manager. David Stoffle, former assistant manager, Texas, has been named manager, Josephine. Benny Person has been named chief usher at the Aztec. . . . Gordon Dunlap, Azteca Films division manager, is in Mexico for a world wide convention, the first of its kind for Azteca. Robert Gallegos of the Azteca staff will also attend

SEATTLE

Funeral services were held for theatre man Harold J. Murphy, 76, who died of cancer. He came to Seattle from Rochester, N.Y., in 1900 and for many years was a theatre manager here, Olympia, and Portland. In Seattle, he operated the Moore, Orpheum, and Egyptian. His wife Theresa survives. . . . Films about the Grand Tetons National Park, life in the desert and the arctic were shown at the Boeing Spacerarium in the Pacific Science Center. . . . Out-of-town visitors included Sid Dean from Tacoma.

U.S.C To Develop New School Of Performing Arts

LOS ANGELES—The University of Southern California will bring together its School of Music and the Departments of Cinema and Drama in a new and unique School of Performing Arts which will occupy a $4.5 million center to be funded and built on the USC campus.

That announcement came from USC President Norman Topping as he addressed the 28th annual Delta Kappa Alpha banquet in USC's Town and Gown.

Dr. Raymond Kendall, Dean of USC's School of Music, will head the new School of Performing Arts as its Dean. Dr. Bernard Kantor, now chairman of the Department of Cinema, has been named Associate Dean of the new School, while Dr. James Butler, chairman of the Department of Drama, will head a new and expanded Division of Drama.

Although Music and Drama frequently share in the organizational structures of Schools of Fine Arts in American colleges and universities, the uniting of Music with Cinema and Drama in a professionally-oriented School of Performing Arts is without counterpart in the nation. In the School of Performing Arts, USC will recognize that a university has a responsibility for the professional training of qualified actors, directors, and technicians just as it has assumed for many years for composers, pianists, and opera singers and teachers of music.

USC students in Music, Drama and Cinema currently may earn the A.B. degrees through the College of Letters, Arts and Sciences and the Master of Arts and Ph.D. degrees through USC's Graduate School. The School of Music will continue to offer the professional degrees of Bachelor of Music, Master of Music, and Doctor of Musical Arts. In the new School of Performing Arts, both Drama and Cinema will offer professional graduate programs leading to the Master of Fine Arts degree.

Oldest and largest in the nation, USC's Department of Cinema has an enrollment of about 200, more than half of them working at the graduate level. Attracting an ever-growing number of top-flight students from the Ivy League schools and from the midwest, the department produces 150 student-made films per year; annually has from six to a dozen of them in competition in 10 to 15 of the world's major film festivals.

In 1955, the student-made "Face of Lincoln" won the department an Oscar.

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NEW JERSEY MESSENGER SERVICE

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

FEBRUARY 23, 1966 SECTION TWO VOL. 75, No. 3

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technireme
TS—Techniscope
VV—VisteVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—90m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult horror meller—Woolner Brothers

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

CURSE OF THE VOODOO—D—77m.—Bryant Haliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

6514 **DESERT RAVEN, THE**—MD—90m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

FRANKENSTEIN MEETS THE SPACE MONSTER—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6510 **GUNMEN OF THE RIO GRANDE**—W—86m.—(WS;C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain

HUMAN DUPLICATORS, THE—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made

6501 **MARA OF THE WILDERNESS**—D-90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoor adventure is okay family program entry

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

OPERATION C.I.A.—MD—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6543 **PAWNBROKER, THE**—D-114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

6509 **TICKLE ME**—MU-90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer

6506 **YOUNG DILLINGER**—MD-102m.—Nick Adams, Mary Ann Mobley—5277 (4-28-65)—Typical crime does not pay meller

COMING

CASTLE OF TORTURE—Barbara Steele
LEMONADE JOE—Karel Fiala
MAGIC WEAVER, THE—(C)—Fairy Tale
PARTY'S OVER, THE—Oliver Reed, Louise Sorel
TERROR IN THE CITY—Lee Grant, Richard Bray

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

6503 **BEACH BLANKET BINGO—CMU-98m.—(P.V.;PC))—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash**

6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens

6410 **CONQUERED CITY—M-91m.—David Niven, Bem Gazzara, Lea Massari—5257 (3-3-65)—Wartime meller has names to help—Filmed abroad**

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV;PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C;S)—Boris Karloff, Niick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic

ECCO—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6506 **GO GO MANIA—MU-70m.—(TS;TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English made**

6509 **HOW TO STUFF A WILD BIKINI—CC-93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set**

6501 **LOST WORLD OF SINBAD, THE—MD-90m.—(C; Wide Screen)—Toshiro Mifune—5261 (3-17-65)—Fair import has potential—Japanese-made; dubbed in English**

6411 **OPERATION SNAFU—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made**

6518 **PAWNBROKER, THE**—D—114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(CS)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry

6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English

6510 **SERGEANT DEADHEAD**—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help

6508 **SKI PARTY—MUC-90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayne Hickman—5293 (6-23-65)—Another gem for teen-agers**

6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Anegli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

• Alfie		Par.
• After The Fox		UA
Agent For H-A-R-M		U
Apache Uprising	A2	Par.
Agent 8¾	A3	Cont.
Agony And The Ecstasy, The ...	A2	Fox
Alice In Wonderland In Paris ..		Misc.
All Men Are Apes		Misc.
• Alphabet Murders, The	A2	MGM
Alphaville	A3	For.
• Alvarez Kelly		Col.
• Ambush Bay		UA
Amorous Adventure Of Moll Flanders	B	Par.
• And Now Miguel		U

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

And So To Bed		For.
●Anyone for Venice?		UA
Apache Gold	A1	Col.
●Arabesque		U
Arizona Raiders, The	A2	Col.
●Around the World Under the Sea	A1	MGM
Art of Love	A2	U
●Assault On A Queen		Par.

B

Bambole	C	For.
Battle of the Bulge	A1	WB
Battle of Illa Florita, The	A3	WB
Beach Ball	B	Par.
Beach Blanket Bingo	A2	AI
●Beau Geste		U
Bedford Incident, The	A2	Col.
Before the Revolution		For.
●Bible, The		Fox
Big T.N.T. Show, The		AI
●Big Hand for the Little Lady, A		WB
●Bikini Party in a Haunted House.		AIP
Billie	A1	UA
●Billy The Kid Vs Dracula		EMB
●Birds Do It		Col.
Black Spurs	A2	Par.
●Blindfold		U
Blood And Black Lace	B	AA
●Blue Max, The		Fox
●Blood Bath		AI
●Boy, Did I Get A Wrong Number		UA
Boeing—Boeing	B	Par.
●Born Free		Col.
Bounty Killer, The	A2	EMB
●Boy Cried Murder, The		U
Brainstorm	A3	WB
Breakfast at Tiffany's-Re	A3	Par.
Bremen Town Musicians, The	A1	FOR
Brigand of Kandahar, The	A2	Col.
●Bullwhip Griffin		BV
Bunny Lake Is Missing	A3	Col.
Bus Riley's Back In Town	A3	U
Bus, The		Misc.

C

●Cabriola		Col.
Caressed		For.
Carry On Cleo		For.
Casanova '70	B	Emb.
●Casino Royale		Col.
●Cast A Giant Shadow		UA
●Castle of Torture		AA
●Cat, The		EMB
Cavern, The	A2	Fox
Cat Ballou	A2	Col.
Chase, The	A3	Col.
Cincinnati Kid, The	B	MGM
Circle of Love	C	Cont.
City Of Fear	B	AA
Coast of Skeletons		For.
Clarence The Cross-Eyed Lion	A1	MGM
Collector, The	A4	Col.
●Convict Stage	A2	Fox
Conquered City	A1	A-I
●Countess From Hong Kong, A		U
Crack In The World	A2	Par.
Crazy Paradise		For.
Curse Of The Fly, The	A2	Fox
Curse of the Voodoo	B	AA

D

Dark Intruder	A2	U
Darling	A4	Emb.
●Daydreamer, The		Emb.
●Deadly Bees, The		Par.
Desert Raven, The	B	AA
Devils of Darkness	B	Fox
Die, Die, My Darling	A3	Col.
Die, Monster, Die		A-I
Dingaka	A3	Emb.
Do Not Disturb		Fox
Dr. Goldfoot And The Bikini Machine	A2	AI
Dr. Terror's House Of Horrors	A2	Par.
Doctor Zhivago	A2	MGM
●Don't Worry, We'll Think Of A Title	A1	UA
Dracula—Prince of Darkness	A2	Fox
●Duel At Diablo		UA

E

East Of Sudan	A1	Col.
Ecco		AI
Eleanor Roosevelt Story, The		Misc.
●El Dorado		Par.
●El Greco		Fox
●Eli Kotch		Col.
Escape By Night	A2	AA
Evening with The Royal Ballet An		For.
●Eye for An Eye, An		Emb.
Eye Of The Needle, The		For.

6505 **SWINGERS' PARADISE**—C-83m.—(TC; TS)—Cliff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—English-made

6416 **TABOOS OF THE WORLD**—DOC. 97m.—(C)—Narration by by Vincent Price—5273 (4-14-65)—Outstanding, at times shocking, novelty

6419 **TOMB OF LIGEIA**—MD-81m.—(PC; PV)—Vincent Price Elizabeth Shepherd—5253 (2-17-65)—Good horror entry—English-made

6504 **WAR-GODS OF THE DEEP**—MD-85m.—(Colorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer

6502 **WAR OF THE ZOMBIES, THE**—MD-85m.—(C; S)—John Drew Barrymore, Susi Andersen—5281 (5-12-65)—Another Italian spectacle for the program—Italian-made; dubbed in English

TO BE REVIEWED

BIKINI PARTY IN A HAUNTED HOUSE—(PV; C)—Tommy Kirk, Deborah Walley
BLOOD BATH—William Campbell
FILE 777—Vittorio Gasman, Robert Ryan
FRANKENSTEIN CONQUERS THE WORLD—Nick Adams
GHOST IN THE INVISIBLE BIKINI—(PV; C)—Tommy Kirk, Deborah Walley, Basil Rathbone
WAR—ITALIAN STYLE—Buster Keaton
QUEEN OF BLOOD—(C)—John Saxon, Basil Rathbone

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

MONKEY'S UNCLE, THE—C-87m.—(TC)—Tommy Kirk, Annette, Leon Ames—5305 (8-4-65)—Fair Disney family-type comedy
THAT DARN CAT—C-116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family
UGLY DACHSHUND, THE—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
JUNGLE BOOK, THE—(TC)—Cartoon Feature
LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

APACHE GOLD—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English

ARIZONA RAIDERS—W-88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (8-4-65)—Good western entry with color added

BEDFORD INCIDENT, THE—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts

BRIGAND OF KANDAHAR, THE—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made

BUNNY LAKE IS MISSING—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334—(10-20-65)—Exercise in tension and suspense holds interest—Made in England

65026 **CAT BALLOU**—CW-96m.—(EC)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cute and comic

CHASE, THE—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama

COLLECTOR, THE—D-119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama lish-made

65020 **DIE, DIE, MY DARLING**—MD-97m.—(EC)—Tallulah Bankhead, Stefanie Powers, Maurice Kaufman—5273 (4-14-65)—Good suspense shocker for horror fans—English-made

65013 **EAST OF SUNDAN**—MD-84m.—(TS; TC)—Anthony Quale, Sylvia Syns—5253 (2-17-65)—Well made escape yarn has Kipling flavor—English-made

66002 **GENGHIS KHAN**—MD-124m.—(PV; TC) Omar Sharif, Stephen Boyd, James Mason, Francoise Dorleac—5277 (4-28-65)—Impressive adventure entry—Filmed abroad

GREAT SIOUX MASSACRE, THE—MD—91m.—(CS;PC)—Joseph Cotten, Pilip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer

HARVEY MIDDLEMAN, FIREMAN—C-75m.—(C)—Gene Troobnick, Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite

HEROES OF TELEMARK, THE—D—131m.—(TC;PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal

KING RAT—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's

LIFE AT THE TOP—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At The Top"—English-made—(Royal Films Int.)

LITTLE ONES, THE—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer-English-made

66001 **LORD JIM**—D-154m.—(Super Panavision 70; (TC)—Peter O'Toole, James Mason, Curt Jurgens, Daliah Lavi—5257 (3-3-65)—Conrad novel makes for fascinating adventure—Filmed abroad

65017 **LOVE HAS MANY FACES**—D-105m.—(EC)—Lana Turner, Cliff Robertson, Hugh O'Brian—5253 (2-17-65)—Highly lavish tale for the ladies

MAGIC WORLD OF TOPO GIGIO, THE—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language

65018 **MAJOR DUNDEE**—MD-124m.—(PV; EC)—Charlton Heston, Richard Harris, Senta Berger—5261 (3-17-65)—Entertaining, action-packed chase film

MICKEY ONE—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention

THAT MAN IN ISTANBUL—CMD—117m—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad

THESE ARE THE DAMNED—D-77m.—(Hammerscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made

66004 **SHIP OF FOOLS**—D—141m.—Vivian Leigh, Simone Signoret, Jose Ferrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fare .

SILENCERS, THE—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser

65021 **SYNANON**—D-107m.—Edmond O'Brien, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on effort to aid drug addicts

TREASURE OF SILVER LAKE—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad

WINTER A-GO-GO—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set

YOU MUST BE JOKING—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
BIRDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
CABRIOLA—(C)—Marisol, Angel Peralta—Spanish-made
CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
ELI KOTCH—(C)—James Coburn, Camilla Sparv, Aldo Ray
FLINTSTONES, THE—(C)—Cartoon Feature
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
LAST OF THE RENEGADES—(CS;C)—Lex Barker
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
LOST COMMAND, THE—(PV. C)—Anthony Quinn, Claudia Cardinale
MYSTERY OF THUG ISLAND, THE—(C)—Guy Madison—English-made
NIGHT OF THE TIGER—(C)—Chuck Connors, Gloria Grahame
OPERATION PARADISE—(C)—Michael Connors, Dorothy Provine
PROFESSIONALS, THE—(PV;C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
RAGE, THE—(TC)—Glenn Ford, Stella Stevens
RIDE BEYOND VENGENCE—(C)—Chuck Connors
STUDY IN TERROR A—(EC)—John Neville, Donald Houston—English-made
THREE ON A COUCH—(C)—Jerry Lewis, Janet Leigh
TROUBLE WITH ANGELS, THE—(C)Rosalind Russell, Hayley Mills, Binnie Barnes
WALK, DON'T RUN—Cary Grant, Samatha Eggar, Jim Hutton
WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C-98m.—(C)—Dirk Bogarde, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made

CIRCLE OF LOVE—D-105m.—(EC)—Jane Fonda, Maurice Ronet, Catherine Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbed in English

FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made

GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English

GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles

KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese made; English titles

LOVE GODDESSES, THE—COMP.-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips

RAILROAD MAN, THE—D—105m.—Pietro Germi, Luisa Della Noce, Sylva Koscina—5339 (10-20-65)—Fine import—Italian-made; English titles

TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language

UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made

WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

OMICRON—Renato Salvatori
LOLLIPOP COVER—Don Gordon
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

BOUNTY KILLER, THE—W-92m.—(TC;TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program

CASANOVA '70—C-113m.—(C)—Marcello Mastroianni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.

DARLING—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made

DINGAKA—MD-98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad

FASCIST, THE—CD-102m.—Ugo Tognazzi, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles

GITI—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences

IL SUCCESSO—D-103m.—Vittorio Gassman, Anouk Aimee—5286 (5-26-65)—Interesting import—Italian-made; English titles

ITALIANO BRAVA GENTE—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles

KIMBERLEY JIM—D-82m.—(WS; C)—Jim Reeves, Madeleine Usher—5278 (4-28-65)—Pleasant programmer—Filmed abroad

LITTLE NUNS, THE—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English

OSCAR, THE—D-119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel

REQUIEM FOR A GUNFIGHTER—W-91m.—(TS; TC)—Rod Cameron, Stephen McNally—5297 (7-7-65)—Fair western

SEASIDE SWINGERS—CMU-94m.—(CS; TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made

SECRET OF MAGIC ISLAND, THE—NOV-63m.—(EC)—Narration by Philip Tonken—5278 (4-28-65)—Cute bit of fluff strictly for kiddies—French-made

2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65)—Spoof of spies offers cute entertainment—English-made

10TH VICTIM, THE—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue

VILLAGE OF THE GIANTS—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS DRACULA—(C)—John Carradine, Chuck Courtney
CAT, THE—(WS;.C)—Dwayne Redland, Peggy Ann Gardner
DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford
EYE FOR AN EYE, AN—Robert Lansing
MAN CALLED ADAM, A—Sammy Davis, Jr., Louis Armstrong, Ossie Davis
MAD MONSTER PARTY—(Animagic) Boris Karloff
PICTURE MOMMY DEAD—(EC)—Don Ameche, Martha Hyer
PARANOIA—Marcello Mastroianni, Catherine Speak
PLACE CALLED GLORY, A—(TC; CS)—Lex Barker, Marrianne Koch
TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steve McQueen, Edward G. Robinson, Ann-Margret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme.

6519 **CLARENCE, THE CROSS-EYED LION**—C-98m.—(MC)—Marshall Thompson, Betsy Drake—5254 (2-17-65)—Whimsical farce is fine family offering

DOCTOR ZHIVAGO—D—197m.—(PV;C)—Omar Sherif, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High reting entertainment—Filmed abroad

GREAT SPY MISSION, THE—See Operation Crossbow

GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; Enylish titles

6522 **GUNFIGHTERS OF CASA GRANDE**—W-92m.—(CS;MC)—Alex Nicol, Diana Lorys—5274 (4-14-65) Big scale western lacking in names—Filmed abroad

6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mabley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw.

6521 **HERCULES, SAMSON AND ULYSSES**—MD-85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English

6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Pewerful, grim drama of life in a military prison—English-made

6523 **HYSTERIA**—MD-86m.—Robert Webber, Lelia Goldoni—5269 (3-31-65)—Muddled meller for program—English-made

6524 **JOY IN THE MORNING**—D-103m.—(MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Romantic drama should have strong appeal for young adults

LAUREL AND HARDY'S LAUGHING '20's—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostalgic Robert Youngson compilation of old comedies provides laughs

6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences

MADE IN PARIS—MUC—101m.—(PV; MC)—Ann-Margaret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion

MONEY TRAP, THE—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops

6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser

6529 **OPERATION CROSSBOW (THE GREAT SPY MISSION)**—D-116m.—(PV, MC)—Sophia Loren, George Peppared, Trevor Howard—5274 (4-14-65)—Well-made, exciting tale of espionage in war

PATCH OF BLUE, A—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences

6520 **SANDOKAN THE GREAT**—MD-110m.—(TS; TC)—Steve Reeves—5274 (4-14-65)—Action packed jungle adventure—Italian-made; dubbed in English

SANDPIPER, THE—D-116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural

6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV;MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad

6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest

6526 **SHE**—MD-106m.—(CS; TC)—Ursula Andress, John Richardson—5274 (4-14-65)—Large scale film version of famous novel is exploitable—English-made

VICE AND VIRTUE—MD—103m.—Annie Girardot, Catherine Deneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English

WHERE THE SPIES ARE—MD—110m.—(PV;C)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad

WHEN THE BOYS MEET THE GIRLS—MU—110m.—(PV;MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

6517 **YOUNG CASSIDY**—D-110m.—(TC)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England

F

Face of Fu Manchu, The........	A1	Fox
Family Jewels, The	A1	Par.
●Fantastic Voyage		Fox
●Farenheit 451		U
Fascist, The		EMB.
Fiendish Ghouls, The............		For.
●File 777		A-I
●Fighting Prince of Donegal, The.		BV
Finger On the Trigger		AA
●Fine Madness, A		WB
Flame and the Fire		Cont.
Flight Of The Phoenix, The		Fox
●Flintstones, The		Col.
Flower Drum Song-Re	A2	U
Fluffy	A1	U
●Follow Me, Boys		BV
Fort Courageous	B	Fox
●Fortune Cookie, The		UA
●Frankenstein Conquers The World		A-I
Frankenstein Meets the Space Monsters		AA
●Frankie and Johnny		UA
Friends of the Family	A3	For.
●Frontier Hellcat		Col.
●Funny Thing Happened On The Way To The Forum, A		UA

G

●Gambit		U
Genghis Khan	A3	Col.
●Georgy Girl		Col.
Ghidrah, The Three-Headed Monster	A2	Cont.
Ghost And Mr. Chicken, The ...		U
●Ghost In the Glass Bikini	A1	
Girls On The Beach	B	Par.
Gitl	A1	EMB
●Glass Bottom Boat, The		MGM
Glory Guys, The	A2	UA
●Gnomobile, The		BV
Go Go Mania	A1	A-I
Gospel According To St. Matthew		Cont
Great Race, The	A1	WB
Great Sioux Massacre, The	A2	Col.
Greatest Story Ever Told, The....	A1	UA
Greed In The Sun	A3	MGM
●Group, The		UA
Great Spy Mission, The (See Operation Crossbow)		MGM
Gunfighters, At Casa Grande	A2	MGM
Gunmen Of The Rio Grande ..		AA
●Gunpoint	A1	U

H

Hallelujah Trail, The	A1	UA
Hansel and Gretel	A1	For.
Harum Scarium	A2	MGM
Harlow	B	Misc.
Harlow	A3	Par.
Harper		WB
Harvey Middleman, Fireman	A2	Col.
Having A Wild Weekend	A3	WB
●Hawaii		UA
Help!	A1	UA
Hercules Against the Moon Men		For.
Hercules, Samson and Ulysses ..	A1	MGM
Heroes Of Telemark	A2	Col.
High Infidelity	C	For.
High Wind In Jamaica, A	A2	Fox
Hill, The	A4	MGM
●Hold On!		MGM
Horrors Of Spider Island........		Misc.
●Hotel Paradiso		MGM
Hours Of Love, The		For.
How Not To Rob A Department Store		For.
●How To Steal A Million Dollars And Live Happily Ever After ...		Fox
How To Stuff A Wild Bikini	B	A-I
Human Duplicators		AA
Hysteria	A3	MGM

I

●Idol, The		Par.
I Saw What You Did	A3	U
I'll Take Sweden	B	UA
Il Successo	A3	EMB
Image Of Love	C	Misc.
Imitation Of Life-Re	A3	U
● Incident At Phantom Hill, The..	A1	U
In Harm's Way	B	Par.
Inside Daisy Clover	A3	WB
Italiano Brava Gente	A3	EMB
Ipcress File, The	A2	U
●Is Paris Burning?		Par.

J

Johnny Nobody	A2	For.
●Johnny Reno		Par.
●Johnny Tiger		U

Joy In The Morning	A3	MGM
Judith		Par.
Juliet of the Spirits		For.
● Jungle Book, The		BV

K

● Kleidoscope		WB
● Khartoum		UA
Kid Rodelo		Par.
King And Country		For.
Kimberley Jim	A2	Emb.
King Rat	A3	Col.
Knack, The	A4	UA
Knockout		Misc.
Kwaidan		Cont.

L

La Boheme	A2	WB
● Lady L		MGM
● Last of the Renegades		Col.
● Last of the Secret Agents, The		Par.
Laurel and Hardy's Laughing 20's	A1	MGM
Leather Boys, The		AA
● Lemonade Joe		AA
● Let's Kill Uncle		U
● Lt. Robin Crusoe, U.S.N.		BV
● Life At The Top		Col.
Life Upside Down		For.
● Liquidator, The	A3	MGM
Little Nuns, The	A1	Emb.
Little Ones, The	A2	Col.
● Little Prince And The Eight-Headed Dragon, The		Col.
Living It Up-Re	A1	Par.
● Lollipop Cover	A2	Cont.
Lord Jim	A2	Col.
Lord Love A Duck	A4	UA
● Lost Command, The		Col.
Lost World Of Sinbad	B	A-I
Love And Kisses	A2	U
Love Goddesses	C	Cont.
Love Has Many Faces	B	Col.
Love In Four Dimensions	C	For.
Loved One, The	B	MGM

M

Mad Executioners, The	A2	Par.
● Mad Monster Party		EMB
● Madame X	A3	U
Made In Paris	A3	MGM
● Mademoiselle		UA
Maedchen In Uniform	A2	For.
● Magic Weaver, The		AA
Magic World of Topo Gigio, The	A1	Col.
Major Dundee	A2	Col.
Male Companion		For.
● Man Called Adam, A		Emb.
● Man Could Get Killed, A		U
Mara Of The Wilderness	A1	AA
Marriage On The Rocks	B	WB
Married Woman, The	C	For.
Masquerade	A2	UA
● Maya		MGM
McHale's Navy Joins the Air Force	A1	U
Mickey One	A3	Col.
Mirage	A2	U
● Mister Buddwing		MGM
Mister Moses	A2	UA
● Modesty Blaise		Fox
Moment Of Truth, The	A4	For.
Moment to Moment	A3	U
● Monkeys Go Home		BV
Monkey's Uncle, The	A1	BV
Money Trap, The	B	MGM
Morituri (The Saboteur)	A3	Fox
Mozambique		For.
Murder In Mississippi		Misc.
Murieta	A1	WB
Mutiny In Outer Space		AA
My Blood Runs Cold	A2	WB
My Fair Lady	A1	WB
● My Last Duchess		Par.
● Mystery of Thug Island, The		Col.

N

Naked Brigade, The	A2	U
● Naked Prey, The	B	Par.
Nanny, The	A3	Fox
● Nevada Smith		Par.
Never Too Late	A3	WB
● New World, A		UA
● Night of The Grizzly		Par.
● Night of The Tiger		Col.
Nobdoy Waved Goodbye	A2	Misc.
None But The Brave	A2	WB
● Not With My Wife, You Don't		WB

6525 **ZEBRA IN THE KITCHEN**—CD-93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5262 (3-17-65)—Okay family picture especially for kid matinees

COMING

ALPHABET MURDERS, THE—Tony Randall, Anita Ekberg—English-made
AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly, Shirley Eaton
GLASS BOTTOM BOAT, THE—(PV, MC)—Doris Day, Rod Taylor
HOLD ON!—Herman's Hermits
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV;EC)—Sophia Loren, Paul Newman, David Niven
MAYA—(PV; MC)—Clint Walker, Jay North
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
SINGING NUN, THE—Debbie Reynolds, Chad Everett, Ricardo Montalban, Greer Garson
SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
SPY WITH MY FACE, THE—WS;C)—Robert Vaughn, David McCallum
13—Deborah Kerr, David Niven, Flora Robson
TO TRAP A SPY—(MC)Robert Vaughn, Luciana Paluzzi
2001—A SPACE ODYSSEY—(SP. C)—Gary Lockwood, Keir Dullea

PARAMOUNT DISTRIBUTED DURING THE PAST 12 MONTHS

6420 **AMOROUS ADVENTURES OF MOLL FLANDERS, THE**—C-126m.—(PV;TC)—Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults—Made In England
6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6515 **BEACH BALL**—CMU—83m.—(TC)Edd Byrnes, The Supremes—5530 (10-6-65)—Okay entry for teen set
6414 **BLACK SPURS**—W-81m.—(TC; TS)—Rory Calhoun, Terry Moore, Linda Darnell, Scott Brady—5282 (5-12-65)—Satisfactory action for western fans with names to help
6508 **BOEING,BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funmakers in furious frolic about sex
R6505 **BREAKFAST AT TIFFANY'S**—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots
6410 **CRACK IN THE WORLD**—MD-96m.—(TC)—Dana Andrews, Janette Scott—5254 (2-17-65)—Good science fiction entry
6415 **DR. TERROR'S HOUSE OF HORRORS**—D-98m.—(TC)—Peter Cushing, Christopher Lee—5275 (4-14-65)—Off-beat horror entry has interest—English-made.
6422 **FAMILY JEWELS, THE**—C-100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans
6419 **GIRLS ON THE BEACH, THE**—MU-80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n' roll add up to teen fun
6423 **HARLOW**—D-125m.—(PV; TC)—Carroll Baker, Martin Belsam, Red Buttons—5297 (7-7-65)—Well-made, interesting biofilm about yesterday's love goddess
6418 **IN HARM'S WAY**—D-165m.—(PV)—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences
6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel
6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
R6502 **LIVING IT UP**—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue
6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
R6501 **PARDNERS**—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music
PROMISE HER ANYTHING—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made
6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC;TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English
R6506 **SABRINA**—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue
6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagrey in the struggle for survival—Made in Africa
6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS;TC)—Roger Browns—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English
6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad
6513 **SKULL, THE**—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad
6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller
SLENDER THREAD, THE—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller
6421 **SONS OF KATIE ELDER, THE**—W-122m.—(PV; TC)—John Wayne, Dean Martin, Martha Hyer—529B (7-7-65)—Very good big scale western
6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
6512 **TOWN TAMER**—W-89m.—(TC; TS)—Dana Andrews, Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western
R6413 **WORLD OF SUZIE WONG, THE**—D-129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65) High rating, colorful screen version of hit book and play—Reissue

COMING

ALFIE—(TS; TC)—Michael Caine, Shelley Winters—English-made
ASSAULT ON A QUEEN—(TC)—Frank Sinatra, Virne Lisi, Tony Franciosa
DEADLY BEES, THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
IDOL, THE—Jennifer Jones, John Leyton—English-made
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
JOHNNY RENO—(TS; TC)—Dana Andrews, Jane Russell, Lyle Bettger
LAST OF THE SECRET AGENTS, THE—(TC)—Marty Allen, Steve Rossi
MY LAST DUTCHESS—(PU)—Tony Curtis, Rosanna Schiaffino
NAKED PREY, THE—(PV; TC)—Cornel Wilde
NEVADA SMITH—(PV; EC)—Steve McQueen, Karl Malden
NIGHT OF THE GRIZZLY—(TC; TS)—Clint Walker, Martha Hyer
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters.
PSYCOPATH, THE—(TC)—Patrick Wymark, Alexander Knox
SECONDS—Rock Hudson, Salome Jens
SWINGER, THE—(TC)—Tony Franciosa, Ann Margret
THIS PROPERTY IS CONDEMNED—(TS; TC)—Nataile Wood, Robert Redford
WACO—(TC)—Howard Keel, Jane Russell
VULTURE, THE—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works
527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
517 **CURSE OF THE FLY, THE**—(CS)—D—86m.—Brien Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made
518 **DEVILS OF DARKNESS**—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS;DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
DRACULA—PRINCE OF DARKNESS—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
516 **FORT CAURAGEOUS**—W—72m.—Fred Beir, Donald Barry, Hanna Landy—5278 4-28-65—Okay programmer
FLIGHT OF THE PHOENIX, THE—D—148m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
513 **HIGH WIND IN JAMAICA, A**—D-104m.—(CS;DC)—Anthony Quinn, Lila Kedrova, James Coburn—5286 (5-26-65)—Off-beat drama can go art or regular

520 **MORITURI (THE SABOTEUR)**—D—123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship

526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made

OUR MAN FLINT—CMD—107m.—(CS:DC)—James Coburn, Lee J. Cobb, Gila Golan—535B (12-29-65)—Entertaining spoof on secret agent routines

PLAGUE OF THE ZOMBIES, THE—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made

529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanne Lloyd—5351 (12-1-65)—Fair lower half entry

523 **REWARD, THE**—D—92m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama

SABOTEUR, THE—See Morituri

555 **SOUND OF MUSIC, THE**—MU-174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad

528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England

560 **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES**—C-133m.—(Todd-AO-DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment.

514 **UP FROM THE BEACH**—D-99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-65)—Fairly interesting tale of people in war

515 **VON RYAN'S EXPRESS**—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good Action and suspense entry

508 **WAR PARTY**—W-72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay Programmer

521 **WILD ON THE BEACH**—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program

COMING

BIBLE, THE—(C)—Peter O'Toole, Ava Gardner, John Huston
BLUE MAX, THE—(CS; DC)—George Peppard, James Mason, Ursula Andress
CONVICT STAGE—Harry Lautor, Donald Barry
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien
HOW TO STEAL A MILLION DOLLARS AND LIVE HAPPILY EVER AFTER—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer
MODESTY BLAISE—Dirk Bogarde, Terence Stamp
ONE MILLION YEARS B. C.—John Richardson, Raquel Welch
OUTLAWS OF RED RIVER, THE—George Montgomery
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
SAND PEBBLES, THE—Steve McQueen, Candice Bergen, Richard Attenborough
STAGECOACH—(CS; DC)—Ann-Margret, Michael Connors, Red Buttons
WAY, WAY OUT—Jerry Lewis, Connie Stevens, Dick Shawn
WEEKEND AT DUNKIRK—(DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **BILLIE**—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesome, heart-warming comedy for family trade—Chrislaw

6511 **GLORY GUYS, THE**—CD-112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indian fighters—Levy-Gardner-Laven

6501 **GREATEST STORY EVER TOLD, THE**—D-194m.—(CN; TC)—Max Von Sydow, Dorothy McGuira, Charlton Heston—5254 (2-17-65)—A production of note—Stevens

6512 **HALLELUJAH TRAIL, THE**—C-167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch

6513 **HELP!**—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—Beatlemania strikes again—Shenson—Filmed abroad

6509 **I'LL TAKE SWEDEN**—C-96m.—(TC)—Bob Hope, Tuesday Weld, Frankia Avalon—5290—(6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small

790 **KNACK, THE—AND HOW TO GET IT**—C-84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert

6602 **LORD LOVE A DUCK**—C—109m.—Roddy McDowall, Tuesday weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston

6508 **MASQUERADE**—CAD-101m.—(EC)—Cliff Robertson, Jack Hawkins—5278 (4-28-65—Entertaining comedy adventure—Filmed abroad—Novus

6506 **MR. MOSES**—CD-113m.—(PV; TC)—Robert Mitchum, Carroll Baker—5275 (4-14-65)—Off-beat African adventure comedy is thoroughly entertaining—Ross-Talbot

6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pieshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch

6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch

6505 **SATAN BUG, THE**—MD-114m.—(PV; DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-17-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa

6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of state play—Harrell

6517 **THUNDERBALL**—MD—131m.—(PV;TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman

6507 **TRAIN, THE**—D-133m.—Burt Lancastar, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France

6603 **VIVA MARIA**—C—119m.—(PV;EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cut satire features babes, bullets and bombs

6510 **WHAT'S NEW PUSSYCAT?**—C-108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman

COMING

AMBUSH BAY—Hugh O'Brian, Mickey Rooney—Courageous
ANYONE FOR VENICE?—Rex Harrison, Maggie Smith, Capucine—Feldman
AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro
BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small
CAST A GIANT SHADOW—(PV; C)—Kirk Douglas, Santa Berger, Frank Sinatra—Mirisch
DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck
DUEL AT DIABLO—(C)—James Garner, Sidney Poitier,Bibi Andersson
FRANKIE AND JOHNNY—(TC)—Elvis Presley—Admiral
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthauondo-Ursula Andress
GROUP, THE—(WS; C)—Candice Bergen, James Broderick—Feldman
HAWAII—(PV; C)—Julia Andrews, Max Von Sydon—Mirisch
KHARTOUM—(PV 70, TC)—Charlton Heston, Leurence Olivier
MADEMOISELLE—Jeanne Moreau Ettore Manni—Woodfall
NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman
RETURN OF THE SEVEN—(PV, EC)—Yul Brynner, Robert Fuller—Mirisch
RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint
SAILOR FROM GIBRALTOR—Jeanne Moreau, Ian Bannen
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch —Woodfall
UP TO HIS EARS—(C)—Jean Paul Belmondo-Ursula Andress
WHAT DID YOU DO IN THE WAR, DADDY? —(C)—James Coburn, Dick Shawn—Mirisch

UNIVERSAL DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer

6517 **ART OF LOVE, THE**—C-99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help

6507 **BUS RILEY'S BACK IN TOWN**—D—93m.—(EC)—Ann-Margaret, Michael Parks—5263 (3-17-65)—Portrayal of boy maturing in fast company has James Daan touch

6525 **DARK INTRUDER**—MD-59m.—Leslie Nielsan, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler

6512 **FLOWER DRUM SONG**—MU-131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue

6513 **FLUFFY**—C-92m.—(C)—Tony Randall, Shirley Jones—5275 (4-14-65)—Cute comedy for youngsters and family audiences World War I

6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(C)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade

6524 **IPCRESS FILE, THE**—MD-108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made

6511 **IMITATION OF LIFE**—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee— 5287 (5-26-65)—Reissue is high rating drama—Reissue

6522 **I SAW WHAT YOU DID**—MD-82m.—Joan Crawford, John Ireland, Andi Garrett, Sharyl Locke—5283 (5-12-65)—Good suspense programmer

6527 **LOVE AND KISSES**—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-10-65)—Amusing entry with angles for teens

O

●**Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad**		Par.
●Omicron		Cont.
Once A Thief	A3	MGM
●One Million Years B. C.		Fox
Operation C.I.A.	A2	AA
●Operation Paradise		Col.
Operation SNAFU	A3	AI
Operation Crossbow (The Great Spy Mission)	A1	MGM
Oscar, The		EMB
Othello	A2	WB
Our Man Flint	B	Fox
●Out of Sight		U
●Outlaws Of Red River, The		Fox

P

●Pad, The		U
●**Paradise, Hawaiian Style**	A1	Par.
Pardners-Re	A1	Par.
●**Paranioa**		Emb.
Paris Secret		For.
●Party's Over, The		AA
Patch of Blue, A	A3	MGM
Pawnbroker, The		AI Landau
Pinocchio In Outer Space......	A1	U
●Picture Mommy Dead		Emb.
●Place Called Glory, A		EMB
Plague of the Zombies, The		Fox
Planet of the Vampires, The ...	A2	AI
Playground, The		Misc.
●Prehistoric Women		Fox
●**Professionals, The**		Col.
Promise Her Anything	A3	Par.
●Psychopath, The		Par.
Pussycat Alley		For.

Q

●Queen of Blood		AI

R

Racing Fever	B	AA
●Rage, The		Col.
Rage To Live, A	A3	UA
Railroad Man, The	A2	Cont.
Rapture	A3	For.
Rare Breed, The	A1	U
Ravagers, The		For.
Repulsion	C	For.
Red Line 7000	B	Par.
Requiem For A Gun Fighter ...	A1	EMB
Return From The Ashes	A3	UA
Return of Mr. Moto	B	Fox
●Return of the Seven		UA
Revenge of The Gladiators, The..	A2	Par.
Reward, The	A2	Fox
●Ride Beyond Vengence		Col.
Rope of Flesh		Misc.
Rotten to the Core	A3	For.
●**Russians Are Coming, The**......		UA

S

Saboteur, The (see Moriturl) ...		Fox
Sabrina-Re	B	Par.
●Sailor From Gibraltor		UA
Sandokan, The Great	A1	MGM
●Sand Pebbles, The		Fox
Sandpiper, The	B	MGM
Sandra		For.
Sands of The Kalahari	A3	Par.
Satan Bug, The	A2	UA
Scarlet Letter, The		Misc.
Seaside Swingers	A1	Emb.
2nd Best Secret Agent In The Whole Wide World		EMB
●**Seconds**		Par
Secret Agent Fireball	A2	AI
Secret Of Blood Island	A2	U
Secret Of Magic Island	A1	Emb
Secret Of My Success, The......	A2	MGM
Sergeant Deadhead	A3	AI
Seven Slaves Against The World.	A2	Par.
Seven Women	B	MGM
Sha	A2	MGM
Shenandoah	A1	U
Shepherd Girl, The		For.
Ship Of Fools	A3	Col.
Shop on Main Street, The		For.
Silencers, The		Col.
●Singing Nun, The................		MGM
Situation Hopeless But Not Serious.....................	A2	Par.
Ski Party	A2	AI
Skull, The	A2	Par.
Sleeping Beauty, The	A1	For.
Sleeping Car Murder, The		For.
Slender Thread, The	A2	Par.
Snow White	A1	For.
●**Son Of A Gunfighter**	A1	MGM
Sons Of Katie Elder, The	A1	Par.
Sound Of Music, The	A1	Fox
●Southwest To Sonora		U
Space Flight IC-1	B	Fox
Spy In Your Eye	A2	AI
Spy Who Came In From The **Cold, The**	A3	Par.
●Spy with My Face, The.........		MGM
●**Stagecoach**		Fox
●Stop The World—I Want To Get Off		WB
●Study In Terror, A		Col.

Swedish Wedding Night	C	For.
●Swinger, The		Par.
Swinger's Paradise	A1	A1
Sword of Ali Baba, The	A1	U
Synanon	A3	Col.

T

Teboos of the World	A4	A1
Tarty And The Jungle Hunter	A1	UA
Ten Little Indians		For.
●10:30 P.M. SUMMER		UA
Tenth Victim, The	B	Emb.
●Terror In The City	A3	AA
●Texas Across The River		U
Thet Darn Cat	A1	BV
That Funny Feeling	A2	U
That Man In Istanbul	A3	Col.
These Are The Damned	A3	Col.
●Three On A Couch		Col.
Third Day, The	A3	WB
●13		MGM
●This Property Is Condemned		Par.
Those Magnificent Men In Their Flying Machines	A1	Fox
Thousand Clowns, A	A3	UA
Thunderball	A3	UA
Tickle Me	A2	AA
Time Of Indifference		Cont.
●To Trap A Spy		MGM
●Tobruk		U
Tomb Of Ligeia	A2	A-I
Town Tamer	A2	Par.
●Torn Curtain		U
●Tramplers, The		Emb.
Train, The	A1	UA
Treasure Of Silver Lake	A1	Col.
●Trouble With Angels, The		Col.
Truth About Spring, The	A1	U
●2001—A Space Odyseey		MGM

U

Ugly Dachshund, The	A1	BV Landau
Underworld Informers	A2	Cont.
Up From The Beach	A1	Fox
●Up To His Ears		UA

V

Very Speclel Favor, A	A3	U
Vice And Virtue	B	MGM
Village Of The Giants	B	Emb.
Violent And The Damned, The		For.
Viva Maria	B	UA
Von Ryan's Express	A1	Fox
●Vulture, The		Par.

W

●Waco		Par.
●Walk, Don't Run		Col.
Walk In The Shadow		Cont.
War Lord, The	A3	U
Wer Gods Of The Deep		A-I
●War—Italian Style		AIP
War of the Zombies		AI
War Party	A1	Fox
●Way, Way Out		Fox
●Weekend At Dunkirk		Fox
●What Did You Do In The War, Daddy		UA
What's New, Pussycat	B	UA
When The Boys Meet The Girls	A3	MGM
Where The Spies Are	A3	MGM
●Who's Afraid Of Virginia Woolf?		WB
Who Killed Teddy Bear?	B	Misc.
Wild On Tha Beach	A2	Fox
Wild Saed	A3	U
Wild, Wild Winter		U
Willy McBean and His Magic Machine	A1	Misc.
Winter A-Go-Go	A2	Col.
Woman Who Wouldn't Die, The	A3	WB
World of Abbott & Costello, The	A1	U
World of Suzie Wong, The—RE.	B	Par.
●World's Greatest Swindles		Cont.
●Wrong Box, The		Col.

Y

You Must Be Joking	A2	Col.
Young Cassidy	A3	MGM
Young Dillinger	B	AA

Z

Zebra In The Kitchen	A1	MGM

6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes

6518 **MC HALE'S NAVY JOINS THE AIR FORCE**—C-90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show

6514 **MIRAGE**—D-109m.—Gregory Peck, Diana Beker—5287 (5-26-65)—Very good suspense thriller

6516 **NAKED BRIGADE, THE**—MD-99m.—Shirley Eaton, Ken Scott—5278 (4-28-65)—Ftir programmer—Filmed in Greece; partially titled

6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release

6303 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romanca mixture offers adequate entertainment

6515 **SECRET OF BLOOD ISLAND, THE**—MD-84m.—Barbara Shelley, Jack Hadley—5279 (4-28-65)—Unplaasant programmer—English-made

6521 **SHENANDOAH**—D-105m.—(TC)—James Stewart, Doug McClure, Rosemary Forsyth—5279 (4-28-65)—Fine drama heightened by impressive Stewart performance

6509 **SWORD OF ALI BABA**—MD-81m.—(C)—Peter Mann, Jocelyn Lane—5270 (3-31-65)—Okay programmer

6523 **THAT FUNNY FEELING**—C-93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (8-4-65)—Okay western

6508 **TRUTH ABOUT SPRING, THE**—CD-102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertaining entry—Filmed abroad

6520 **VERY SPECIAL FAVOR, A**—C-104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy

6526 **WAR LORD, THE**—MD—123m.—(PV;TC)—Charlton Heston, Rosemary Forsyth, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again

6519 **WILD SEED**—D-99m.—Michael Parks, Celia Kaye, Eve Novak—5263 (3-17-65)—Effective program entry

6510 **WORLD OF ABBOTT AND COSTELLO, THE**—COMP.-75m.—Bud Abbott, Lou Costello—5275 (4-14-65)—Compilation offers the best of the teem's films.

6602 **WILD, WILD WINTER**—CMU—80m.—(TC)—Gary Clarka, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

AND NOW MIGUEL—(TC)—Pat Cardi, Michael Ansara
ARABESQUE—(TC; PV)—Gregory Peck, Sophie Loren
BEAU GESTE—(TC;TS)—Telly Sevalas, Doug McClure, Leslie Nielsen
BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale
BOY CRIED MURDER—(C)—Pail Brown
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
FARENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)Shirley MacLaine, Michael Caine
GUNPOINT—(TC)—Audie Murphy, Joan Staley
INCIDENT AT PHANTOM HILL, THE—(TC; TS)—Robart Fuller, Jocelyn Lane
JOHNNY TIGER—(C)—Robert Taylor, Geraldine Brooks
LET'S KILL UNCLE—(TC)—Nigel Green, Mary Badham
MADAME X—(TC)—Lane Turner, John Forsythe, Ricardo Montalban
MAN COULD GET KILLED, A—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee
OUT OF SIGHT—(TC)—Jonathan Daly, Karen Jensen
PAD, THE——(TS;TC)—Brian Bedford, Julie Sommers
SOUTHWEST TO SONORA—(TS, TC)—Marlon Brando, John Saxon
TEXAS ACROSS THE RIVER—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
TORN CURTAIN—(TC)—Paul Newman, Julie Andraws

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

555 **BATTLE OF THE BULGE**—D—162m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles

458 **BATTLE OF THE VILLA FIORITA, THE**—D—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65) **—Uneven romantic tale aimed at gals**

460 **BRAINSTORM—D-114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest**

553 **GREAT RACE, THE**—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalia Wood—5298 (7-7-65)—Comedy blockbuster is headed for the top

HARPER—MD—121m.—(PV; TC)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn

462 **HAVING A WILD WEEKEND**—C-91m.—Dave Clark Five—5302 (7-21-65)—Sall the Deve Clark Five—English-made

INSIDE DAISY CLOVER—D—128m.—(PV;TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—'Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment

578 **LA BOHEME**—OPERA—108m.—(TC)La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fens and culture lovars—Filmed in Italy

552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names

479 **MY FAIR LADY—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)--Highly impressive entertainment headed right for the top**

457 **NONE BUT THE BRAVE—D-108m.—(PV; TC)—Frenk Sinatra, Clint Walker, Tommy Sands—5255 (2-17-65)—Gory effort gives two-sided view of war on small scele**

459 **MY BLOOD RUNS COLD**—MD—104m.—(PV)—Troy Donahue, Joey Haatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters

554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5334 (11-3-65)—Amusing filmization

551 **MURIETA**—W—106m.—(EC)—Jeffrey Huntar, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okey edventurous hijinks in early California—Made in Spain

579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Oliver, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare clessic English-made

463 **THIRD DAY, THE**—D-119m.—(PV; TC)—Gaorge Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama

461 **WOMAN WHO WOULDN'T DIE, THE—MD-84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made**

COMING

BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford
FINE MADNESS, A—(TC)—Sean Connery, Joanne Woodward
KALEIDOSCOPE—(WS; C)—Warren Beatty, Susannah York—English-made
NOT WITH MY WIFE, YOU DON'T—(PV; TC)—Tony Curtis, Virna Lisi
STOP THE WORLD—I WANT TO GET OFF—(WS; TC)—Tony Tanner, Millicent Martin
WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—CAR—52m.—(EC)—Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions

ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures

BUS, THE—DOC—62m.—Produced and photographed by Haskell Wexler—5290 (6-9-65)—Tele of a group with a cause for selective audiences—Edward Harrison

ELEANOR ROOSEVELT STORY, THE—DOC.—90m.—Produced by Sidney Glazier—5290 (6-9-65)—Fine documentary—Trans-American

HARLOW—D-109m.—(Electronovision)—Carol Lynley, Efrem Zimbalist, Jr.—5287 (5-26-65)—Reputed biography of former film star is mildly entertaining—Magna

HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valantine—5337 (10-20-65) Fair horror programmer—Pacemeker

IMAGE OF LOVE—DOC-90m. (EC)—Writtan, directed and produced by Lou Stoumen—5299 (7-7-65)—Fairly interesting documentary on love through the ages—Green Releasing Org.

KNOCKOUT—DOC—42m.—Produced by William Clayton—5346 (11-17-65)—Good featurette for sports fans—Trans-Lux

MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme

NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drema of teen rebellion—Canadian-made; Cinema V

PLAYGROUND, THE—D—95m.—Rees Vaughn, Inger Stratton—5346 (11-19-65)—Off-beat experimantal drama for arty set—Jerand

ROPE OF FLESH—MD—91m.—Hal Hopper, Antoinette Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is best for exploitation spots—Delta

SCARLET LETTER, THE—D-72m.—Colleen Moore, Hardie Albright—5290 (6-9-65)—Reissue of Hawthorne classic has novel curio value—Signature Films

WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowse, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna

WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALPHAVILLE—MD—100m.—Eddie Constantine, Anna Karina—5347 (11-17-65)—Way-out import for way-out art fans—French made; English titles—Pathe Contemporary

AND SO TO BED—D-112m.—Hildegard Knaf, Thomas Fritsch—5306 (8-4-65)—Cute import on long side for adults only—German-made; English dialogue-Medallion

BAMBOLE—C-111m.—Virna Lisi, Monica Vitti, Gina Lollobrigida—5303 (7-21-65)—Fairly amusing import—Italian-made; English titles; Royal Films Int.

BEFORE THE REVOLUTION—D-112m.—Adriana Asti, Francesco Barilli—5306 (8-4-65)—Interesting adult import—Italian-made; English titles—New Yorker Films

BREMEN TOWN MUSICIANS, THE—FAN—66m.—(C)—Narrated by Paul Tripp—5347 (11-17-65)—Cute kiddie entry—Filmed abroad; dubbed in English—Childhood

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Brenner

CARRY ON CLEO—C—92m.—(C)—Amanda Barrie, Sidney James—5347 (11-17-65)—Cute comedy is natural for series fans—English-Made

COAST OF SKELLETONS—MD—90m.—(C)—Richard Todd, Dal Robertson, Elga Andersen—5347 (11-17-65)—Good programmer—Filmed abroad—Seven Arts

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art set—Danish-made; English titles—Sherpix

EVENING WITH THE ROYAL BALLET, AN—BAL—93m.—(TC)—Margot Fontayn, Rudolph Nureyev—5354 (12-15-65)—Four ballet selections for selected audiences—Filmed in Britain—Sigma III

EYES OF THE NEEDLE, THE—CD-97m.—Vittorio Gassman, Annette Storyberg—5307 (8-4-65)—Sex farce may interest art house crowd—Italian-made; English titles—Eldorado

FACE OF FU MANCHU, THE—MD—96m.—(TS;TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmer's oriental menace in action again—English-made—Seven Arts

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for exploitation spots—English-made—Pacemaker

FRIEND OF THE MAMILY—CD—95m.—(CS)—Jean Marais, Danielle Darrieux—Import devotees should find this interesting—French-made; English titles—International Classics

HANSEL AND GRETEL—FAN—52m.—(C)—Narrated by Paul Tripp—5355 (12-15-65)—Famous fairy tale makes up well for children; Filmed abroad; dubbed in English—Childhood

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS;C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HIGH INFIDELITY—CD-130m.—Ugo Tognazzi, Fulvia Franco, Nino Manfredi—5303 (7-21-65)—Entertaining import flavored with sex—Foreign-made; English titles—Magna

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanuelo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English tities—Cinema V

HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Moderately amusing import—French-made; English titles—Artixo

JOHNNY NOBODY—D—88m.—Nigel Patrick, Yvonne Mitchell, Aldo Ray—5355 (12-15-65)—Suspenseful, well-made import—Filmed in Ireland—Medallion

JULIET OF THE SPIRITS—D—148m.—(TC)—Giulietta Masina, Mario Pisu, Sandra Milo—5347 (11-17-65)—Impressive import—Italian-made; English titles—Rizzoli

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English—Laudau—Trans-American

LIFE UPSIDE DOWN—D—93m.—Charles Denner, Anna Gaylor—5339 (10-20-65)— Drama dealing with mental deterioration holds interest—French-made; English titles-Landau

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MAEDCHEN IN UNIFORM—D-91m.—Lilli Palmer, Romy Schneider—5303 (7-21-65)—A look at a German boarding school for girls holds interest—German-made; English titles—Seven Arts

MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics

MARRIED WOMAN, THE—D—94m.—Macha Meril, Bernard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up her mind—French-made; English titles—Royal Films Int.

MOMENT OF TRUTH, THE—D—110m.—(TS; TC)—Miguel Mateo Miguelin, Linda Christian—5310 (8-18-65)—Interesting tale of the making of a bull fighter—Filmed abroad; English titles—Rizzoli

MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action program meller—Seven Arts—Filmed abroad

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone

RAPTURE—D—104m.—(CS)—Melvyn Douglas, Dean Stockwell, Patricia Gozzi—5310 (8-18-65)—Off-beat drama should hold interest in art spots—Filmed abroad—International Classics

RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Philippines—Hemisphere

REPULSION—D—105m.—Catherine Deneuve, John Fraser—5332 (10-6-65)—Shocking fare with limited appeal—English-made—Royal Films Int.

ROTTEN TO THE CORE—C-90m.—Anton Rodgers, Charlotte Rampling—5303 (7-21-65)—Amusing Import—Cinema V—English-made

SANDRA—D—100m.—Claudia Cardinale, Michael Craig—5375 (2-16-66)—Fair import—Royal Films Int.

SHOP ON MAIN STREET, THE—D—128m.—Josef Kroner, Ida Kaminska—5375 (2-16-66)—Fine import for discrinminating audiences—Czecholovakian-made; English titles; Prominent

SHEPHERD GIRL, THE—MUD—105m.—(EC; Shawscope)—Julie Yeh Feng—5355 (12-15-65)—Import has limited appeal—Made in China; English titles—Frank Lee Int. Films

SLEEPING BEAUTY—FAN—70m.—(C)—Narrated by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SLEEPING CAR MURDER, THE—MD—90m.—(WSO)—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly interesting import—French-made; English titles—Seven Arts

SNOW WHITE—FAN.—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale—Made abroad; dubbed in English—Childhood

SWEDISH WEDDING NIGHT—D—96m.—Jarle Kulle, Christina Schollin—5355 (12-15-65)—For adults in art spots—Swedish-made; English titles—Royal Films Int.

TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad—Seven Arts

VIOLENT AND THE DAMMED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamenian prison break—Made in Panama; dubbed in English—ADP Int.

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

	Frankenstein Meets The Space Monster	Oct.
	Curse Of The Voodoo	Oct.
6514	Desert Raven (R. Roman, R. Roberts)	Oct.
6602	The Leather Boys (Rita Tushingham)	Jan.
	Lemonade Joe (Karel Fiala)	March

American-International

6512	Die, Monster, Die (Boris Karloff, Nick Adams)	Oct.
6513	Planet Of The Vampires (Barry Sullivan)	Oct.
6514	Dr. Goldfoot and The Bikini Machine (Vincent Price, Frankie Avalon)	Nov.
6515	Spy In Your Eye (Dana Andrews, Pier Angeli)	Dec.
6516	Secret Agent Fireball (Richard Harrison)	Dec.
	The Big T.N.T. Show (Folk N' Rock Electrefilm Special)	Jan.
	Frankenstein Conquers The World (Nick Adams)	Feb.
	Queen Of Blood (John Saxon)	March
	Blood Bath (William Campbell)	March
	File 777 (Vittoria Gassman)	March

Buena Vista

That Darn Cat (Hayley Mills, Dean Jones)	Dec.
The Ugly Dachshund (Suzanne Pleshette, Dean Jones)	Feb.

Columbia

Bunny Lake Is Missing (Lawrence Olivier, Carol Lynley)	Oct.
Mickey One (Warren Beatty, Hurd Hatfield)	Oct.
You Must Be Joking (Michael Callan, Terry-Thomas)	Oct.
The Bedford Incident (Richard Widmark, Sidney Poitier	Nov.
King Rat (George Segal, Tom Courtenay)	Nov.
Winter A-GO-GO (James Stacy, Jill Donahue)	Nov.
Treasure Of Silver Lake (Lex Barker)	Nov.
Heroes of Telemark (Kirk Douglas, Richard Harris)	Dec.
Night Of The Tiger (Chuck Conners, Gloria Grahame)	Jan.
The Chase (Marlon Brando, Jane Fonda)	Feb.
Life At The Top (Laurence Harvey, Jean Simmons)	Feb.
The Silencers (Dean Martin, Stella Stevens)	March

Continental (Walter Reade-Sterling, Inc.)

Ghidrah, The Three-Headed Monster (Japanese-made)	Nov.
Walk In The Shadow (Michael Craig, Janet Munro)	Dec.
Flame and The Fire (Documentary type)	Dec.
The Lollipop Cover (Don Gordon)	Dec.

Embassy

Git (Jack Chaplain, Heather North)	Oct.
Village Of The Giants (Tommy Kirk, Charla Doherty)	Oct.
The 10th Victim (Marcello Mastroianni, Ursula Andress)	Dec.
The Oscar (Stephen Boyd, Elke Sommer)	Feb.

MGM

6609	The Hill (Sean Connery, Harry Andrews)	Oct.
6604	The Secret Of My Success (Shirley Jones, Stella Stevens)	Oct.
6605	The Cincinnati Kid (Steve McQueen, Ann-Margret)	Nov.
6606	Harum Scarum (Elvis Presley)	Nov.
6610	When The Boys Meet The Girls (Connie Francis, Harve Presnall)	Dec.
6603	The Loved One (Robert Morse, Jonathan Winters)	Dec.
	Where The Spies Are (David Niven)	Jan.
	7 Women (Anne Bancroft, Sue Lyon)	Jan.
	The Money Trap (Glenn Ford, Rita Hayworth)	Feb.
	Made In Paris (Ann-Margaret, Louis Jourdan)	Feb.
	Mister Buddwing (James Garner, Jean Simmons)	March
	A Patch Of Blue (Sidney Poitier)	March

Paramount

	Beach Ball (Edd Byrnes, The Supremes)	Oct.
6514	Sands Of Kalahari (Stuart Whitman, Stanley Baker)	Nov.
6507	Red Line 7000 (Gale Hire, Skip Ward)	Nov.
6508	Boeing — Boeing (Tony Curtis, Jerry Lewis)	Dec.
6509	The Spy Who Came In From The Cold (Richard Burton, Claire Bloom)	Dec.
	The Slender Thread (Sidney Poitier, Anne Bancroft)	Jan.
6518	Kid Rodelo (Janet Leigh, Don Murray)	Jan.
6519	Apache Uprising (Rory Calhoun, Corinne Calvet)	Jan.
6520	Judith (Sophia Loren, Peter Finch)	Feb.
	Promise Her Anything (Warren Beatty, Leslie Caron)	March

20th Century-Fox

Our Man Flint (Charles Coburn, Lee J. Cobb)	Oct.
The Cavern (John Saxon, Rosanna Schiaffino)	Nov.
Do Not Disturb (Doris Day, Rod Taylor)	Dec.
THE RETURN OF MR. MOTO (Henry Silva)	Dec.
The Nanny (Betty Davis)	Jan.
Modesty Blaise (Dick Bogarde, Terrenca Stamp)	Feb.
Fantastic Voyage (Stephen Boyd, Edmond O'Brien)	March

United Artists

6504	A Rage To Live (Ben Gazzara, Suzanne Pleshette)	Oct.
	Return From The Ashes (Maximilian Schell, Samatha Eggar)	Nov.
6517	Thunderball (Sean Connery, Lois Maxwell)	Dec.
6603	Viva Maria (Brigitte Bardot)	Jan.
	After The Fox (Peter Sellers)	Feb.
	The Group (Candice Bergen, James Broderick)	March

Universal

6524	The Ipcress File (Michael Caine)	Oct.
6525	The Dark Intruder (Leslie Nellsen, Mark Richman)	Oct.
6526	The War Lord (Charlton Heston, Rosemary Forsythe)	Nov.
6527	Love and Kisses (Rick Nelson, Kristin Nelson)	Nov.
6582	Pinnochio In Outer Space (Feature Cartoon)	Dec.
6530	Andy (Norman Alden)	Dec.
	Blindfold (Rock Hudson, Claudia Cardinale)	Jan.
6601	Moment To Moment (Jean Seberg, Honor Blackman)	Jan.
6602	Wild, Wild Winter (Jay and the Americans; etc.)	Jan.
6603	The Rare Breed (James Stewart)	Feb.
6604	Agent For H.A.R.M. (Wendell Corey)	Feb.
6605	Madame X (Lana Turner)	March
6606	The Boy Cried Murder Vernonica Hurst, Phil Brown)	March

Warners

Marriage On The Rocks (Frank Sinatra, Dean Martin, Deborah Kerr)	Oct.
The Great Race (Jack Lemmon, Tony Curtis)	Oct.
La Boheme (La Scala Opera Company)	Oct.
Inside Daisy Clover (Natalie Wood)	Nov.
Never Too Late (Paul Ford, Maureen O'Sullivan)	Dec.
Harper (Paul Newman, Lauren Bacall)	Jan.
Othello (Laurence Olivier)	Feb.

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Fifteen cents per word (include name or initials, box number and address in count). Minimum words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

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GENERAL CINEMA CORP. needs managers and assistants for drive-in theatres in Detroit. Please include photograph with resume. Write: **RICHARD KLINE, Cinema I & II, Livonia Mall Shopping Center, Livonia, Mich. (29)**

TWO THEATRE MANAGERS wanted for young, aggressive, expanding Connecticut circuit. Imagination, creativity a must. One opening calls for art theatre experience, the other shopping center house. **BOX A216, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

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MILGRAM THEATRES, expanding circuit, conventional and drive-in theatres, need experienced theatre managers, indoor and drive-ins. Excellent salaries and benefits. Also opening for public relations advertising man. Contact **MILGRAM THEATRES, Inc., Suite 1700 Fox Bldg., Phila., Pa. 19103 or telephone LO 7-5163. (223)**

PROJECTIONIST WANTED, licensed, for drive-in theatre near New Haven, Connecticut, for spring, summer. **BOX C216, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

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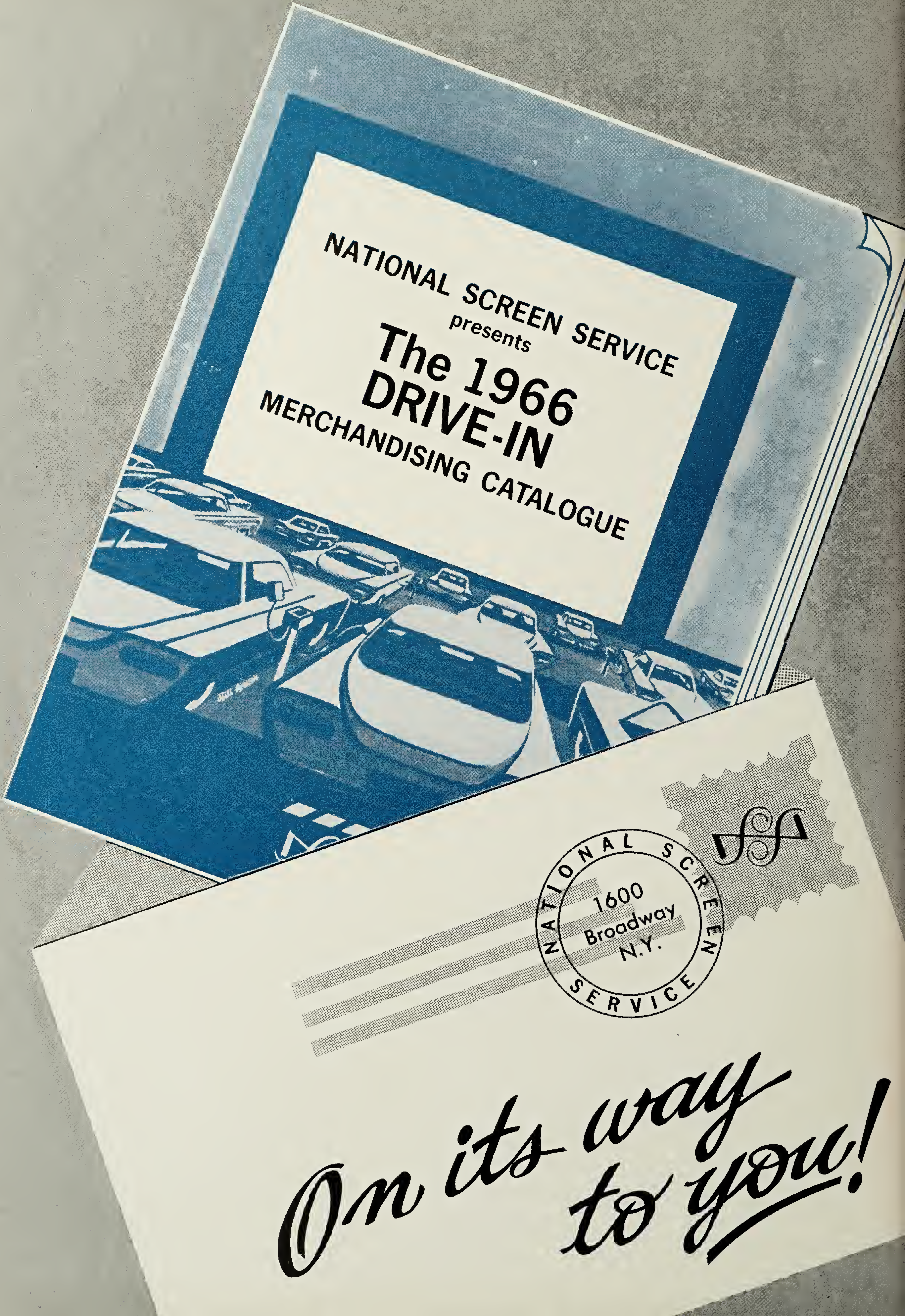
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MOTION PICTURE EXHIBITOR

MARCH 2, 1966
Volume 75 Number 4
IN THREE SECTIONS · THIS IS SECTION ONE

Broadcasters Ask Controls For CATV

(See Page 12)

D.A. Cites Holes In Self-Regulation

(See Page 12)

Leading the way as nominations for 1965 Academy Awards were announced are 20th-Fox's "Sound of Music" (top) and MGM's "Dr. Zhivago," each garnering 10 Oscar mentions. Story on page 6.

FREEDOM FOR EPAPHRODITUS . . . *see editorial—page 3*

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Volume 75 • No. 4 March 2, 1966 Our 48th Year

FREEDOM FOR EPAPHRODITUS

Epaphroditus was Nero's slave, and it couldn't have been a very happy occupation. So what? Are exhibitors today really free men? Is it freedom to be told how to operate your theatre? Is it freedom to be told when and how a film is to be played by someone who neither understands nor cares about the peculiarities of your situation? If you would like to play another picture as well within a reasonable time and are prevented from doing so by strictly arbitrary limitations, is this freedom? Considered in this light, are exhibitors so different from the unfortunate Epaphroditus?

The avenues open to exhibitors in the search for product to keep theatres open are narrow indeed. An ordinary bird can fly, sit, or sing when it pleases him. The theatre owner is shackled by a product shortage and faced always with the threat of television—pay or free—waiting in the wings to supplant him as principal customer for films. Nowadays, it is a rare occasion when an exhibitor sees a film salesman. That's not the way film deals are consummated. With these changes have come a corresponding difficulty in getting distributors to understand and consider the theatreman's problems.

Diogenes said, *"The only way to freedom is to die."* It is a sobering thought, but it does provide an insight into what is happening to exhibitors today. In recent years, nearly 5,000 theatres have closed. This loss to the industry came at a time when every other entertainment medium experienced unprecedented growth. One reason for this sad situation is the artificial restraints imposed on theatres making it impossible for them to operate realistically or economically.

We are currently in the midst of a building boom limited to shopping center theatres, but the total number of theatres continues to decline. If the industry were conditioned to think in terms of long-range goals and the effects of changing business practices, it would know how to pinpoint these openings and closings. The Motion Picture Association or some other industry group should be able to conduct a reasonably accurate industry census. This would enable the industry to operate from a foundation of fact instead of conjecture, but it isn't done. Could fear be a factor?

Plagued by doubts and uncertainties, exhibitors are forced into cut-throat bidding situations; told when to play; pressured into putting up with hefty bids and unreasonable percentages with floors. The theatreman is forced to buy the friendship of his supplier in order to keep his doors open. He may invite certain distributors on expense-paid vacations or make sizeable loans he knows will never be repaid. Whatever the details, he slowly becomes a slave without realizing it.

He is told how to advertise his pictures and provided with "suggestions" concerning how much he should spend by persons who have never operated a theatre in their lives. He is lumped into bidding situations with other theatres even though they can't possibly measure up to his own house. In the old days, slaves were whipped to death, but Mr. Exhibitor is permitted to endure his whipping until he quits the field altogether and retires to lick his wounds.

Suppose a picture flops at his boxoffice. Who is blamed? Naturally—the schloomp exhibitor didn't sell it properly; he didn't spend enough time or energy in advertising it properly. And over his head always, like the sword of Damocles, hangs the threat of selling to television.

What does it matter if the exhibitor wails, complains, loses money? Sure he's the same fellow who gambled his all to build worthwhile theatres (sometimes referred to as one-purpose buildings). So what? Business is business.

The dirty word "restraint" just doesn't seem to apply to the motion picture industry. This is evident from the lack of action in Washington by the so-called Department of Justice.

It's true that annual financial reports of some of the larger circuits reflect increased profits. However, the fact that much of this comes from diversified interests like hotels, mines, television, and brassieres is played down. Meanwhile, little or no mention is made of the theatres that are forced to close their doors forever. Some may be marginal and unable to compete in today's market, but many have been forced to the wall by practices that are patently unfair.

A dog can't be happy who neither hunts nor toils, and many exhibitors could never be happy if they didn't keep up the good fight, looking forward to better things. No one would willingly change places with Epaphroditus. Freedom is too sweet.

ROAR, LION, ROAR!

A group of MGM executives led by vice-president Morris Lefko joined Sidney Eckman, Philadelphia branch manager, as hosts to leading exhibitors from the territory at an MGM merchandising seminar.

The brainstorming session highlighted future product from the film company, with particular emphasis placed on this summer's lineup. The MGM team was justifiably proud of the film lineup, bursting with quality and quantity and a cinch to delight exhibitors everywhere.

The Philadelphia meeting and a similar session in Washington wound up weeks of such meetings in exchange centers all over the county. Exhibitors everywhere were provided a comprehensive kit of merchandising tools and informed of some of the impressive nation-wide tieups arranged on behalf of upcoming MGM films.

Enthusiasm is a wonderfully contagious commodity, and MGM's capable spokesmen distributed a large dose of it among the nation's theatremen.

The "Year of the Lion" is off to a roaring start.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A son, **Adam Seth,** was born to **Dr. Andrew Berish.** The doctor is a son of the late **Archie Berish,** former head booker for RKO Theatres, N. Y., and his widow, **Phoebe.**

Diamond Rings

Eileen Asch, secretary to **George Elener,** 20th-Fox International department, and a Fox employee for 10 years, has become engaged to **Bernard Sapper,** with an April 30 wedding planned.

Theresa Cappelli, secretary to **Harold Mars,** 20th-Fox home office sales supervisor for Latin America, has become engaged to **Vincent Minotti,** a teacher in Bedford Hills, Westchester.

Obituaries

Mrs. Florence Birmer Alles, wife of **Fred Alles,** a projectionist for the Comerford Circuit for many years, died at Mercy Hospital, Wilkes-Barre, Pa.

J. Elwood Armstrong, 63, of the Jam Handy Organization of Detroit, died. He was with the concern 23 years and was assistant secretary and head accountant. Surviving are his wife, a son, a brother, a sister, and three grandchildren.

Richard Berner, 65, manager with the Interboro Circuit, died. He was with the chain for over 30 years. His widow and children survive.

Herman Comer, 59, advertising manager and district manager for Stanley Warner Theatres, Philadelphia, died in Einstein Medical Center. He was also at the time of his death manager of the Lane. Surviving are his wife, a son, two sisters, and four grandchildren.

Eugene Ganott, 55, employed for years as an assistant manager and manager by Fabian Theatres and then by Hellman Theatres, Albany, as house manager, died at his Schenectady, N. Y. home. His wife and daughter survive.

Lou Green, 54, for many years chief engineer with Stanley Warner Theatres' New England zone, died.

Bert Leighton, 73, veteran theatre manager and one-time district manager for Stanley Warner, died. At the time of his death he was manager of Loew's Colonial, Reading, Pa.

Ben Marks, 81, retired owner of Elk Film Delivery Service, New York, died.

Harry Newman, 66, who was with Bonded Storage in charge of Long Island warehouse, died. He is survived by widow, two sons, and two grandchildren.

Col.'s Tulipan To London

NEW YORK—Ira H. Tulipan has been appointed director of overseas production publicity for Columbia Pictures, it was announced by Robert S. Ferguson, vice-president in charge of advertising, publicity and exploitation. Tulipan will leave for his new headquarters in London in mid-March.

Tulipan, who has been executive administrative assistant to Ferguson, joined Columbia in 1960. Prior to the Columbia post he had been publicity manager for 20th Century-Fox Films following wide experience in every phase of the company's publicity activities.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., FEB. 28

O'Brien Forecasts Surge In Earnings Of 30%

NEW YORK—Robert H. O'Brien, president of Metro-Goldwyn-Mayer, Inc., reported to stockholders that the ". . . company has moved ahead in strengthening operations in all those areas of the entertainment field in which we are engaged. I foresee an increase in our earnings this year by 30 per cent over last year and on the basis of our long range plans, I see a continued upward trend in the years ahead."

Metro-Goldwyn-Mayer reported a profit of $2,084,000 or 83 cents per share for the first quarter of the current fiscal year which is 30 per cent above earnings for the same period last year. MGM has moved from a loss of $6.79 per share in fiscal 1963 to a profit of $2.83 per share in fiscal 1964 and a profit last year of $3.12 per share. In November, 1965, the board increased the quarterly dividend to 40 cents per share.

"Motion picture production-distribution remains the core of our overall operation," O'Brien said, "but it has become an even more vital core because of the increasing strength and growth potential of the world-wide theatrical market and the sharply increased use of pictures for network television programming. We have geared our policies to these changing conditions in order to secure for MGM the full benefits which they provide."

O'Brien based the Company's continued optimism for the theatrical market for features on two primary factors; the trend toward construction of new theatres, particularly in the suburban areas, and the substantial increase in the age group beginning in late teens—the prime motion picture audience.

The MGM president forecast a 20 per cent increase in net revenue from the licensing of feature films to television in 1966, compared to 1965 and a greater increase in the following year. The average price for MGM features, not previously shown on tv, is currently $300,000 per film. The average price for films that will be telecast next year is $400,000.

"Based on these growth factors in the theatrical market and the growing demand and higher prices paid for features on television," O'Brien told stockholders, "we have made a decision to increase our investment in the production of features and to maintain it at a high level in the years ahead."

Discussing MGM's forthcoming release schedule, O'Brien noted that the company's advance production-release planning has resulted in substantial benefits. Specifically, completed prints in ample time ahead of playdates, and firm release schedules that allow for the formulation of complete advertising and promotion plans. The company plans to make about 25 pictures per year at an average cost of about $2,000,000.

Concerning MGM's television activities, O'Brien reported that the company has licensed 21 feature pictures for network telecast in the 1966-67 season. Fifteen of these films will come from the MGM library and the remaining six will be produced by MGM especially for the network. MGM will release the six latter films theatrically in the international market and has the option of theatrical release in the United States.

Arrangements have been made with ABC-TV to license eight to 10 family-classic type pictures which will be used in a new format entitled, "Off To See The Wizard," with animated characters from "The Wizard of Oz" introducing each program. MGM will also produce new feature length productions for this series which will be available for theatrical release.

Television and music operations are also showing improvement.

BROADWAY GROSSES

Holdovers At Fair Pace

NEW YORK—Business in the Broadway first-runs continued at a fair pace, with Paramount's "Promise Her Anything" at the DeMille the sole newcomer.

"INSIDE DAISY CLOVER" (Warners). Radio City Music Hall, with usual stage show, reported $87,000 for Thursday through Sunday, with the second session sure of $125,000.

"PROMISE HER ANYTHING" (Paramount). DeMille stated this had $23,000 for the opening week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli had $39,000 for the 52nd week.

"DR. ZHIVAGO" (MGM). Capitol claimed $50,000 for the 10th week.

"THE AGONY AND THE ECSTASY" (20th-Fox). Loew's State claimed $12,500 for the last six days of the 21st week.

"THE FLIGHT OF THE PHOENIX" (20th-Fox). Astor garnered $11,000 for the fourth week.

"THE CHASE" (Columbia). Victoria claimed $27,000 for the second week.

"MY FAIR LADY" (Warners). Criterion did $35,000 on the 71st week.

"BATTLE OF THE BULGE" (Warners). Warner Cinerama had $9,000 in the 11th week.

UNDERWATER

UNDERCOVER

UNDERSTATEMENT

This is
the best
funniest
farthest out
furthest in
wildest
Day
you've ever
seen!

METRO-GOLDWYN-MAYER PRESENTS A MARTIN MELCHER-EVERETT FREEMAN PRODUCTION
STARRING
Doris Day · Rod Taylor
Arthur Godfrey
IN

The Glass Bottom Boat

CO-STARRING
JOHN McGIVER · PAUL LYNDE · EDWARD ANDREWS
ERIC FLEMING · DOM DE LUISE and DICK MARTIN as "Zack"
WRITTEN BY EVERETT FREEMAN · DIRECTED BY FRANK TASHLIN · PRODUCED BY MARTIN MELCHER and EVERETT FREEMAN
In PANAVISION And METROCOLOR

MR. EXHIBITOR, TAKE A PEEK INSIDE "THE GLASS BOTTOM BOAT" AT ONE OF THESE SPECIAL NATION-WIDE SNEAK PREVIEWS!

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ALBANY	Palace	**DALLAS**	Palace	**MEMPHIS**	Park	**PHILADELPHIA**	Stanley
ATLANTA	Roxy	**DENVER**	Town	**MILWAUKEE**	Warner	**PITTSBURGH**	Fulton
BOSTON	Harvard Square	**DES MOINES**	Paramount	**MINNEAPOLIS**	Orpheum	**PORTLAND**	Irvington
BUFFALO	Center	**DETROIT**	Royal	**NEW HAVEN**	Roger Sherman	**SALT LAKE CITY**	Uptown
CHARLOTTE	Cinema II	**INDIANAPOLIS**	Vogue	**NEW ORLEANS**	Robert E. Lee	**SAN FRANCISCO**	St. Francis
CHICAGO	Chicago	**JACKSONVILLE**	Florida	**NEW YORK**	Orpheum	**SEATTLE**	Town
CINCINNATI	Grand	**KANSAS CITY**	Roxy	**OKLAHOMA CITY**	Center	**ST. LOUIS**	Crestwood
CLEVELAND	Center Mayfield	**LOS ANGELES**	Beverly	**OMAHA**	Astro	**WASHINGTON**	Apex

ALL PREVIEWS WILL BE HELD ON FRIDAY, MARCH 4th

Contact your M·G·M exchange for your invitation and information on the time of the preview

THIS IS THE YEAR OF THE LION

Oscar Ballots Cast For '65 Standouts

Ladies Having A Ball At Gala Show-A-Rama

DENVER—The Show-A-Rama IX convention, is currently hosting several hundred wives of movie industry executives in addition to the 1200-1500 men at the glittering conclave, which will be studded with appearances by stars Dick Van Dyke, Ann-Margret, Alex Cord, Red Buttons, Honor Blackman, and Dennis Weaver.

First official function set for the ladies was to be the March 1 luncheon which they were to attend with their husbands at the Hilton Hotel. They were to be feted with prizes and favors including Colorado carnations. Immediately following the luncheon was to be the fabulous $250,000 Helen Rose wardrobe showing from MGM's "Made in Paris." Miss Rose was to commentate the show in person. Today (March 2), the wives are to leave Denver via chartered bus for a deluxe two-hour tour of the U. S. Air Force Academy near Colorado Springs, followed by cocktails and a luncheon at the Officer's Club.

Chairmen for the ladies entertainment committee for the big show are Mrs. Marvin Goldfarb and Mrs. George Fisher of Denver and Mrs. Douglas Lightner of Kansas City.

Prizes range from fur trimmed ski parkas, fur hats, and a fur boa to a $200 diamond brooch, a $200 hand-tied human hair wig, a ladies watch, Parisian perfume flown in by TWA, and a hair dryer. Also included are Barron's shoes and bag, a $200 imported Italian tote bag, a day at Mr. Mack's (hair stylist), beauty treatment, perfume tray, Polaroid "Swinger" camera, a DeDe Johnson outfit, hosiery, candies, and many others.

Miss Stewart To Fox

NEW YORK—Marilyn Stewart has been named wire service and photo syndicate contact in the 20th Century-Fox home office publicity department, it was announced by Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation.

She previously has served as director of publicity and promotion for Verve/Folkways, where her responsibilities included magazine, newspaper, trade, wire service, and radio and tv publicity for the record label.

Miss Stewart has also been assistant to Si Seadler, special sales unit director of advertising, publicity and promotion at MGM Pictures, where she was coordinator of the World Heritage Series and functioned in overall publicity writing, contact work, and merchandising and promotional tie-ins.

Skyport Cinemas Expand

NEW YORK—A free movie service for waiting air travelers has begun in the Kansas City and Atlanta airports.

Travel, sports, and business short subjects started showing in the new Skyport Cinema lounges on a continuous 10-hour schedule, daily and weekends. There are 50 seats at the Kansas City installation and 35 in Atlanta.

Free movie lounges were previously installed in Cincinnati and Minneapolis-St. Paul airports by the Skyport Cinema, Division of Modern Talking Picture Service, Inc.

Va. Gov. Urges End To State Censor Board

RICHMOND, VA.—Governor Albertis S. Harrison, Jr., has asked the Virginia Legislature to abolish the state's censorship board.

The Governor said, "Adverse Supreme Court decisions have rendered the motion picture censorship board impotent and its judgments without legal effect. I am convinced that rather than attempt to restore some of the powers of the board by rewriting this statute, we will be better advised to strengthen the general law on obscenity and police objectionable films through the courts. A bill to accomplish this will be offered with my full support and endorsement."

Fox-McCarthy Tieup Signals "Patton" Filming

HOLLYWOOD—The option of producer Frank McCarthy has been picked up by 20th Century-Fox for a year, beginning March 15, it has been announced by Richard D. Zanuck, vice-president in charge of production.

McCarthy's principal project is "Patton," based on the life of the late Gen. George S. Patton, Jr., which he now expects to put before the cameras in October.

Francis Coppola has completed the first-draft screenplay and is now engaged in revisions before submission to the Departments of Defense and of the Army. The script is based on the biography, "Patton: Ordeal and Triump," by Ladislas Farago.

The producer has conferred with General of the Armies Omar N. Bradley, who both served under and commanded Patton, in regard to Gen. Bradley's possible service as consultant on the film.

Earlier, McCarthy returned from a three-week survey of available U.S. World War II material in Spain. In return for six Spanish bases, the U.S. equipped the Spanish army with surplus tanks, artillery, and other arms, which have been maintained in working condition to the present. The producer is checking on other possible sources of this rare armament.

Sherman Boosts "Bible"

NEW YORK—Harold Sherman has been appointed national campaign director for Dino De Laurentiis' production of "The Bible," which 20th Century-Fox will release, it was announced by Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation.

"We are beginning our campaign for 'The Bible' well in advance of the normal period on the basis of the interest which the public has already shown in the film," Rosenfield stated.

Sherman will direct and coordinate an extensive publicity, advertising and community relations program to present the film on a world-wide basis. A veteran roadshow specialist, he also has created diversified public relations programs for professional organizations, educational institutions, and religious groups.

English Talent Shows Strong As "Sound of Music" And "Doctor Zhivago" Top Field With Ten Nominations Each

HOLLYWOOD—Two top-budget, hard ticket attractions, 20th-Fox's musical hit, "The Sound of Music," and MGM's epic drama, "Dr. Zhivago," led the field with 10 nominations each as the Academy of Motion Picture Arts and Sciences announced entries in the 38th annual "Oscar" competition.

Other multi-award contenders include Columbia's "Ship of Fools," eight nominations; 20th-Fox's "The Agony and the Ecstasy," five; MGM's "Patch of Blue," five; Columbia's "Cat Ballou," five; Embassy's "Darling," five; Warners' "The Great Race," five; United Artists' "The Greatest Story Ever Told," five; Warners' "Othello," four; UA's "A Thousand Clowns," four; and AIP's "The Umbrellas Of Cherbourg," four.

The number of nominations by studios in all categories showed 20th-Fox leading the way with 22 nominations for seven pictures. In second spot was Columbia, whose 18 nominations represented four pictures. MGM garnered 17 nominations for four pictures, and UA followed with 14 nominations for seven pictures. Warner Bros. received 12 nominations for three pictures. Other companies honored with more than one nomination included American International, Paramount, Embassy, and Pathe Contemporary.

The "Oscars" will be presented April 18 at 7:00 p.m. (PST) in the Santa Monica Civic Auditorium as part of a star-studded show carried over the combined radio and television facilities of the American Broadcasting Company. Bob Hope will be the master of ceremonies.

More than half, 12 to be exact, of the 20 acting nominees are foreign born. They are Richard Burton, Laurence Olivier, Oskar Werner, Ian Bannen, Tom Courtenay, Julie Andrews, Julie Christie, Samantha Eggar, Simone Signoret, Frank Finlay, Joyce Redman, Maggie Smith.

Four of the 20 acting nominees are former "Oscar" winners. They are Laurence Olivier, Julie Andrews, Simone Signoret and Shelley Winters.

Four performers were nominated for their work in "Othello"—Laurence Olivier, Frank Finlay, Joyce Redman, and Maggie Smith.

Michael Legrand was nominated in all three music categories—best music score—substantially original (in collaboration with Jacques Demy), best scoring of music—adaptation or treatment, and best song (in collaboration with Jacques Demy). It last happened in 1960 to Andre Previn.

Observers are generally agreed that it is difficult to predict probable winners in most categories at this time, lending the ceremonies a note of suspense that is often missing.

A complete list of nominations is included in this issue. Some have been carried in previous issues, but are being repeated so that the accompanying list can be used for reference without referring elsewhere.

(Award list starts page 7)

1965 Academy Award Nominations

PICTURES

"DARLING," Anglo-Amalgamated, Ltd. Production, Embassy, Joseph Janni, producer.
"DOCTOR ZHIVAGO," Sostar S. A. Metro-Goldwyn-Mayer British Studios, Ltd. Production, Metro-Goldwyn-Mayer, Carlo Ponti, producer.
"SHIP OF FOOLS," Columbia, Stanley Kramer, producer
"THE SOUND OF MUSIC," Argyle Enterprises Production, 20th Century-Fox, Robert Wise, producer.
"A THOUSAND CLOWNS," Harrell Production, United Artists, Fred Coe, producer.

DIRECTORS

"THE COLLECTOR," The Collector Company, Columbia, William Wyler.
"DARLING," John Schlesinger.
"DOCTOR ZHIVAGO," David Lean.
"THE SOUND OF MUSIC," Robert Wise.
"WOMAN IN THE DUNES," Pathe Contemporary Films, Hiroshi Teshigahara.

ACTORS

RICHARD BURTON, "The Spy Who Came In From The Cold," Salem Film, Ltd. production, Paramount.
LEE MARVIN, "Cat Ballou," Harold Hecht Production, Columbia.
LAURENCE OLIVIER, "Othello," B.H.E. Production, Warner Bros.
ROD STEIGER, "The Pawnbroker," Ely Landau Production, American International.
OSKAR WERNER, "Ship of Fools."

SUPPORTING ACTORS

MARTIN BALSAM, "A Thousands Clowns."
IAN BANNEN, "The Flight of The Phoenix," an Associates & Aldrich Company Production, 20th Century-Fox.
TOM COURTENAY, "Doctor Zhivago."
MICHAEL DUNN, "Ship of Fools."
FRANK FINLAY, "Othello."

ACTRESSES

JULIE ANDREWS, "The Sound of Music."
JULIE CHRISTIE, "Darling."
SAMANTHA EGGAR, "The Collector."
ELIZABETH HARTMAN, "A Patch of Blue," a Pandro S. Berman Production, Metro-Goldwyn-Mayer.
SIMONE SIGNORET, "Ship of Fools."

SUPPORTING ACTRESSES

RUTH GORDON, "Inside Daisy Clover," a Park Place Production, Warner Bros.
JOYCE REDMAN, "Othello."
MAGGIE SMITH, "Othello."
SHELLEY WINTERS, "A Patch of Blue."
PEGGY WOOD, "The Sound of Music."

WRITING

Screenplay—Based on material from another medium

"CAT BALLOU," screenplay by Walter Newman and Frank R. Pierson.
"THE COLLECTOR," screenplay by Stanley Mann and John Kohn.
"DOCTOR ZHIVAGO," screenplay by Robert Bolt.
"SHIP OF FOOLS," screenplay by Abby Mann.
"A THOUSAND CLOWNS," screenplay by Herb Gardner.

Story and Screenplay—Written directly for the screen

"CASANOVA 70," a C. C. Champion-Les Films Concordia Production, Embassy, story by Tonino Guerra; screenplay by Furio Scarpelli, Agenore Incrocci, and Mario Monicelli.
"DARLING," story and screenplay by Frederick Raphael.
"THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES," 20th Century-Fox, Ltd. Production, 20th Century-Fox, story and screenplay by Jack Davies and Ken Annakin.
"THE TRAIN," Les Productions Artistes Associes, United Artists, story and screenplay by Franklin Coen and Frank Davis.
"THE UMBRELLAS OF CHERBOURG," Parc-Madeleine Films Production, American International, story and screenplay by Jacques Demy.

ART DIRECTION

Black-and-White

"KING RAT," Coleytown Production, Columbia, Robert Smith; set decoration—Frank Tuttle.
"A PATCH OF BLUE," George W. Davis and Urie McCleary; set decoration—Henry Grace and Charles S. Thompson.
"SHIP OF FOOLS," Robert Clatworthy; set decoration—Joseph Kish.
"THE SLENDER THREAD," Paramount, Hal Pereira and Jack Poplin; set decoration—Robert Benton and Joseph Kish.
"THE SPY WHO CAME IN FROM THE COLD," Hal Pereira, Tambie Larsen, and Edward Marshall; set decoration—Josie Macavin.

Color

"THE AGONY AND THE ECSTASY," International Classics Production, 20th Century-Fox, John Decuir and Jack Martin Smith; set decoration—Dario Simoni.
"DOCTOR ZHIVAGO," Terence Marsh, Gil Parrondo; set decoration —Dario Simoni.
"THE GREATEST STORY EVER TOLD," George Stevens Production, United Artists, Richard Day, William Creber, and David Hall; set decoration—Ray Moyer, Fred MacLean, and Norman Rockett.
"INSIDE DAISY CLOVER," Robert Clatworthy; set decoration—George James Hopkins.
"THE GREATEST STORY EVER TOLD," William C. Mellor and Loyal Griggs.
"THE SOUND OF MUSIC," Boris Leven; set decoration—Walter M. Scott and Ruby Levitt.

CINEMATOGRAPHY

Black-and-White

"IN HARM'S WAY," Sigma Productions, Paramount, Loyal Griggs.
"KING RAT," Burnett Guffey.
"MORITURI," Arcola-Colony Production, 20th Century-Fox, Conrad Hall.
"A PATCH OF BLUE," Robert Burks.
"SHIP OF FOOLS," Ernest Laszlo.

Color

"THE AGONY AND THE ECSTASY," Leon Shamroy.
"DOCTOR ZHIVAGO," Freddie Young.
"THE GREAT RACE," Patricia-Jalem-Reynard Production, Warner Bros.; Russell Harlan.
"THE SOUND OF MUSIC," Ted McCord.

COSTUME DESIGN

Black-and-White

"DARLING," Julie Harris.
"MORITURI," Moss Mabry.
"A RAGE TO LIVE," Mirisch Corp. of Delaware-Araho Production, United Artists, Howard Shoup.
"SHIP OF FOOLS," Bill Thomas and Jean Louis.
"THE SLENDER THREAD," Edith Head.

Color

"THE AGONY AND THE ECSTASY," Vittorio Nino Novarese.
"DOCTOR ZHIVAGO," Phyllis Dalton.
"THE GREATEST STORY EVER TOLD," Vittorio Nino Novarese and Marjorie Best.
"INSIDE DAISY CLOVER," Edith Head and Bill Thomas.
"THE SOUND OF MUSIC," Dorothy Jeakins.

EDITING

"CAT BALLOU," Charles Nelson.
"DOCTOR ZHIVAGO," Norman Savage.
"THE FLIGHT OF THE PHOENIX," Michael Luciano.
"THE GREAT RACE," Ralph E. Winters.
"THE SOUND OF MUSIC," William Reynolds.

(Continued on page 9)

Can Mich. Succeed In Defining Obscenity? That Is The Question

By ARTHUR HERZOG
MPE Detroit Bureau

DETROIT—Last May, the Detroit Bureau ran a series of accounts on the difficulties encountered by exhibitor Floyd Bloss, Hastings, Mich. Bloss was, and still is, endeavoring to build up a circuit of in-and-outdoor houses specializing in "nudie" films.

Last Sunday, the austere Detroit News saw fit to do an in-depth study of his situation, front page, four-column picture, and jump, amounting to 40 column inches.

While our readers have long since been given the facts, the feature story by Allan Blanchard, who obviously spent much time on the scene, is worth summarizing on two scores: For the inadvertent hilarious situations, and more importantly, how the legal results can apply here and elsewhere.

Bloss is obviously a sharp hard working showman. His aim is to stay in business, and, if possible, to expand. Said he: "If Mickey Mouse would fill the house, I'd run Mickey Mouse." Again, he sees little difference between what he runs and, for instance, "Thunderball"—"How about all the sex in that?" he asks.

We haven't seen any of the product he has been showing. Films include such goodies as "A Woman's Urge," "Sexus," "The Fourth Sex," "Sweet Skin," and "Highway Pickup." Three of them have already been confiscated by the police.

Presumably, these have been shown elsewhere without any uproar. It could well be the trouble lies in the advertising. Among his lawsuits is one against a Battle Creek newspaper for $50,000 for refusing an ad.

The trouble began with his Grand Rapids Drive-In. The screen was visible to a few residents who objected. They also objected because some enterprising people drove tourists to the neighborhood, and they romped over private property.

Bloss claims when he substituted a horror picture, "Lorna," some of the objectors called him and asked he go back to nudies.

Bloss proceeds to point out he raised prices to $1.75, and that his clientele consists of very respectable adults. "These are high-class people. You won't find any scribbling on my walls."

Further, "What's obscene? If I'm doing something wrong, I'll shut down. But no one has proved my stuff obscene. Look, it's like driving on a highway that's posted 70. You got something to tell you when you're wrong. But what's obscene? They can't tell you that."

The various prosecutors agree this is a tough nut, but what with local pressures on them, they're after Bloss.

He is engaged in legal combat with Kent County officials concerning his two Grand Rapids plants. There is his Battle Creek suit. He is already encountering trouble in Kalamazoo where he is preparing to open another nudie show. In Saginaw, a newspaper is rejecting his ads, although no lawsuit has been announced there.

When Grand Rapids Police and Mayor Chris Sonneveldt wanted to screen an attraction, Bloss made them pay the full $1.75 per capita. "If they're going to arrest me, they should pay for the privilege."

They confiscated "A Woman's Urge," took down the names of 175 patrons, and charged him with violating the Michigan obscenity code. While this is a high-misdemeanor making showing of obscene films illegal, it does not even define "obscenity."

Prosecutor James K. Miller is proceeding on the U.S. Supreme Court interpretation in the 1957 Roth case.

Bloss' entanglements have involved forced closings, reopenings, and instructions to submit attractions to the court for approval.

It's all very mixed up and not too profitable. Also, it remains to be seen if Michigan can establish a concrete definition for obscenity. No one else has.

Stephen Boyd, right, is seen with Leon Serin, center, United Detroit Theatres, and Al Dunmore, managing editor, Michigan Chronicle, on his recent visit to Detroit to promote Embassy's "The Oscar."

Kaiser-Teco Would Bring Pay-TV To Los Angeles

CHICAGO—Richard C. Block, vice-president and general manager, Kaiser Broadcasting Corporation, a subsidiary of Kaiser Industries, and Peter E. van Beek, president, Teco, Inc., jointly announced a move toward bringing over-the-air subscription television service to the Los Angeles area with the signing of an option agreement for the Los Angeles franchise for Zenith's systems of subscription tv.

Other Kaiser tv stations in Detroit and Philadelphia will continue to operate conventionally.

Teco, Inc., is licensed by Zenith Radio Corporation to develop its Phonevision systems of subscription tv in North America.

Future development by Kaiser of the Los Angeles Phonevision franchise under this option is contingent on the FCC's decision on a Zenith-Teco petition now pending before the FCC and on the outcome of litigation concerning the legality of subscription television in California. The petition to the FCC, based on three years of test operation in Hartford, Conn., seeks authorization of subscription tv on a nation-wide basis.

Kaiser Broadcasting is constructing KMTW, Channel 52, Corona, near Los Angeles, and would plan to utilize Phonevision subscription tv as a supplement to the service which will be provided over this new area UHF-TV station.

New Mass. Censor Bill Goes All-Out To Define

BOSTON—A "censorship" bill has been filed in the Massachusetts Senate, Senate No. 273, "An Act To Punish Those Who Expose Minors To Harmful Materials," which affects motion picture theatres and will be vigorously opposed by Theatre Owners of New England (TONE), Carl Goldman, executive secretary and legislative counsel, reported.

The bill, which carries definitions of "nudity," "sexual conduct," "sexual excitement," "sado-masochistic abuse" in films, states: "It shall be unlawful for any person knowingly to exhibit for a monetary consideration to a minor or knowingly to sell to a minor an admission ticket or pass or knowingly admit a minor for a monetary consideration to premises whereon there is exhibited a motion picture, show, or other presentation which, in whole or in part, depicts nudity, sexual conduct, or sado-masochistic abuse and which is harmful to minors. Whoever violates any provision hereof shall be punished by imprisonment in the state prison for not more than five years or in a jail or house of correction for not more than two and one-half years, or by a fine of not less than one hundred dollars or not more than five thousand dollars, or by both such fine and imprisonment in jail or the house of correction."

The bill defines "minor" as "any person under the age of 18 years."

"'Nudity' means the showing of the human male or female genitals, pubic area, or buttocks with less than a fully opaque covering, or the showing of the female breast with less than a fully opaque covering of any portion thereof below the top of the nipple, or the depiction of covered male genitals in a discernibly turgid state.

"'Sexual conduct' means acts of masturbation, homosexuality, sexual intercourse, or physical contact with a person's clothed or unclothed genitals, pubic area, buttock or, if such person be a female, breast.

"'Sexual excitement' means the condition of human male or female genitals when in a state of sexual stimulation or arousal. 'Sado-masochistic abuse' means flagellation or torture by or upon a person clad in undergarments, a mask or bizzarre costume, or the condition of being fettered, bound or otherwise physically restrained on the part of one so clothed. 'Harmful to minors' means that quality of any description or representation, in whatever form, of nudity, sexual conduct, sexual excitement, or sado-masochistic abuse, when it predominantly appeals to the prurient, shameful or morbid interest of minors, and is patently offensive to prevailing standards in the adult community as a whole with respect to what is suitable material for minors, and is utterly without redeeming social importance for minors. . . . It shall be unlawful for any person knowingly to sell or loan for monetary consideration to a minor any picture, photograph, drawing, sculpture, motion picture film, or similar visual representation or image of a person or portion of the human body, which depicts nudity, sexual conduct, or sado-masochistic abuse and which is harmful to minors. . . ."

IATSE Sets Chi Meet

CHICAGO—The semi-annual meeting of the I.A.T.S.E. general executive board will be held in Chicago the week of March 28, it was announced by Richard F. Walsh, president.

SW Presidential Drive Honors First Winners

NEW YORK—Harry Wiener, manager, SW's Wellmont, Montclair, N.J., copped the first prize of $1,000 for his outstanding campaign on "La Boheme," which was the first of 14 "Showmen's Choice" pictures entered in Stanley Warner's 52 week long "Presidential Sweepstakes Drive."

Second prize of $500 was awarded to Henry Rastetter, Warner, Erie, Pa.; third prize of $250 went to Dominick Lucente, Broadway, Philadelphia; fourth prize of $150 to Sabi Conti, Stanley, Jersey City; and, fifth prize of $100 to Al Fusco, Warner, Morgantown, W. Va. All prizes were savings bonds.

Nat D. Fellman, vice-president of Stanley Warner Theatres; Ernie Grossman, national manager of publicity, exploitation, and promotion for Warner Bros. Pictures; and Henry Burger, ad and publicity head of Stanley Warner, who were the judges, also awarded 10 runner-up prizes of $50 bonds to Lou Black, Warner, Wilmington; Michael Cardone, Memorial, McKeesport; Robert Carney, Strand, Hartford; Herbert Frank, Capitol, Madison; Ray Meyer, Boyd, Philadelphia; L. Schirmeister, LaMirada, La Mirada; Frank Shaeffer, Dixie, Staunton; Morris Simms, College, Storrs; Murray Spector, Oritani, Hackensack; and William Wyatt, Virginian, Charleston.

The circuit will award $2500 in bonds on each of the remaining "Showmen's Choice" pictures selected as "project" pictures in the Sweepstakes campaign which will last throughout the year. Commenting on the "La Boheme" campaigns entered by SW managers, Nat Fellman said, "We are extremely gratified by the high calibre of showmanship and merchandising efforts put forth by our men with their specialized handling of "La Boheme" and are certain that these efforts are directly reflected in the outstanding grosses realized by our theatres. We are confident that the Presidential Sweepstakes prizes offered our managers will continue to result in a flood of great salesmanship and bigger box-office receipts on every attraction entered in this Drive."

1965 Nominations—*continued*

MUSIC SCORE

Substantially Original

"THE AGONY AND THE ECSTASY," Alex North.
"DOCTOR ZHIVAGO," Maurice Jarre.
"THE GREATEST STORY EVER TOLD," Alfred Newman.
"A PATCH OF BLUE," Jerry Goldsmith.
"THE UMBRELLAS OF CHERBOURG," Michel Legrand and Jacques Demy.

Adaptation or Treatment

"CAT BALLOU," Devol.
"THE PLEASURE SEEKERS," 20th Century-Fox, Lionel Newman and Alexander Courage.
"THE SOUND OF MUSIC," Irwin Kostal.
"A THOUSAND CLOWNS," Don Walker.
"THE UMBRELLAS OF CHERBOURG," Michel Legrand.

SONGS

"THE BALLAD OF CAT BALLOU," from "Cat Ballou," music by Jerry Livington; lyrics by Mack David.
"I WILL WAIT FOR YOU," from "The Umbrellas of Cherbourg," music by Jacques Demy.
"THE SHADOW OF YOUR SMILE," from "The Sandpiper," Filmways-Venice Production, Metro-Goldwyn-Mayer, music by Johnny Mandel; lyrics by Paul Francis Webster.
"THE SWEETHEART TREE," from "The Great Race," music by Henry Mancini; lyrics by Johnny Mercer.
"WHAT'S NEW PUSSYCAT?" from "What's New, Pussycat?"—Famous Artists-Famartists Production, United Artists, music by Burt Bacharach; lyrics by Hal David.

SOUND

"THE AGONY AND THE ECSTASY," 20th Century-Fox Studio Sound Department, James P. Corcoran, sound director.
"DOCTOR ZHIVAGO," Metro-Goldwyn-Mayer British Studio Sound Department, A. W. Watkins, sound director, and Metro-Goldwyn-Mayer Studio Sound Department, Franklin E. Milton, sound director.
"THE GREAT RACE," Warner Bros. Studio Sound Department, George R. Groves, sound director.
"SHENANDOAH," Universal City Studio Sound Department, Waldon O. Watson, sound director.
"THE SOUND OF MUSIC," 20th Century-Fox Studio Sound Department, James P. Corcoran, sound director, and Todd-AO Sound Department, Fred Hynes, sound director.

SOUND EFFECTS

"THE GREAT RACE," Tregoweth Brown.
"VON RYAN'S EXPRESS," P-R Productions, 20th Century-Fox, Walter A. Rossi.

SPECIAL VISUAL EFFECTS

"THE GREATEST STORY EVER TOLD," J. McMillan Johnson.
"THUNDERBALL," Albert R. Broccoli-Harry Saltzman Production, United Artists, John Stears.

FOREIGN FILMS

"BLOOD ON THE LAND," Th. Damaskinos and V. Michaelides, A. E.-Finos Film, Greece.
"DEAR JOHN," A. B. Sandrew-Ateljeerna, Sweden.
"KWAIDAN," Toho Company, Ltd. Production, Japan.
"MARRIAGE, ITALIAN STYLE," Champion-Concordia Production, Italy.
"THE SHOP ON MAIN STREET," Ceskoslovensky Film Production, Czechoslovakia.

DOCUMENTARY FILMS

Features

"THE BATTLE OF THE BULGE . . . THE BRAVE RIFLES," Mascott Productions, Laurence E. Mascott, producer.
"THE ELEANOR ROOSEVELT STORY," Sidney Glazier Production, American International, Sidney Glazier, producer.
"THE FOURTH ROAD BRIDGE," Random Film Productions, Ltd., Shell-Mex and B. P. Film Library, Peter Mills, producer.
"LET MY PEOPLE GO," Wolper Productions, Marshall Flaum, producer.
"TO DIE IN MADRID," Ancinex Productions, Altura Films International, Frederic Rossif, producer.

Short Subjects

"MURAL ON OUR STREET," Henry Street Settlement, Pathe Contemporary Films, Kirk Smallman, producer.
"OUVERTURE," Mafilm Productions, Hungarofilm, Pathe Contemporary Films.
"POINT OF VIEW," Vision Associates Production, National Tuberculosis Association.
"TO BE ALIVE," Johnson Wax, Francis Thompson, Inc., producer.
"YEATS COUNTRY," Aengus Films Ltd. for the Department of External Affairs of Ireland, Patrick Carey and Joe Mendoza, producers.

SHORT SUBJECTS

Live Action

"THE CHICKEN," (Le Poulet), Renn Productions, Pathe Contemporary Films, Claude Berri, producer.
"FORTRESS OF PEACE," Lathar Wolff Productions for Farmer-Looser Films, Cinerama, Lothar Wolff, producer.
"SKATERDATER," Byway Productions, United Artists, Marshal Backlar, producer.
"SNOW," British Transport Films in association with Geoffrey Jones (films) Ltd., Manson Distributing, Edgar Anstey, producer.
"TIME PIECE," Muppets, Inc., Pathe Contemporary Films, Jim Henson, producer.

Cartoons

"CLAY OR THE ORIGIN OF SPECIES," Harvard University, Pathe Contemporary Films, Eliot Noyes, Jr., producer.
"THE DOT AND THE LINE," Metro-Goldwyn-Mayer, Chuck Jones and Les Goldman, producers.
"THE THIEVING MAGPIE," (La Gazza Ladra), Giulio Gianini-Emanuele Lubbati, Allied Artists, Emanuele Luzzati, producer.

Memphis Citizens Register Protest Against Pornography, Obscene Films

MEMPHIS—An aroused public is protesting against allegedly obscene movies and pornographic literature. The public action is the result of a trio of "girlie-nudie" type movie houses doing business in the city. More than 400 Memphians met at St. Louis Catholic Church "to protest so loudly that public officials, legislators, and courts would hear." One target of the protests was the New Airways Theatre, where two films were confiscated by the vice squad and the manager and projectionist arrested. The Memphis Council of PTA passed a resolution urging full cooperation with police in "ridding our city of obscene movies and pornographic materials."

"Our main purpose is to arouse the public," stated the chairman of the Council's Committee for juvenile protection. "I don't think we should do so much about doing away with the obscene movies as we should about putting more stress on the good movies."

The chairman cited several Walt Disney and other "family" movies currently showing in Memphis as examples of "good" shows. The Council president said she personally used national PTA magazine movie reviews as guides for "good clean" movie entertainment.

Mayor William Ingram, Attorney General Phil Canale, and Lt. W. C. Moxley of the vice squad addressed the meeting at St. Louis Catholic Church.

"The Supreme Court and other courts have interpreted the definition of what is obscene in very technical terms," Mayor Ingram said. "The police have tried to enforce the laws available to us. But if the people have the will to bring this under control, they can do this by constitutional amendment of the section interpreted in favor of those who show lewd films."

Canale said that under a 1965 Tennessee law "you have to show it (film) is obscene by being below the normal moral standard of the community and devoid of any artistic talent. We have got to have people who will come to court and testify that it appeals only to prurient interests."

"What is the standard of morals in this community? What will we stand?" Mayor Ingram asked.

Canale and the others listed two reasons for action by citizens: "The vice squad can't spend all its time sitting in movies, and if a policeman does believe a film is obscene and testifies to this, then we've got police censorship."

Canale also said, "We do not want to start picking at straws. There are going to be films that are suggestive that under the law aren't obscene. But we can do something about obscene trash."

A spectator asked Mayor Ingram about the possibility of picketing theatres. "That might be the most effective move," he said. "You certainly have the right to express your views."

"Band together and write to public officials," Canale advised.

The grand jury has indicted the manager and the projectionist of the house where the films were confiscated. The vice squad is now checking on all movies—"not acting as a censor board, but seeking only to find any violations of the obscenity laws."

Mrs. James Fay Hall, president, Better Films Council, urged support for good films. In a letter to the local newspaper, The Commercial Appeal, she wrote:

"It is indeed gratifying to learn that the press, vice squad, civic and religious organizations are seriously aroused by the influx of obscene films. Memphis Better Films Council, organized more than three decades ago and now with a membership of 1,200, has struggled all of these years to elevate the standard of movies shown in Memphis.

"It has become the civic obligations of all advocates of desirable entertainment to voice their disapproval of film filth to producers, exhibitors, courts, legislators, police, and newspapers.

"Memphis Better Film Council commends both local newspapers for the publicity given this matter and especially for censoring movie advertising. If acceptable motion pictures were adequately supported and promoted, thus making them profitable at box offices, producers would find making obscene films unnecessary."

The furor and the newspapers have changed the type of advertising for the New Airways (where the films were confiscated by the vice squad), and for most films, the house does not announce titles. Instead, the statement is made: "OUR ADVERTISEMENT HAS BEEN CENSORED BY THE NEWSPAPERS."

TIOMKIN IN MOSCOW

Mrs. Twyman At N.Y.U.

NEW YORK—Margaret G. Twyman, director, community relations department, Motion Picture Association of America, addressed a class in "The Motion Picture Industry" at New York University at the invitation of visiting professor Jack Ellis.

Professor Ellis is head of the Department of Radio, TV and Film at Northwestern University, and is lecturing at NYU as associate professor.

Warner-Tiomkin-Soviet Team Up For Tchaikovsky

NEW YORK—The first agreement ever achieved for an American-Soviet co-production of a motion picture has been signed by Warner Bros. and the Soviet Ministry of Cinematography, the agency which operates the entire film industry in the U.S.S.R.

The announcement was made by Jack L. Warner, president of Warner Bros., and Dimitri Tiomkin, Hollywood composer who will serve as executive producer of the co-production under Warner's personal supervision.

The motion picture, as yet untitled, will be an elaborate production based on the life and works of the great 19th Century Russian composer, Peter Ilyich Tchaikovsky. The film will be made in color and 70mm on a budget that will put it in the multi-million-dollar class.

Tiomkin, one of Hollywood's foremost composers and the winner of four Academy Awards and 20 Academy Award nominations, joined Wolfe Cohen, president of Warner Bros. Pictures International Corp., in issuing the announcement at a press conference in the home offices of Warner Bros. Pictures.

Cohen, representing Warner, completed the arrangements for the film in negotiations in Moscow, at which Tiomkin was present. The Soviet participants were W. Baskaskov, deputy minister of cinematography; Alexander Davidov, chairman of Sovexportfilm, who dealt with the business side of the agreement; and Vladimir Surin, general director of Mosfilm Studios, the leading studios in the Soviet Union. Surin will be in charge of production within the U.S.S.R. in collaboration with Tiomkin.

Under the agreement, the picture will be filmed entirely in the Soviet Union, making use of many of the actual locations where Tchaikovsky lived and worked. The composer was born in 1840 and died in 1893; during his romantic life, he wrote some of the world's most popular symphonic and operatic music. To perform the Tchaikovsky compositions, the production will draw upon the Soviet Union's great artistic resources, including its world-famed Bolshoi ballet and the Moscow symphony orchestra.

A Soviet actor will portray Tchaikovsky in the film, which will have an international cast, including leading American and British players with whom negotiations are in progress. The screenplay and all other aspects of the production will be subject to the approval of Tiomkin, who will be in constant consultation with Warner. Tiomkin is returning to Moscow shortly.

Distribution will be shared. Sovexportfilm will distribute the film only in the socialist countries, and Warner Bros. will release it elsewhere throughout the world.

For Tiomkin, the production will be the realization of a lifelong ambition. Born in Russia, Tiomkin was a musical prodigy who became one of this country's most prominent and best-loved composers.

MGM's "Patch" Wins K.C.

KANSAS CITY — Metro-Goldwyn Mayer's "A Patch of Blue" has established an all-time house record at the Embassy I & II here by grossing a huge $6,535 in its first three days at the 600-seat showcase.

Theatre officials report that this figure shattered all previous holiday grosses.

NEW HIGH IN BLOOD CHILLING HORROR

AMERICAN INTERNATIONAL'S

QUEEN OF BLOOD

IN PATHÉCOLOR

STARRING
JOHN SAXON · BASIL RATHBONE · JUDI MEREDITH

Written and Directed by
CURTIS HARRINGTON

Produced by
GEORGE EDWARDS

AMERICAN INTERNATIONAL'S

BLOOD BATH

Starring
William CAMPBELL · Marrisa MATHES · Linda SAUNDERS

written & directed by
Jack HILL & Stephanie ROTHMAN · produced by Jack HILL

coming for MARCH release from AMERICAN INTERNATIONAL

Asst. D.A. Says Industry Alone Can't Decide Suitability Of Films

NEW YORK—Elliott Golden, Chief Assistant District Attorney of Kings County, at an informal luncheon of New York's Cinema Lodge of B'nai B'rith at the Hotel Astor, argued that the responsibility for deciding whether a motion picture is suitable for exhibition must not be left to the individual distributor and exhibitor.

"Carrying such a philosophy further, to other areas where laws have been established to uphold our moral concepts, would be to advocate the abolition of all restriction upon individual conduct," he said. "Restraint upon the individual is justifiable when balanced against the benefits to be derived by the community as a whole."

In a sense, Golden's remarks were in answer to those of a previous Cinema Lodge speaker, Felix Bilgrey, film attorney, who spoke out against "antiquated obscenity laws."

Golden said there is a need for "give and take" of individual rights in an ordered society, and added that the motion picture industry "must recognize its moral responsibility" to the community. He said that many sincere people concerned about individual rights were in the forefront of the fight against obscenity laws, but that there were also some who had "other more selfish motives, and who in furtherance of these motives, would destroy the domestic tranquility which our founding fathers sought to assure us."

The Assistant District Attorney cautioned against the "reckless" assertion that the "sick" film and "sexploitation" product have no effect upon the moral climate of a community and the sense of values of young people.

He admitted that law enforcement officials, in regard to determining what is obscene, "have no clear standards and consequently must apply the law on a case-by-case basis," but he asserted that neither the police nor the prosecutors are the "censors," and that the community, through its elected legislative representatives, establish the standards and the courts interpret them. He said that judicial decisions of late have clearly indicated a narrower application of anti-obscenity laws than ever before, negating "unfounded fears that laws aimed at suppressing outright pornography will be broadened so as to sow the seeds of oppression."

He also said that, in his view, a work could have both artistic and obscene qualities in it, which would make it even more dangerous for young minds.

Green Sheet In Archives

CHICAGO—William F. Kruse, archivist for the department of audiovisual instruction of the National Education Association, has expressed the organization's appreciation to Mrs. Marie Hamilton, film estimates director on "The Green Sheet," for her help in filling out back files of these valuable film appraisal bulletins, intended for permanent deposit in the DAVI Archives, eventually to be housed in the Hollywood Museum.

The archivist rates these bulletins as one of the most valuable records of public opinion on the content and audience target of the entertainment motion picture.

Luci Baines Johnson and her fiancee Patrick Nugent, are seen at the recent Washington, D. C., premiere of MGM's "Doctor Zhivago" at the Warner, sponsored by Smith College Club of Washington for the Smith College Scholarship Fund.

Multi-Market Films Set

BEVERLY HILLS, CALIF.—Brandon Chase, former advertising agency owner turned film producer, has announced the formation of Vanguard International, a new film production company with offices in New York and Hollywood. The new film company, first venture set by Chase since he finished "Harlow" last year, will make a three-pronged market sweep on all of its product, according to its founder.

Feature films produced by Vanguard will be designed in length to fit into a television program format. Additionally, all features will receive full domestic and foreign theatrical distribution just prior to being released for television. All the films will have novelizations released by Lancer Books and by Universal Publishing Co. of New York.

Distribs Of Mexican Films In First World-Wide Meet

SAN ANTONIO—The first world wide convention of distributors of Mexican films was held in Mexico City with distributors in attendance from Europe, the United States, Central and South America.

Among those attending were Gordon B. Dulap, division manager, and Robert Gallegos, sales manager, of the San Antonio office of Azteca Films, Inc.

Rafael Hernandez Ochoa, LLD, Mexico's Under Secretary of the Exterior, representing Luis Echverria, LLD, Secretary of the Exterior and chief of the motion picture industry, made the opening talk in which he declared that the cinema is the true spreader of knowledge and bearer of the artistic message of Mexico.

In his talk, Emilo O. Robasa, LLD, Director of the Nacional Moving Picture Bank (Banco Nacional Cinematografico), the organization to which most of the distributors attending are members, stated emphatically that many of the grave problems facing the Mexican film industry at home and abroad can be solved by the initiative, enthusiasm, and energy of each individual in attendance.

After greeting the distributors, Fernando de Fuentes, president, Association of Producers and Distributors of Mexican Films (Asociacion de Productores y Distribuidores de Mexicanas), underlined in his address that the Mexican motion picture industry is undergoing a decided evolution and is confidently taking new paths toward excellence.

Speaking on behalf of those attending the meeting, Guillermo Carter, LLD, manager of Peliculas Mexicanas in the Republic of Chile, stated that the distributors who have dedicated years of effort to the distribuion of Mexican films, offered their cooperation to enable the convention to succeed in its high aims.

General coordinator of the convention was Carlos Crespo.

The distributors of Peliculas Nacionales, Peliculas Mexicanas, and Cimex then began their work in the quarters of the Asociacion de Productores -Producers Association).

Broadcasters Urge Tighter Control By FCC In Its Regulation Of CATV

WASHINGTON, D.C.—Midwest Television, represented by prominent communications attorney Ernest W. Jennes, has filed a petition with the Appeals Court here asking the court to direct the Federal Communications Commission to take more positive steps in its order putting CATV systems under regulation.

NAB president Vincent T. Wasilewski told the FCC Bar Association that the NAB is readying an appeal to the FCC to toughen up the proposed regulations.

NAB said it will ask the FCC to reconsider its cut from 15 days to one day in the protection given by CATV's to local station programs, and the lack of protection for stations outside the top 100 markets against importation of distant stations.

Midwest asked the court to direct the FCC to provide protection in markets below the top 100; to provide limitations on the stations which were operating on Feb. 16, 1965; and to provide other assurances that CATV systems will not frustrate the further development of existing and future tv stations.

The court will shortly render a decision on a CATV case on which it has already heard arguments. This separate case involves the Tame, Inc., appeal for overturn of an FCC decision against regulation of CATV's as public utilities including regulation of their rates.

Wasilewski told the lawyers that unless the FCC toughens up its proposed regulations, "the ruling opens the door to a wired television system under which the public would pay for programs they are now receiving free."

He said that CATV's which now make great profits through free use of programs which are the largest item of expense to stations will kill off the stations—and through them the networks—and national pay-tv will be inevitable.

ABC Reports Record 1965 Revenues, Earnings

NEW YORK—Record revenues and operating earnings for American Broadcasting Companies, Inc., in 1965 were reported by Leonard H. Goldenson, president.

Revenues rose to $476,465,000 in 1965 (52 weeks), an increase of 13 per cent over the $420,915,000 in the previous 53 week fiscal year. Operating earnings increased 43 per cent to $15,721,000 or $3.39 a share from $11,019,000 or $2.40 a share in 1964. In addition, there was capital and non-recurring losses, net, of $156,000, compared with capital and non-recurring gains, net, of $177,000 for the prior year.

Record revenues and earnings were achieved by the ABC broadcasting division. Revenues of the broadcasting division, which includes the radio and television networks and owned stations, rose to $361,631,000 from $310,135,000 in 1964, an increase of 17 per cent.

Theatre revenues and earnings also were ahead of the previous year's level. Theatre revenues increased to $80,982,000, from $78,891,000 in 1964, despite the fewer theatres operated in 1965 compared with 1964. There were 399 theatres at the year end; seven new theatres were acquired; and 28 marginal properties were disposed of during the year. Twenty-three new theatres are under construction and additional theatres are being planned.

Revenues from merchandise sales and other activities totaled $33,852,000, compared with $31,889,000 for the prior year.

L.A. Bids Jackter Goodbye

LOS ANGELES—Norman Jackter, recently appointed general sales manager of Columbia Pictures, was honored at a testimonial dinner given by the leading exhibitors of southern California. He was joined by his former confreres on Los Angeles' Film Row. Event, which drew over 250, took place in the Crystal Room of the Beverly Hills Hotel.

Comedian Bob Newhart headed the entertainment, and the toastmaster was president of Southern California Theatre Owners Association, Sherrill C. Corwin.

"Lady" Sets All-Time Mark In 71st Week At Criterion

NEW YORK—"My Fair Lady" will set an all-time long-run record for the Criterion when the Academy Award-winning motion picture begins the 71st week of its world premiere engagement.

The previous record-holder was "The Ten Commandments," which played a 70-week engagement from November, 1956, to March, 1958.

"My Fair Lady" had its world premiere at the Criterion on October 21, 1964, and it has been seen there by nearly 950,000 people. The Criterion is presenting "My Fair Lady" on a reserved-seat basis 10 times weekly, with extra performances during holiday weeks. There is, at present, no end in sight for the engagement.

Odeon Shifts Managers

TORONTO—Announcements of managerial changes in British Columbia theatres were made by Odeon vice-president and general manager Frank H. Fisher.

R. McLeod, previously manager, Dunbar, has been appointed manager, new Hyland, formerly the Circle. He succeeds B. Jacob, newly appointed manager, Fraser. Ron McKeillor leaves his post at the Fraser to become manager of the new art policy Dunbar. L. St. Laurent has been appointed manager, Odeon, New Westminster, succeeding R. Fraser moved to the Odeon, West Vancouver. L. St. Laurent's previous position as manager, Totem, North Vancouver, has been assumed by W. McDonald, formerly of the Odeon, West Vancouver.

Gordon Millar, formerly assistant-manager, Odeon, London, has been appointed acting manager in the Elmdale, Ottawa, succeeding Frank Marinus, resigned.

MGM's "Made In Paris" recently had its gala benefit premier in the Grand Ballroom of the New Hilton. New York, marking the first time that all functions in connection with a film opening were held in one place. The charity gala for the Foundation of Modern Art consisted of a fashion show of "Mademoiselle Arlette" creations inspired by the film, a dinner-dance, and premiere showing of the film. Seen at the affair were, left to right, Morris E. Lefko, MGM vice-president and general sales manager, and Mrs. Lefko; Louis Formato, MGM assistant general sales manager, and Mrs. Formato; and Clark Ramsay, executive assistant to MGM president Robert H. O'Brien in charge of marketing, and Mrs. Ramsay.

N.Y. Legislators Introduce Bills To Back Up "Adult" Tags On Films

ALBANY—The motion picture industry would be affected, in varying degrees, by several bills of a packet introduced at the request of Joint Legislative Committee on Offensive and Obscene Materials.

The eight-member committee, chaired by Assemblyman Jules G. Sabbatino, Dem., Queens, refrained from presenting a measure for replacement of the old film licensing statute, which the N.Y. State Court of Appeals declared unconstitutional last June. A proposal on this point may be delayed until the 1967 session, but the Joint Committee, an authorized source emphasized, has no idea of "forgetting" it. Strategy dictated delay, he explained.

The most stringent measure ever drafted for consideration here on the advertising of motion pictures as "For Adults Only" or "Recommended For Adults Only," and the admission to a theatre showing same of persons "under 18" unaccompanied by parents, guardian, or authorized adult, was placed by the Joint Committee on the introductory calendar.

It would make such advertising of a film a ground for requiring that a theatre and its ticket seller, doormen, etc. bar the specified under-18's.

To admit "unaccompanieds" or to allow them to remain inside would be a msdemeanor after July 1.

The position of all introducers on this type legislation is constant: If exhibitors and theatres are "sincere" in their "Adults Only" copy, it is logical to assume no "children" should be permitted admission unless parents or others are with them. House operators have contended these bills are too drastic.

Another bill of the Joint Committee on Obscenity amends the Code of Criminal Procedure to empower district attorneys and other county, city, town, or village enforcement officers bringing a Supreme Court action for the purpose of preventing the exhibition of an "obscene" motion picture, under the Penal Law, to confiscate and destroy prints if the court grants an order of judgment to the prosecution.

The measure, aimed at clarifying the duties and powers of enforcement officials, would cancel a 1957 law that made the granting of a license by the Motion Picture Division, State Education Department, invulnerable to prosecution.

If passed, the Joint Committee expects it would spur district attorneys and others to take action against an obscene or pornographic picture. How the Motion Picture Association of America and other industry groups react to this proposal remains to be seen.

Schneiderman To 7 Arts

NEW YORK—Milton M. Schneiderman has been appointed Far East supervisor and representative in Japan of Seven Arts International, it has been announced by Norman Katz, executive vice-president of Seven Arts Productions International. Schneiderman assumes the post held by Leon Britton until his death. Schneiderman resigned from the United Artists sales department to assume the new position.

The NEW YORK Scene

By Mel Konecoff

NEW YORK'S CINEMA LODGE HAS BEEN HAVING A SERIES OF INFORMAL luncheons at which guests have been providing some interesting and thought-provoking subject matter. Recently, Elliott Golden, chief assistant district attorney of Kings County (Brooklyn), addressed a small gathering on the viewpoint of a law enforcement officer towards morality, censorship, and the law.

One aspect of his stand was that the law should not abandon the idea of supervising films and leaving the decision up to individual distributors or exhibitors as to whether or not a film is suitable for distribution.

He maintained that laws must be in force for the good of the entire community and not just for the benefit of an individual or relative few. Golden thought that the opinion that sexploitation and other like films do not have an effect on youthful viewers was wrong and not borne out by acceptable proof. Generally, the protestors hold up any restrictions as being counter to the constitutional guarantees of liberty and freedom of expression and while, in the main, many of the opponents of regulation are sincere, there are those who use this stand for selfish motives. There must be a balance between the rights of the community and the rights of individuals, he maintained. The motion picture industry, as a part of the mass communications media, must recognize its moral responsibility to, and as a part of, the community.

He noted that as regards his office and that of the police, there are no clear-cut standards as to what constitutes obscenity in films or other works, and therefore existing legal restrictions must be applied case-by-case. Police officials only carry out laws on the books and are not censors.

Felix Bilgrey, industry attorney, who has led the battle against prior censorship all the way to the U.S. Supreme Court, questioned Golden on several aspects of his talk but was unable to shake his stand on the desire for restrictive legislation. Carl Levine was luncheon chairman. Further details are in separate story in this issue.

EAST-WEST: TWO YEARS AGO, HOLLYWOOD COMPOSER DIMITRI TIOMKIN had an idea to do a film on the life and works of Peter Ilyich Tchaikovsky, possibly in Russia as a co-production, and last week the idea blossomed into fact with the announcement that the Russians and Warner Bros. would do such a film together with Tiomkin as executive producer. The details can be seen elsewhere in this issue.

How did the Russians choose Warner Bros.? It seems that "My Fair Lady" was screened in Moscow, and it was so well received that the Russians thought that its makers should also film the story, of their hero. They also want to make some money on the venture, and here again, "My Fair Lady" was an influencing factor as the release has been doing quite well wherever it has played, the Russians found when they investigated. Of course, they also hoped that a commercial success would open the door to more of their releases in areas where they have been doing poorly in the past.

The prints will be in Technicolor made from a Russian negative, and initial engagements toward the end of 1967 will be on a roadshow basis.

THERE'S A PARAMOUNT FILM IN YOUR FUTURE IF YOU PLAY PARAMOUNT: Exhibitors and representatives of the press were given a premiere showing of "Paramount 1966," an hour-long reel presenting the highlights of releases during the year, and we must say that the trailer was indeed an impressive presentation. In the words of a C.B. DeMille contest winner, it was "Paramonumental."

The film will be shown in branch cities throughout the U.S. and Canada, and viewers will see impressive bits and pieces from such features as "Nevada Smith," "Assault On A Queen," "Judith," "Promise Her Anything," "The Naked Prey," "Seconds," "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad," "This Property Is Condemned," "Eldorado," "Paradise, Hawaiian Style," "The Psychopath," "My Last Duchess," "The Night of the Grizzly," "Alfie," "The Last of the Secret Agents," "The Swinger," "The Idol," "The Ten Commandments," and "The Spy Who Came In From The Cold."

A MATTER OF PROMOTION: 20th CENTURY-FOX HAS GONE IN FOR SOME pre-production promotion of "Valley of the Dolls," the novel by Jacqueline Susann, which was published by Bernard Geis Associates on Feb. 10. The producer will be David Weisbart, and the story has to do with people whose lives are disrupted by the indiscriminate use of narcotic pills, called "dolls."

The campaign, minus a production date or casting, consisted of three mailings to newspaper, magazine, and broadcasting personnel throughout the country. The first was a replica of a doctor's prescription advising recipients to "Take 'Valley of the Dolls' in heavy doses for the truth about the glamour set on the pill kick." The second mailing consisted on an imitation "doll" and warned that "Valley of the Dolls" was no imitation. This didn't do a thing for us. The third mailing was the novel itself. Miss Susann is backing the effort and book up by a 12-city promotional tour.

PRESSBOOK NOTE: EXHIBITORS, WHO ARE 20th CENTURY-FOX CUSTOMERS, have by now received their pressbook on "The Flight of the Phoenix," which is a bit of an innovation. It comes in the form of a legal pad, replete with cardboard backing. It's compact, different, and the stock is not coated, which must save on costs. Watch for it. A pleasant innovation is that each page, including ads, can be easily removed for use by showmen who want to follow up merchandising suggestions. It seems to be a step forward in usability and practicality.

Glazier Discusses Filming Of Han Suyin's Works

NEW YORK—Sidney Glazier, producer of the Academy Award nominee, "The Eleanor Roosevelt Story," announced that he and author Han Suyin, from Hong Kong, have begun discussions about the filming of two of her novels.

Dr. Han (she is an M.D.) arrived here after a stop-off in Chicago where she was invited to participate in the University of Chicago's Conference on China.

Producer Glazier has the film rights to five of Dr. Han's works. The immediate prospects for filming are "And The Rain My Drink," which is set in Malaya during the recent civil emergency, and "The Four Faces," a novel about Cambodia. Producer Glazier also holds the screen rights to Dr. Han's "Destination Chungking," "Winter Love," and her most recent work, "The Crippled Tree."

Han Suyin is best known in America for her novel, "A Many Splendored Thing," which 20th Century-Fox filmed very successfully as "Love Is A Many Splendored Thing."

Producer Glazier is currently working on a Broadway musical of this very popular work.

RKO To Telecast Fight

NEW YORK—RKO Theatres announces that the heavyweight championship fight between Cassius Clay and Ernie Terrell will be shown via closed circuit television at seven of the company's theatres in the New York metropolitan area and four other RKO Theatres across the country. The fight will be carried directly from ringside at Chicago's National Amphitheatre on Tuesday evening, March 29. There will be no home television.

The RKO Theatres in the New York metropolitan area are the 58th Street, 86th Street, and Coliseum, Manhattan; Fordham, Bronx; Madison, Brooklyn; Keith's, Flushing; and Keith's, White Plains. Seats will be reserved only at the RKO 58th Street and 86th Street. At all other RKO theatres, every ticket guarantees a seat.

"Times Square" was changed to "Variety Square" by the New York Variety Club, Tent 35, recently in observation of Variety Week. Holding the new sign is Irving Dollinger, present chief barker, and standing below from left to right are Jack H. Levin, Charles Smakwitz, Nat Nathanson, and Ira Meinhardt.

Boston's First Film Fete Sparks Art Extravaganza

BOSTON—First film festival in Hub in years was unveiled by the Cultural Foundation of Boston as a feature of its first "Winterfest '66," a 10-day extravaganza of art and culture, at the city's new War Memorial Auditorium, which ended on Feb. 27.

Starting with the sponsorship of the world premiere of Sam Spiegel's "The Chase" at Ben Sack's new Sack Cheri, 800-seat house which features roof-top parking, the film fest had a preview showing of "The Crazy Quilt," directed by John Korty and narrated by Burgess Meredith; "Maracio," Mexico, directed by Robert Salvadon; "The Harps of Burma," Japan; "Carmen Comes Home," Japan; "Baltic Express," Poland; "What Price Glory?" U.S.A., 1926 silent film; "The Brig," directed by Jonas Mekas; "Cionysius" by Charles Boultenhouse, "Mothlight" and "Sirius Remembered" by Stan Brakhage; "Dance Chromatic" and "Totem" by Ed Emshwiller; "Mr. Hayashi," Bruce Baillie; "Wheels, #2" by Stan Vanderbeek; and "The March of the Garter Snakes" by Standish Lawder.

Admission prices of $1 for some programs and 50¢ for others were charged. In addition, there was an International Animated Film Exhibit including "The Top," U.S.A.; "A," Poland; "Child's Introduction to the Cosmos," U.S.A.; "The Thieving Magpie," Italy; "The Bird," U.S.A.; "Enter Hamlet," U.S.A.; "The Flying Man," England; "DOM," Poland; and "Le Nez," France.

Showings were held daily at the film festival. The opening event, sponsorship of the world premiere of "The Chase" at the new Sack Cheri, was coordinated by Frank Doherty, president of the Publicity Club of Boston, and proceeds were turned over to the Cultural Foundation of Boston, Inc.

"Thunderball" Sweeps N.Y.

NEW YORK—"Thunderball," by far the biggest Bond of all, has grossed a gigantic total of $3,854,874 for the eight weeks and five days of its record-breaking engagement as a United Artists Premiere Showcase attraction in the greater New York area.

Seed To Assist AIP's Horne

NEW YORK—David D. Horne, vice-president of American International Pictures' Export Corporation, announced the appointment of his new assistant, Howard D. Seed.

Robert S. Furguson, right, Columbia Pictures' vice-president in charge of advertising and publicity, and Richard Kahn, Columbia's national director of advertising and publicity, recently discussed promotional plans for "The Silencers" with trade press representatives at a conference held at Columbia's home office.

LONDON Observations

By Jock MacGregor

IT'S GOING TO BE GREAT! I MEAN NEXT MONTH'S VARIETY CLUBS INTERnational convention in London. Tent 36's 14th annual dinner and ball provided a preview. Held in the Great Room at Grosvenor House where several night functions will be staged, it was the best yet. Accommodation was extended to 1,300 to include as many who wanted to attend as possible, and new decor was designed. Britain's top bands, Joe Loss, Cyril Stapleton, Edmundo Ros, and Sidney Lipton, played during the marathon 8½ hour evening which started with cocktails at 6:30 p.m. on Saturday and ended after kippers—that old English delicacy—at 3 a.m. on Sunday. The cabaret was superb and so right for so big a gathering. It included the London Palladium dancers, the Clarke Brothers, Ton Jones, Kenneth McKellar, and the massed bands, pipers, and choir of the Scots Guards to provide a deafening, spectacular finale—"Scotland the Brave." The car raffle—a record 2,608,000 tickets at 35 cents each were sold for months and on the night—a lucky dip tombola, and a magnificent brochure which included pictorial highlights from the annual report bolstered the take well beyond the $100,000 mark. Among those present I was particularly happy to see past international chief barker George Eby, who I suspect was decidedly impressed with it all. We had not met since the Dublin convention.

JIM CARRERAS LEAVES ON MARCH 3 FOR AMERICA IN READINESS FOR THE Duke of Edinburgh's tour. Anticipation grows here, and serious and popular papers are giving it considerable coverage. The fact that it is aimed at raising charity funds and not flag-waving is capturing the imagination; indeed, the Sunday Times summed it up as "trying to sell the Americans a modern British image." That great British toastmaster, John Mills, who with his red tail coat and authoritive voice has brought order to so many important Variety Club functions, will be touring with the royal party. Pathe News is sending ace cameraman Pat Whittaker to shoot the highlights in Technicolor and rush the footage back for the bi-weekly issues. Newspapers and television and radio services are arranging for full coverages. Also making headlines have been Variety's 1965 awards. These include Sean Connery (film actor), Julie Christie (film actress), Michael ("The Knack") Crawford (most promising artist), and Patrick ("Danger Man") McGoohan (commercial tv personality). 1966 is shaping as Variety's greatest year here.

DISNEYLAND CAME TO LONDON. ROY DISNEY, NED CLARKE, CARD WALKER, and others from head office attended Cyril Edgar's sales conference of Walt Disney Productions—yes, that's the name of the distribution company to confuse matters. One morning was devoted to screening the trailer which was made for the TOA convention and other material, and leading exhibitors and trade press were invited. It must have given great pleasure to Roy and Cyril that such top men as Rank's Kenneth Winckles, Brian Quilter, and George Pinches; ABC's Bill Cartlidge, David Jones, and Bob Barton; Essoldo's Frank Kemp found time to attend—and ABC only gets first call on the product in a few situations. First, the presence of Rank Overseas' Colan MacArthur, "Jamie" Jamieson, and Charles Young puzzled; then I remembered that Disney entrusts his product to them to distribute in many territories. Everyone seemed mighty delighted with what they saw, and were making mental dates as to when it might be played. "Mary Poppins" was re-played by many theatres during the school half term holidays, and "Snow White" continues to do better than when originally released in 1938. While doing my evening rounds, I also bumped into Ned in the Dorchester and that called for a noggin and an enjoyable, nostalgic jaw over old acquaintances and times.

PUBLICITY CAN BE A HEARTBREAKING JOB. REGRETTABLY, EVEN THE MOST imaginative promotions can suffer through no fault of the originators. UA's Charles Berman sold Raymond, London's best known hair stylist or whatever hairdressers are called these days, on creating 24 styles inspired by "Viva Maria" on models wearing the Carnegie "Viva Maria" range and Le Rouge Baiser's "Viva Maria" lipstick in the Hilton's "007 Room." Alas, a nearby fire not only all but halted West End traffic and delayed guests, but some photographers who had arrived early were hastily withdrawn by their papers to cover it. The sponsors deserve sympathy. It was a fine presentation.

CONGRATULATIONS TO PAST CHIEF BARKER KENNETH RIVE OF GRADE-Rive and Gala on being made a Cavaliere of the Order "Al Merito Della Republica Italiana" by the president of Italy in recognition of his promotion of Italian films in the U. K. . . . Kurt Unger, in town for the premiere of "Judith" at the Plaza, was keeping up a brave front but I fear was deeply hurt by some of the critics. The applause of the distinguished audience suggested that they did not endorse such remarks. . . . "Our Man Flint" opened on a unique concurrency involving the Carlton, New Victoria, and Kensington Odeon without a preme. Most reviewers had reservations. One even accused Flint of being a "real Fascist type of hero." All liked the "anti-American eagle" gag. . . . More of those "to be opened only by . . ." sexy teasers have arrived from Matt Helm to whet our appetite for Irving Allen's "The Silencers." . . . "Jamie" Jamieson, Rank Overseas' new director of sales, has left for New York for a round the world trip of Far East branches. . . . Des O'Keeffe has written MGM's Mike Havas to say that "Cincinnati Kid" has recorded the highest week for a Metro picture since Dublin's Adelphi opened. . . . Bill Chalmers is delighted that Planet will distribute Roger Lewis' "The Pawnbroker" here. This is a feather in his cap. . . . For the first time, the British Film Academy awards will be televised on March 23. Program will include clips from nominated films. . . . The experimental Sunday afternoon opening of selected suburban cinemas is being quietly dropped due to lack of support not justifying the inconvenience to staff. I suspect lack of publicity could be a factor. Few realized that they were open. . . . The rebuilt Curzon, now situated over shops and with appartments above, opens in mid-March.

ALBANY

Charlie Saxe, chief barker, Albany Variety Club, and Mrs. Saxe will attend the International Variety Clubs March 21 dinner for H.R.H. Phillip in New York. . . . The Glens Falls Post-Star editorially praised the presentation of Warners' "Othello" at the Paramount and lauded Warners for sponsoring a series of "cultural" films. . . . An Albany daily reported that a theatre and food market will probably be erected eventually on a site at Karners Corner, near Fabian's Mohawk Drive-In, which Sears-Roebuck originally purchased as a shopping center location. . . . Philip Rapp, manager, for Fabian of Proctor's in Schenectady, continues to land "rentals" for the 2,600 seater. William Leggiero, director, 3,000-seat Stanley, Utica, is another who works diligently for such dates.

BUFFALO

More than 1500 persons attended the invitational preview opening of the new Cinemas I and II in the Boulevard Mall shopping Center area. The theatres are operated by the General Cinema Corp., whose president, Richard A. Smith spoke briefly in both theaters and announced the company had plans for another unit in another surburan shopping center outside Buffalo. The premiere was sponsored by the Boulevard Mall Merchants Association for the benefit of the Children's Hospital Human Growth Research Fund. . . . The Century, downtown Buffalo, had a gala premiere of "The Greatest Story Ever Told." The Greater Buffalo Advertising Club sponsored the opening, which was for the benefit of the local March of Dimes Fund. It was arranged by managing director Carl E. Schaner with searchlights, an auto parade, a flower-jammed lobby, radio and tv interviews. Earl L. Hubbard, Sr., is in charge of group sales. . . . Albert J. Petrella, chief barker, Tent 7, awarded the Variety Club's Man of the Year trophy to James J. Hayes, past chief barker and general chairman of the 1966 telethon, which raised over $200,000 for the Children's Rehabilitation Foundation. . . . Condolences go to Charles E. Funk, 20th Century-Fox advertising and publicity representative, working out of the Buffalo exchange, whose mother died. . . . Richard Backer, member of the staff of the Barber and Drullard advertising agency is attending the Show-A-Rama convention in Denver where he expects to pick up a lot of new promotional ideas. . . . Chief barker Al Petrella of Tent 7, Variety Club has called a meeting of the crew for March 7. . . . Plans for a $400,000 amusement park on the Millersport Highway, just south of Transit Road, were unveiled when the Amherst Town Board conducted a rezoning hearing for the project. The owners, Amherst Acres, Inc., were represented at the hearing by attorney John Condon. He told the board that the park would be a 39-acre "showplace" which would include an outdoor theatre, a picnic area, golf driving range, miniature golf course, and an archery range. . . . Donald J. Kavanagh, Kenmore, N. Y., long time projectionist and a member of Local 233, Motion Picture Operators Union, died. Kavanagh was the husband of Mary Agnes Bowen, who for many years was assistant manager of the Paramount. He also was the brother of Kenneth J. Kavanagh, business agent of the Buffalo Operators Union.

CHICAGO

American International Pictures' assistant sales manager Mickey Zide, left, is seen with Tony Randall, star, AIP's "Bang, You're Dead," a Landau-Unger production, and Jack Zide, right, AIP's division manager in Detroit, at AIP's northeastern sales conference.

Sam Lesner, movie critic of the Chicago Daily News since 1945, has been named "Critic of the Year" by the Director's Guild of America. Lesner was also honored recently by Variety Club of Illinois as "King for a Day" due to his work in the entertainment field. . . . Variety Club Tent 26 held its annual "King for a Day" luncheon at the Pick-Congress Hotel. Milt Feinberg, general sales manager, National Screen Service, was the honored guest. Bob Conn was chairman of the event, with Vic Bernstein co-chairman. . . . Columbia Pictures has moved from Wabash ave. Film Row to 550 West Jackson blvd., joining other exchanges which moved last year (Metro-Goldwyn-Mayer, 20th Century-Fox, Paramount, and Warner Bros.) . . . Sam Spiegel was here to lay the promotional groundwork for his new film, "The Chase," scheduled to open at the State-Lake March 5. . . . NAC has launched contest plans for its 1966 Concession Idea Man of the Year Contest, according to Julian Lefkowitz, committee chairman. . . . Mrs. Mary A. Keane, 82, widow of John Keane, who had been a theatre operator, resident of Evanston, Ill., died in the Evanston Hospital. . . . Charles H. Percy, Republican candidate for the U.S. Senate from Illinois, has announced he will give up his post as chairman of the board of Bell and Howell Co. . . . Lana Turner and Ross Hunter, producer, are expected here on March 9-10 to do the press rounds on behalf of "Madame X," which will open about that time at the Roosevelt. . . . Donald MacDonald, 92, Evanstonian for the past nine years, died in his home here. He lived most of his life in Erie, Pa., where he was in the theatre business. . . . Edith Head, movie designer, and Steven Boyd, actor, were here boosting their movie, "The Oscar." . . . Bryn Mawr theatre has begun its series of Shakespeare and ballet films on successive Thursdays. Films will be shown in this order: "Julius Caesar," "Romeo and Juliet," "Hamlet," "A Midsummer Night's Dream," "Henry V," "The Red Shoes," "The Ballet of Othello," and "Cinderella Ballet." . . . Martin Rackin, producer of "Stagecoach," met here with midwest exhibitors to inspire showmanship for the summer presentation of the film.

CINCINNATI

"The Sound of Music," International '70, appears to be heading to establish a new movie record for this city. It will observe its first year's run April 7, and unless unforeseen events occur, will be here for some time. "The Agony and the Ecstasy," scheduled to follow "Sound," will open instead at the Capitol March 2. . . . Warners' "Othello" has been held over for a week-run at Hyde Park following its two-day showing Feb. 16-17. . . . David McGrath, MGM director of exhibitor relations, was the commentator at the company's seminar on new products for area exhibitors Feb. 16. Also present to greet the guests were Lou Marks, central division sales manager; Kal Bruss, field representative; and H. Russell Gaus, exchange branch manager, who was host for the meeting. . . . William Blum, former Universal branch manager, is welcomed back to Film Row as franchise holder for Magna Pictures Distribution in the Cleveland, Indianapolis, and local areas. . . . Joe Alexander, RKO Albee manager, has returned from a vacation in Hawaii. . . . A. H. Duren, Warners district manager, was in New York for company sales meeting.

COLUMBUS, O.

Opening night of "The Agony and the Ecstasy" at Hunt's Cinestage March 16 will be sponsored by the Columbus Urban League Guild to raise funds for the league's health center and student-assistance program. . . . Jerry Knight extended the Drexel's run of "Fantasia" for a second week, postponing opening of "Othello" to March 2. . . . Manager Ed McGlone, RKO Palace, opened a third week of "Our Man Flint." . . . Retail Merchants' Association sponsored a morning show Washington's Birthday at RKO Palace with "Robinson Crusoe on Mars" as the attraction. . . . Academy-Neth Theatres and drive-ins, plus W. Fifth Avenue Auto Theatre played a local first-run of "The Heroes of Telemark." . . . RKO Palace is scheduled to relay the closed circuit telecast of the heavyweight championship fight on March 29. . . . Total of 85 tuxedo-attired men turned up on a recent Saturday night at the invitation of manager Ed McGlone, RKO Palace. He offered gratis admission to men who would appear in dinner jackets at the late showing of "Our Man Flint."

DALLAS

Whit Boyd, president, Crescent International Pictures of Dallas, has signed a contract for distribution of Magna and Emerson productions in the Dallas-Oklahoma territory. . . . John Agar, Hollywood actor, and Susan Bjurman, newcomer to films, will arrive in the city to begin work on a movie to be produced and filmed in Dallas. "Zontar," the story of a giant bird invading earth from outer space, is the second science fiction movie to be produced by Larry Buchanan for Azeala Productions. . . . Eddie Lawrence, west coast exploitation office of Metro-Goldwyn-Mayer, was in Dallas to line up a series of special local showings for "A Patch of Blue". . . . John Rowley, president, Rowley United Theatres, was named a member of the Film Product and Orderly Release Committee by Marshall Fine, president, National Association of Theatre Owners. Julius Gordon, president, Jefferson Amusement Co., Beaumont, Tex., was named a member of the National Legislative Committee. . . . Phyliss Diller was scheduled to make a personal appearance here on Feb. 23 at the State Fair Music Hall. . . . The Capri, one of two Cinerama theatres in Texas, will close "The Battle of the Bulge" on March 1 and revert back to the showing of regular films until the release of new Cinerama products. . . . The double bill of "The Spy With My Face" and "To Trap A Spy," with Robert Vaughn and David McCallum will open March 2 at the Capri. . . . "Doctor Zhivago" is expected to move over to the Cinema II for a mid-April opening. The film was originally scheduled to open March 31 at the Inwood, but that theatre expects "The Sound

Seen at the recent premiere of MGM's "Doctor Zhivago" at the Bismark Palace, Chicago, were, left to right, Emery Austin, MGM assistant director of advertising, publicity and exploitation; roadshow sales manager Mel Maron; Mrs. David Wallerstein, co-chairman of the Chicago Youth Centers Benefit premiere; William Madden, midwest division manager of MGM; and Clarence Keim, Chicago branch manager.

of Music" to continue its run into the spring. . . . More than 125 youngsters saw "That Darn Cat" at the Village as guests of the Dallas Variety Club as part of the local observance of International Variety Week. Raymond Willie was chairman of the event. . . . "The Rare Breed," Universal film which had its four city Texas pre-release world premiere starting at the Worth in Fort Worth and then moving on to Dallas, Houston, and San Antonio, topped most of the company's all-time record grossing films in these cities and matched the openings of the company's "Shenandoah" last June.

DETROIT

Long flourish local critics in their panorama marathon. Top sufferer, "Dr. Zhvago," racked up $35,000 first week at United Artists. Another treated slightly better, "Darling," took in $22,000. These are downtown houses. . . . The giant Fox is trying on something different for size. Along with a western it is putting on "The Jewel Box Revue" on stage. The cast is 25 female impersonators and one genuine female girl. . . . Zsa Zsa Gabor, in town to promote an inexpensive line of dresses, wore a gown valued at over $1,000. When reporters ogled her 26 karat diamond, she shrugged it off, remarking she'd left the big one at home. . . . Dean Martin and Beverly Adams are supposed to do a mock scene from "The Silencers" taking a bubble bath together. To date the publicist hasn't been able to dig up a bath tub big enough to hold both. . . . An employee of the Globe was alleged to have struck Robert Beamon with a baseball bat. Said to be unconscious with head injuries, he was taken to Harper Hospital. Although his condition was described as "serious," he was released shortly thereafter. His wife reported she was at the theatre with their two children when her husband came to call for them. There was an altercation with Beamon accused of "blocking the aisle." No mention was made of police being called, nor of any charges.

HOUSTON

Beverly Adams, who plays the role of Lovey Kravezit in "The Silencers," will make a personal appearance on March 1 on a promotional tour of the film, which stars Dean Martin. . . . Hollywood comedian Bob Hope is expected to be in the city in May to attend the Houston Champions International golf tournament. . . . Phyllis Diller was scheduled to make a personal appearance in Houston at the Music Hall on Feb 24. Miss Diller recently completed a role in a Bob Hope movie and has signed to appear in additional films with Hope. . . . Helen Hayes will bring her repertory company to the Music Hall on April 26 in Somerset Maugham's comedy, "The Circle." . . . "Snow White," a new puppet version of the legend, was shown at the Garden Oaks, North Main, Santa Rosa, Village, Oak Village, and the Cinema I and II theatres. Admission was 50 cents. . . . Aldo Vidali, Italian director, has returned to Houston to film a documentary about Texas in color. . . . The Delman will present "An Evening With Batman and Robin," opening an engagement on March 2. This is the 1943 movie serial, re-released nationally by Columbia with all 15 episodes running four and a half hours. . . . "Dr. Zhivago" is scheduled to open at the Windsor Cinerama on April 4. . . . Maurice Chevalier will appear in person on March 25 here at the Music Hall. He has a new movie project—his own life story. It will be made by an American producer. He will have a "stand-in" for the scenes of his youth but will play himself from the age he arrived in Hollywood up to the present time. All exterior shots are to be filmed in France. . . . United Artists Broadcasting, Inc., subsidiary of United Artists, Inc., has been approved in hearings of the Federal Communications Commission as the licensee of local television channel 20. Robert H. Yamin, New York office of United Artists, reported that his firm hopes to begin telecasting as soon as possible after the construction permit is granted. . . . There are three new theatres scheduled to open during 1966 in the Houston area, two for Interstate Theatres Circuit and one for Loew's Theatres. The new Loew's will be the first indoor built in Houston by the circuit since Loew's State on Main was opened in 1927. Interstate's new houses are the first since 1946 and include one at Clear Lake City and the second in Pasadena.

JACKSONVILLE

Fred H. Kent, head of the extensive Kent Theatres circuit, is serving as chairman of the Junior College Advisory Committee which is currently seeking a permanent location for the new Florida Junior College in this city. . . .

WOMPI members who are employees of United Artists served as hostesses at the membership gathering for February at the new Bonanza Steak House. . . . WOMPI president Kitty Dowell accompanied her daughter to the Shriners' Children's Hospital in Greenville, N. C., where she will undergo surgery. . . . Rosa Martin has moved from the Florida State Theatres home office to become the secretary to Dave Harris at Paramount. . . . John LaLonde, Jr., local projectionist who operates the Topper, Folkston, Ga., with the assistance of Mrs. LaLonde and their son James, said that a second anniversary celebration will be staged at the Topper on March 12, with candy and balloons for children and special favors for adults. A second theatre controlled by the LaLondes—the Kingsland, Kingsland, Ga.—is temporarily closed for the winter season. . . . Dick Sachsel, Chicago and North Miami, is touring Florida and resurfacing the motion picture screens of Florida State Theatres indoor houses and also the screens of other circuits and independents. His son, Lee Sanders, is assisting Dick as his usual territory of New England is blanketed by snow. . . . Joseph Cunningham has acquired the Jones, Graceville, from the former owner, Clyde Hinson. . . . W. B. Harris has relinquished the No. 90 Drive-In, Baldwin, to R. E. Totman, who operated the theatre once before. . . . The 700-car Thunderbird Drive-In, a unit of Floyd Theatres, has been opened at Largo.

KANSAS CITY

"The Battle of the Bulge" began an engagement at the Empire on a hard ticket policy, following midwest premiere for benefit of Big Brother of America program. Junior Chamber of Commerce and WDAF radio joined in sponsoring the benefit. . . . Premiere had a $40 top for the 100-plus gold seats in the Empire, with balance going at $10 for orchestra and $5 for balcony. Turn-out was near capacity in the 1,300-seat theatre, and total to go to the Big Brother fund is to be announced later. . . . Regular engagement returns the theatre to Cinerama operation, after a 19 weeks' run of "The Great Race" at a $2 top. "Bulge" plays at a $1.80-$3 scale, normally with showings every evening, and matinees Wednesdays, Saturdays, and Sundays. . . . Most reserved seat engagements here open late in the week, but the Tuesday opening for "Bulge" was chosen to fit the Washington birthday holiday, as long as the theatre was in readiness, according to Stanley Durwood, president of the circuit which operates the theatre. A Tuesday-holiday matinee was added to the schedule for the opening week only.

NEW HAVEN-HARTFORD

In Springfield, Mass., a series of institutional and public-spirited newspaper ads placed by F. L. Roberts Company, Springfield petroleum firm, has cited metropolitan Springfield exhibition's "family" film bookings. The copy asserted: "A salute to the local theatres that are bent on showing good healthy family pictures. The lure for improperiety in movies and tv shows almost runied the movie industry. Fortunately, the majority of our citizenry rebelled and only supported the decent family-type attractions. Continue this fight—it's worth it!" . . . Corrado Amenda, house manager at the downtown first-run E. M. Loew's, Hartford, for the past 18 months, has resigned to return to his native city of Caracas, Venezuela. His replacement will be announced shortly by the circuit's district manager, George E. Landers. . . .Cora Shulman Kamaren, Hartford Shulman Theatres family, is now in mathematical programming with IBM in New York City; she is an alumna of Smith College. . . . Roger Amidon, Palace, New Britain, Conn., has been elected president of Local 301, IATSE.

NEW ORLEANS

Don Kay, president, Don Kay Film Enterprises, was elected chief barker, Variety Clubs International New Orleans Tent 45. Other officers chosen for 1966 at a dinner meeting at Arnaud's Restaurant were T. G. "Teddy" Solomon, president, Gulf States Theatres, first assistant; Gene Goodman, branch manager, United Artists, second assistant; William H. Cobb, president, Exhibitors' Poster Exchange, property master; and Carl Mabry, president, Motion Picture Advertising Service, dough guy. Gibbons Burke, who has served as "fixer" since Tent 45 was established, was returned to office. . . . Don Kay visited Atlanta and his sales representative, old-timer William H. "Snake" Richardson, who at one time was branch manager of Universal's Atlanta and New Orleans exchanges. . . . The theatre in Waterproof, La., recently reopened under the new management of Robert Eagen. Its name has been changed to the Bomar from the Home. . . . Martha and Irvin Gautier are happy with their first infant, christened Jose. Papa is a member of Loew's State staff of ushers.

MIAMI, FLA.

A late March groundbreaking is scheduled for the new twin in North Miami Beach, to be operated by Maurice Revitz and Sol Frankle, owners of the newly-opened Bay Harbor Theatre. Samuel M. Puder is architect for the new theatre, to be named the Americana East and West. It is planned to show first-run films in the 800-seat auditorium and foreign and art films in the 400-seat house. Another new house is scheduled for West Palm Beach, when the Cinema 70 opens in the Palm Coast Plaza complex. Construction is expected to start the end of the month on the 1,000-seat house, the first new theatre in the area in a number of years. In addition to the usual luxury features, it is reported that the Cinema 70 is to have an attended nursery where children "can be seen and not heard." There will be an electronic call board panel with numbers assigned to each child. Visible to the audience, the panel will advise parents if they are wanted in the nursery. . . . Columbia and Sam Spiegel have renamed the Anthony Quinn-Martha Hyer starrer, now being filmed in Miami, "Mr. Innocent"—it was formerly called "The Innocent." . . . Except for some location shooting in Nassu, Australia, off California and South America, the soon-to-be world-premiered "Around the World Under the Sea" is an all-Florida production. It was filmed at the Ivan Tors North Miami studios, and Wometco Theatres will have the June 2 world premiere. . . . A Coral Gables group concerned over erotic films at neighborhood theatres got a discouraging report on obscene literature from Assistant State Attorney Paul Baker, who told the city's new Youth Advisory Committee that local news stands are laden with "gamy" magazines, and the law can't do much about it. Baker made the "spicy" films sound like "kid stuff" when he described some of the books and magazines which any child could purchase on the news stands for less than the price of a movie admission. . . . Joseph E. Levine, president, Embassy Pictures, played host to Col. William Heald, personal representative of Prince Philip, Duke of Edinburg, when Col. Heald was in Miami Beach at the Fontainebleau Hotel to make final preparations for Prince Philip's visit this month in behalf of Variety Clubs International.

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PHILADELPHIA

Gregory Peck was in for the American Cancer Society's 1966 volunteer leadership conference at the Bellevue Stratford Hotel. . . . MGM press agent Ed Gallner was in Hahnemann Hospital. . . . Ben Zimmerman, manager, Ellis' Yorktown, is proud of his advance campaign on the prize-winning Israel film "Sallah" He sold out the entire theatre to the Philadelphia Chapter of Hadassah and reports that many other organizations have taken the theatre for sell-out audiences, with the advance party sales running into the thousands. . . . Bill Kanefsky, manager, SW Stanton, had to run an extra morning showing of Warners' "Othello" for school children, having sold in advance over 3,000 admissions to them.

SAN ANTONIO

Services were held for William A. Gittinger, 77, formerly of San Antonio and a former silent film star under the name of Bill Steele. He died in Hollywood. He worked with Fox Films and Warner Bros. early in his career. Later, he was a stunt man and crack pistol shot and trick roper, working in western films. Survivors include a sister, a brother, and numerous nieces and nephews. Burial was in the Fort Sam Houston National Cemetary. . . . Cowboy star Rex Allen, appearing at the San Antonio Livestock Show and Rodeo, is visiting a number of local hospitals to bring cheer to the young patients. . . . "The Sound of Music," which has broken all local long-run records some time ago, is now in its 45th week at Cinema II, General Cinema Corp., operation in North Star Mall. "Those Magnificent Men in their Flying Machines" at Cinema I is now in its fifth week. . . . Another local boxoffice champion, "My Fair Lady," which ran for 25 weeks at the Broadway, is now in its fifth week at the Olmos. . . . Richard Vaughan, manager, downtown Texas, Cinema Arts operation, posted the closing notice for "Our Man Flint," currently in its third and possibly final week. . . . B. B. Adwell is rebuilding the Triangle D-I at Ozona, Tex., and will reopen it for the season on April 1. . . . Seibert Worley, Texas and the Pioneer Drive-In, Shamrock, Tex., who is serving his third term as Mayor, has announced that he will be a candidate for state representative of the new 84th district. . . . H. S. McMurry, who operates the Evelyn and the Prairie Drive-In, Dumas, Tex., has announced that he will become a candidate for judge of Moore County. McMurry was Mayor there in 1955-59.

ST. LOUIS

MGM held an advertising seminar at the Holiday Inn, downtown. . . . Frank Humer, assistant manager, Esquire, has retired due to ill health. . . . Oscar Kleintopf, projectionist, died of cancer. He was employed in various local theatres. . . . Drive-Ins now going full time are the Bel-Air, Mitchell, Ill.; Shop City, East St. Louis, Ill.; and Plaza, and the Rivieria, Herrin, Ill. . . . Linda Rudiger, Mid-America Theatres' home office, is vacationing in New York with her husband who is one of the guards at the Spanish Pavilion at the former world's fair and which the Spanish Government presented as a gift to the City of St. Louis. . . . Rhiney Weissman, district manager for Mid-America Theatres, has been promoted to supervisor of drive-ins. He was formerly manager of the Bel-Air Drive-In. . . . Roy Muehlman has been named supervisor and manager of the new Village, Hazlewood. He will be supervisor of the Crestwood and Village for Mid-America Theatres.

WASHINGTON

Catharine Murphy, president, Women of the Motion Picture Industry, International, Washington, D.C., announced the resignation of Miss Ruth Kocenogi (Voice of America) as recording secretary and the appointment of Mrs. Laura Schwartz (Columbia Pictures) as her replacement. Miss Helen Burwell, U.S.I.A. Motion Picture Service, and Mrs. Claire Sapienza, Columbia Pictures, were recently welcomed as new members. Margaret Hillier (Sidney Lust Theatres) has been named as chairman of the nominating committee. . . . "The Merry Wives of Windsor," famed opera based on Shakespeare's play, was presented for a special two-day reserved performance engagement at 11 area theatres on Feb. 16 and 17. . . . Metro-Goldwyn-Mayer and Stanley Warner Theatres were hosts to a special press preview of "Doctor Zhivago," recently presented at the Warner. . . . James S. Lipsner, vice-president, Lipsner Enterprises, Inc., with headquarters in Falls Church, Va., is getting construction underway on a new theatre in Laurel, Md., shopping center, to be called the Cinema. Opening date is scheduled for this spring. The new house will have several unique features, according to plans outlined by Lipsner. One will be a 24-foot stage, with double drapes, to be used for live stage shows in addition to or in place of feature films.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Publised every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29 year old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

SECTION TWO
Vol. 75, No. 4
March 2, 1966

MGM

The Spy With My Face

Melodrama
88M.

MGM
(Metrocolor)

Estimate: Video hero in action on big screen.

Cast: Robert Vaughn, Senta Berger, David McCallum, Leo G. Carroll, Michael Evans, Sharon Farrell, Fabrizio Mioni, Donald Harron, Bill Gunn, Jennifer Billingsley, Paula Raymond, Donna Michelle, Harold Gould, Nancy Hseuh, Michele Carey, Paul Siemion, Jan Arven. An Arena Production; produced by Sam Rolfe; executive producer, Norman Felton; directed by John Newland; screenplay by Clyde Ware and Joseph Calvelli.

Story: The international agency, UNCLE, is entrusted to guard the world's most potent weapon, to be used only in event of an attack from outer space. THRUSH, desiring to rule the world, wants the weapon. Senta Berger, beautiful THRUSH agent, lures UNCLE's top agent, Robert Vaughn (Napoleon Solo) into a trap. He is captured and an exact double from THRUSH takes his place. The deception fools Vaughn's many girl friends and also his partner, David McCallum. Things look black until the real Vaughn escapes from his captors and confronts his evil double. The villain is dispatched in a mountain-top fight to the finish. Vaughn has saved the world, but he can't bring himself to turn in the lovely Berger, who confesses her love for him although she is still a THRUSH tool.

X-Ray: Television audiences are addicted to "The Man From UNCLE," and that could be good news to theatremen playing the MGM UNCLE package. There is plenty of action to fill the big screen, and the stories have been padded out to feature length, chiefly by devoting colorful new footage to the ladies in our secret agent's life. They are gorgeous and well worth ogling between action scenes. Of course, these are expanded television scripts and so will bear few surprises for fans who have already seen the same story on their home screens. Many won't mind, however, and so this action package could do very nicely in the right situations. The heroes are suave and the villains are black, while the ladies on both sides are whistle-bait. Only a churl would ask for more.

Ad Lines: "Seeing Double? Not Really—It's Just The 'Spy With My Face' In Action On The Big Screen"; "Napoleon And Ilya Find New Adventure And New Girls On The Big Screen."

To Trap A Spy

Melodrama
92M.

MGM
(Metrocolor)

Estimate: Depends upon tv's "Man From U.N.C.L.E." popularity.

Cast: Robert Vaughn, David McCallum, Luciana Paluzzi, Patricia Crowley, Fritz Weaver, Will Kuluva, William Marshall, Ivan Dixon, Victoria Shaw, Miguel Landa, Eric Berry, Mario Siletti, Rupert Crosse. Produced by Norman Felton; directed by Don Medford; an Arena Production.

Story: Robert Vaughn (Napoleon Solo) is assigned by "U.N.C.L.E." to prevent the assassination of William Marshall, premiere of an African nation, when he and his aids visit a chemical plant owned by Fritz Weaver. Vaughn enlists the help of housewife Patricia Crowley, one time college sweetheart of Weaver, and Weaver takes her on a tour of his plant. Vaughn learns that an explosion is how the assassination is to be staged from Luciana Paluzzi, beautiful "W.A.S.P." agent, who tries to set him up for death following their amorous adventure. He tricks her into falling into her own trap, and she is shot down by a "W.A.S.P." gunman. Vaughn manages to get into Weaver's plant and find Marshall to warn him, but Marshall is revealed as a "W.A.S.P." agent. It is his aides who are to die. Captured, Vaughn and Crowley are suspended by chains to a steam pipe in a locked tunnel directly under the spot where the explosion is to take place They make an 11th hour escape as the blast kills Weaver, Marshall, and some of his henchmen.

X-Ray: Expanded from one of the "Man From U.N.C.L.E." television series, this episode proves to be a wild sort of spy thriller. The color enhances things, and the production and direction are okay. However, the sequences in the chemical plant seem overdone with some of the sets taking on gargantuan proportions, and the final predicament of the hero and heroine is seemingly inextricable. David McCallum only appears in one or two scenes and has a very minor part in this, but Vaughn makes a likeable "Man," and the women are strikingly beautiful. There is, of course, plenty of action, and this should do okay where the tv series can be exploited. This was written by Sam Rolfe. It will do as part of the average program.

Ad Lines: "The Man From U.N.C.L.E. Is Now On The Screen"; "A Life And Death Adventure With The Man From U.N.C.L.E."

DO SAVE . . . *pink REVIEWS*

They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulatively numbered.

PARAMOUNT

Johnny Reno

Western
83M.

Paramount
(Technicolor)
(Techniscope)

Estimate: Okay western has "names" to help.

Cast: Dana Andrews, Jane Russell, Lon Chaney, John Agar, Lyle Bettger, Tom Drake, Richard Arlen, Robert Lowery, Tracy Olsen, Paul Daniel, Dale Van Sickle. Produced by A. C. Lyles; directed by R. G. Springsteen.

Story: U.S. Marshal Dana Andrews is minding his own business on a ride towards the town of Stone Junction when fugitives Dale Van Sickle and his brother, Tom Drake, start shooting at him in the mistaken belief that he is after them. Andrews kills Van Sickle and captures Drake, taking him back to Stone Junction where the populace wants to hang him. They threaten Andrews because he won't surrender his prisoner. Another town inhabitant, saloon owner Jane Russell, is surprised to see Andrews to whom she had been engaged until she helped her brother escape from jail in the mistaken belief that he was innocent. After receiving the reluctant support of sheriff Lon Chaney, Andrews tries to see Russell, who is avoiding him. He gets in a fight with Lyle Bettger, the town mayor, after turning down a bribe to leave town without Drake. The latter is accused of killing the son of an Indian chief, and the town fears reprisals. There is a reconciliation between Russell and Andrews, after which he returns in time to save Drake from a lynching. He sends Russell to wire for help from the nearest town. When Chaney is killed, Andrews and Drake are under siege by the townfolk. Drake tries to save Andrews by surrendering, but Bettger and the others are determined to kill both. The Indians show up, learning the truth about the murder of the son of the chief, who was killed by Bettger for courting his daughter. Bettger is shot in a showdown with Andrews, after which the latter and Russell can make plans for a life together.

X Ray: A standard type of western with perhaps a plot twist or two has been aided and abetted by the use of "name" talent, color, and the return to films of Jane Russell. Her part is small and effective. The others perform well, and there is sufficient action, intrigue, and adequate direction and production to put this into the category of the suitable supporting role on the program. The screenplay is by Steve Fisher based on a story by Fisher and A. C. Lyles, who, as producer, has once again made use of the tried and true performers of yesterday in this release.

Ad Lines: "He Was A Fugitive From A Murder He Didn't Commit"; "One U.S. Marshal Holds Off An Entire Town To Protect His Innocent Prisoner."

Shane

OUTDOOR DRAMA
118M.

Paramount
(Technicolor)
(Reissue)

Estimate: Reissue is well-made outdoor classic.

Cast: Alan Ladd, Jean Arthur, Van Heflin, Brandon DeWilde, Jack Palance, Ben Johnson, Edgar Buchanan, Emile Meyer, Elisha Cook, Jr. Produced and directed by George Stevens.

For complete review, please refer to page 3503, April 22, 1953.

UNITED ARTISTS

The Group

DRAMA
150M.

United Artists
(Feldman)
(DeLuxe Color)

Estimate: An intriguing drama, especially for gals.

Cast: Candice Bergen, Joan Hackett, Elizabeth Hartman, Shirley Knight, Joanna Pettet, Mary-Robin Redd, Jessica Walter, Kathleen Widdoes, James Broderick, James Congdon, Larry Hagman, Hal Holbrook, Richard Mulligan, Robert Emhardt, Carrie Nyd, Philippa Bevans, Leta Bonynge, Marion Brash, Sarah Burton, Flora Campbell, Bruno di Cosmi, Leora Dana, Bill Fletcher, George Gaynes, Martha Greenhouse, Russell Hardie, Vince Harding, Doreen Lang, Chet London, Baruch Lumet, John O'Leary, Hildy Parks, Lidia Prochnicka, Polly Rowles, Douglas Rutherford, Turman Smith, Loretta White. Written for the screen and produced by Sidney Buchman; directed by Sidney Lumet.

Story: "The Group" comprising Candice Bergen, Joan Hackett, Elizabeth Hartman, Shirley Knight, Joanna Pettet, Mary-Robin Redd, Jessica Walter, and Kathleen Widdoes are about to graduate college and face the realities of life in depression-ridden 1933. They have been inseparable up to now, but their plans are varied. Bergen is going to Europe; Hackett is going home to Boston; Hartman is going to work in the N.R.A. and has pediatrician James Congdon on her string; Knight plans to work in a hospital; Pettet looks to marriage with Larry Hagman, budding young playwright; Redd plans a summer of flying lessons and attendance at a veterinary school; Walter wants to be a writer; and Widdoes wants to teach. Their lives are followed for the next 10 years with "The Group" gathering from time to time. Finally, they are saddened by the suicide of Pettet in a moment of war hysteria. Everyone attends the funeral as the echoes of Widdoes' valedictory address, "We, the class of '33 go forth to play a role in every sphere of the nation's life," is heard.

X-Ray: Director Sydney Lumet has undertaken a difficult task in trying to relate what happens to eight girls, college graduates, in the early 30's and the years that follow. Listing the difficulties first—it was a task to have eight different characters in their proper reference at the start and then to keep them there, which Lumet accomplished to a great degree. Presumably, it was difficult to find the proper background musical accompaniment, and Lumet turned to a soprano vocal chorus which proves a distraction. Another difficulty seemed to exist in bridging the characters and story from one scene to to another, and Lumet turned to typewritten phrases on screen, which is true and reasonable except that they came on too quickly and vanished before audiences could comprehend many of them and still observe the on-screen action. Now, as to the good points—the film is an intriging one with a wealth of plot and characterization. There is an abundance of talent, both before and behind the cameras, and the resulting effort is one that should entertain most adult audiences to the hilt. Women particularly will like what they see. The acting is good, as are the direction and production. Color provides another asset. All in all, it is a worthy film and one that could make a considerable impression at the boxoffice. This is from the novel by Mary McCarthy.

Ad Lines: "The Post-College Days Of A Group Of Modern Girls"; "A Group Of Girl Graduates Face The Realities Of Life."

UNIVERSAL

Madame X

DRAMA
100M.

Universal
(Technicolor)

Estimate: Tear jerker is great for femmes.

Cast: Lana Turner, John Forsythe, Ricardo Montalban, Burgess Meredith, Constance Bennett, Teddy Quinn, Keir Dullea, Virginia Grey, Warren Stevens, Carl Benton Reid, John Van Dreelen, Frank Maxwell. Produced by Ross Hunter; directed by David Lowell Rich.

Story: John Forsythe, wealthy and ambitious to serve on a high level of politics, brings home his bride, Lana Turner, to the family mansion and his mother, Constance Bennett, who seems to accept her. Eventually, Turner has a child who occupies much of her time while Forsythe is away on government missions. Boredom begins to set in, and eventually, she accepts invitations from bachelor friend Ricardo Montalban. Bennett becomes suspicious, and Turner decides the whole thing was a mistake. She goes to see Montalban for the last time. He refuses to let her go, and there is a struggle atop a flight of stairs. He falls to his death. She runs off, leaving her scarf, as there is pounding on the door. She confesses to Bennett, asking for her help. Bennett shows her her scarf and admits hiring a private detective. She tells Turner she never though she was good enough for Forsythe. She offers Turner a choice of being arrested and standing trial, which would mean ruining Forsythe, and giving her son an unnecessary burden as he grew up, or of supposedly falling to her death off the family yacht, taking another name, and going abroad to live on an allowance sent by Bennett through a Swiss bank. She reluctantly accepts the latter. In Europe, she falls ill and is found by bachelor concert pianist John Van Dreelen, who helps her recover at his home. Eventually, he proposes marriage, having fallen in love with her, but she refuses and runs off. She takes to drink and a succession of men and eventually winds up in a cheap hotel in Mexico, befriended by con artist Burgess Meredith. He learns her real story and brings her to New York to blackmail the Forsythe family. She shoots Meredith, summons the police, and signs a confession as Madame X, refusing to give any name. The court assigns a young attorney to help her, Keir Dullea. She refuses to aid her case, preferring death. As the trial draws to a conclusion and the attorneys sum up, she learns that Dullea is really her son. She still refuses to admit her identity, stating that she wishes to protect her son. Before there is any legal resolution one way or the other, she dies in jail. Dullea and Forsythe are strangely moved by the passing of this apparent stranger.

X-Ray: If memory serves correctly, women film goers haven't had a good emotional drama in a long time. This effective heart-tugger should find quite a reception among the hanky holders. The tried and true tale has been expertly manipulated from start to finish and impressively mounted via the usual Ross Hunter capability. It is well acted by a cast of pros responding to efficient direction. The use of color is a rewarding asset. To sum it up, "Madame X" has a serviceable chasis with quite a bit of mileage in the offing. The screenplay is by Jean Holloway based on a play by Alexandre Bisson.

Ad Lines: "Men The World Over Were Always After 'Madame X'," "She Was A Woman Of Mystery To Men Everywhere—Except The One She Really Loved."

FOREIGN

A Ballad Of Love

DRAMA
45M.

Artkino
(Russian-made)
(English-titles)

Estimate: Good Russian featurette.

Cast: Victoria Fyodorova, Valentin Smirnitsky. Directed by Mikhail Bogin.

Story: A young music student, Valentin Smirnitsky, sees attractive Victoria Fyodorova on the street and decides to try to know her better. He follows her, trying to make conversation, but she ignores him. This intrigues him, and he continues with his attempt to get to know her, not realizing that she can neither hear nor speak. He sees that she goes to circus school and follows her home. Eventually, they do meet, and she explains her affliction. This doesn't drive him off. They see each other often and get to know each other better, with presumably love in the offing.

X-Ray: An aura of naturalness surrounds this meeting between a boy and girl, and though the latter is afflicted by deafness and an inability to speak, their getting to know each other better is filled with charm, interest, and some cute touches. The acting is capable, and the direction and production are good. Of additional interest to viewers here will be some of the surroundings, the homes, cafes, the buildings, etc. It will make a neat addition to the program in the art spots. The screenplay is by Mikhail Bogin and Yuri Chulyukin.

Ad Lines: "A Boy And A Most Unusual Girl Get To Know Each Other In A Most

Unusual Fashion"; "Young Love And A Most Unusual Story."

Father Of A Soldier

DRAMA
83M.

Artkino
(Russian-made)
(English-titles)

ESTIMATE: Effective import for art spots.

CAST: Sergio Zakhariadze, Keto Bochorishvili, Guia Kobakhidze, Vladimir Privaltsev. Directed by Rezo Chkeidze.

STORY: Elderly, simple peasant Sergio Zakhariadze leaves his Georgian mountain village to see his son, who has been wounded in a battle with the Germans in World War II. After a lengthy and hard trip, he reaches the hospital only to find that his son has already recovered and returned to his tank unit at the front. He is urged to look for his boy at the front since it is only a few hours away, and after some complications, he does reach the area, only to find it under attack. Shocked by the killing and destruction practiced by the invaders, the old man picks up a gun and becomes a soldier despite reluctance by authorities to allow him to remain. A wise general finally agrees to let him do his share, and he works out quite well in his adopted profession. Evenutally he does catch up with his son just in time to help him welcome death from an enemy bullet. He continues on with his unit until the fighting is over. On a bridge into Berlin, he finds a plaque inscribed in the memory of his son's courage, hardly an adequate substitute for the boy. The father of the soldier returns to his farmland.

X-RAY: Sergio Zakhariadze as an elderly soldier in search of his son is imaginative, resourceful, and quite effective. His talent is quite impressive, and he carries practically the entire film on his shoulders with a minimum of restlessness evident in the audience. The story, a simple one, holds interest adequately, and the direction and production values are good. Art house audiences should find the import rewarding. The screenplay is by Suliko Zhgenti.

AD LINES: "A Father Refuses To Let A War Stand In The Way Of Finding His Son"; "A Top Actor In A Memorable Tale Of A Father Searching For His Son."

La Fuga

DRAMA
92M.

International Classics
(Italian-made)
(English titles)

ESTIMATE: Confusing import.

CAST: Giovanna Ralli, Anouk Aimee, Paul Guers, Enrico Maria Salerno, Jone Salinas Musu. Produced by Vittorio Musy Glori, Alberto Casati, and Mario Mariani; directed by Paolo Spinola.

STORY: Outwardly, Giovanna Ralli, attractive and young, seems happy married to nuclear scientist Paul Guers, but it develops that she is unsure whether or not she loves him. She doesn't seem to care much for their young child, and she eventually turns to analysis for help. The doctor, Enrico Maria Salerno, delves into her background, determining that her mother and father are separated with each having their own affairs and sex partners. Ralli does a bit of material designing for her mother's small cloth manufacturing plant, and the lack of love she received from her parents during her upbringing is a disturbing influence. She becomes friendly with interior decorator Anouk Aimee, who likes women better than men, and this doesn't seem to solve anything. Eventually, she and her husband separate as she bobbles in and out of analysis, which she seems reluctant to allow to help her.

X-RAY: This tale of an attractive, mixed-up girl may tend to leave audiences mixed-up by the time the running time runs out. Its seesawing story, intrusive incidents that touch on her life, past and present, and dream sequences may have meaning for the psychiatric cult. Once in a while, the story digs into a cohesive angle, but there never is a satisfactory solution. The acting is competent, and it's well mounted, while the direction is fair. Mayhaps art house audiences can make head or tail of the entry. The screenplay is by Sergio Amidei in collaboration with professor Piero Bellanova.

AD LINES: "She Didn't Know What She Wanted Out Of Life"; "A Woman Exposed . . . For Adults Only."

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ALPHABETICAL GUIDE TO 178 Feature Reviews

This Index covers features reviewed thus far during the 1965-66 season in addition to features of the 1964-65 season, reviewed after the issue of Aug. 18,1965.—Ed.

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R

Racing Fever—90m.—AA 5341
Rage To Live, A—101m.—UA 5327
Railroad Man, The—105m.—Cont. 5339
Rare Breed, The—97m.—U 5371
Ravagers, The—79m.—For. 5366
Red Line 7000—110m.—Para. 5343
Return From The Ashes—105m.—UA 5337
Repulsion—105m.—For. 5332
Return Of Mr. Moto, The—71m.—Fox. 5351
Revenge Of The Gladiators—100m.—Para. 5326
Reward, The—92m.—Fox 5326
Rope of Flesh—91m.—Misc. 5331

S

Sabrina—113m.—Par.—Re. 5322
Sandra—100m.—For. 5375
Sands Of The Kalahari—119m.—Para. 5343
2nd. Best Secret Agent In The Whole Wide World, The—96m.—Emb. 5350
Secret Agent Fireball—89m.—AIP 5361
Secret of My Success, The—112m.—MGM 5330
Seven Slaves Against the World—96m.—Par. 5331
7 Women—93m.—MGM 5353
Shane—118m.—Para.—RE. 5378
Shepherd Girl, The—105m.—For. 5355
Shop On Main Street, The—128m.—For. 5375
Silencers, The—105m.—Col. 5373
Situation Hopeless—But Not Serious—97m.—Par. 5330
Skull, The—83m.—Par. 5322
Sleeping Beauty—70m.—For. 5339
Sleeping Car Murder, The—90m.—For. 5371
Slender Thread, The—98m.—Para. 5354
Snow White—74m.—For. 5340
Spaceflight IC-1—65m.—Fox. 5336
Spy In Your Eye—85m.—AIP 5361
Spy Who Came In From The Cold, The—112m.—Para. 5354
Spy With My Face, The—88m.—MGM 5377
Swedish Wedding Night—96m.—For. 5355

T

Taffy And The Jungle Hunter—87m.—AA 5333
Ten Little Indians—92m.—For. 5366
10th Victim, The—92m.—Emb 5357
That Darn Cat—116m.—BV 5325
That Man In Istanbul—117m.—Col. 5362
Thousand Clowns, A—118m.—UA 5351
Thunderball—131m.—UA 5359
Time of Indifference—84m.—Cont. 5335
To Trap A Spy—92m.—MGM 5377
Treasure of Silver Lake—82m.—Col. 5321

U

Ugly Dachshund, The—93m.—BV. 5362
Underworld Informers—105m.—Cont. 5335

V

Village of The Giants—80m.—Emb. 5335
Violent And The Damned, The—62m.—For 5328
Viva Maria—119m.—UA 5358

W

Walk In The Shadow—93m.—Cont. 5373
War Lord, The—123m.—U 5331
When The Boys Meet The Girls—110m.—MGM 5351
Where The Spies Are—110m.—MGM 5351
Who Killed Teddy Bear?—90m.—Misc. 5338
Wild On The Beach—77m.—Fox 5323
Wild, Wild Winter—80m.—U. 5364
Willy McBean and His Magic Machine—94m.—Misc. 5324
Winter A-Go-Go—88m.—Col. 5342

Y

You Must Be Joking—100m.—Col. 5342

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

March 2, 1966
SECTION THREE
Vol. 75, No. 4

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna.—19107.

"Dr. Zhivago" To Schools

Metro-Goldwyn-Mayer and Films, Inc. of New York will distribute a 16mm educational subject and accompanying promotional material on Nobel Prize winning author Boris Pasternak and David Lean's film of his "Doctor Zhivago" to the heads of English Departments in school systems throughout the United States.

To stimulate educational interest and create a major want-to-see for the film among students before and during local engagements, initial mailings describing the 9-minute "Pasternak" color featurette will be sent to 16,000 public, private and parochial high schools and to 8,000 college professors. Mailings will also go out to 13,790 librarians on the high school, college and junior college levels, making this promotion the most extensive ever conceived for this market. "Pasternak" offers a comprehensive introduction to the author's literary achievements, describing his life and times and the important themes that comprised his works.

In addition to the short subject, MGM and Films, Inc. are also offering schools a bulletin board display with color illustrations from the film; Viewer Discussion Guide materials, covering background information about the film and the novel, the history of the Russian revolution, geneology charts, and guidelines for discussion leaders; and an information booklet describing the making of "Doctor Zhivago."

David Niven Look Alike

AUSTIN, TEXAS—With everyone sponsoring contests to find a Doris Day look alike, Sue Lyon look alike, Stella Stevens look alike, etc., MGM came up with what it believes to be a promotional first for "Where the Spies Are," starring David Niven and Francoise Dorleac. With interest primarily focussed on finding look alikes for attractive girls, MGM offered the men a chance, and held a contest here to find a David Niven look alike. Contestants did not have to resemble the actor. What they had to have was a moustache similar to Niven's. Judges of this moustache contest were John Bustin and Jim Langdon of the American Statesman and a man who was perhaps most qualified to act as judge, Joe, a popular Italian barber. Jointly sponsored by The American Statesman and radio stations KNOW and KTBC, the promotion was completed opening night, when the winner was introduced on stage. In addition to a cash prize, the winner was given a special gift certificate, entitling him to a free haircut, massage and (optional) moustache trim at Joe's.

20th-Fox, Winchester Rifles Set Big Promotion For "Stagecoach"

Kicking off the merchandising tie-in between 20th Century-Fox and Winchester-Western for Martin Rackin's production of "Stagecoach" recently were Jonas Rosenfield, Jr., 20th-Fox vice-president and director of advertising, publicity and exploitation; Sharon Gilpatrick, 'Miss Stagecoach'; Rackin, and William Wallace, vice-president and general manager of Winchester-Western. They are seen atop a stagecoach in front of the Cattleman Restaurant, New York, where a formal announcement of the promotion was made following a western breakfast of steak and eggs.

When one of America's leading illustrators, Norman Rockwell, completed a panoramic painting of a western stagecoach under attack by hostile Indians, he forged a link between the famous Winchester rifle of the old West and a modern epic film devoted to the same period.

Twentieth Century-Fox and the Winchester-Western Division, Olin Mathieson Chemical Corporation, have combined talents in an extensive promotion based on the Martin Rackin production of "Stagecoach."

Utilizing the Rockwell paintings commissioned by 20th-Fox, Winchester-Western has made "Stagecoach" the theme of its $2,500,000 Centennial year advertising and promotional campaign.

Winchester is distributing millions of consumer catalogs featuring Rockwell's painting of the stage coach attack as its front and back covers. The company is offering coupons for reproductions—suitable for framing—of the same scene through its 44,000 firearms outlets.

The Rockwell paintings have been incorporated into special Winchester display kits for dealer's showrooms. The kits will consist of large photo blow-ups and counter-cards of the "Stagecoach" painting and a series of counter-cards of Rockwell's portraits of the stars of the movie.

While 20th-Fox will use Winchester rifles and display materials in thousands of window and lobby displays throughout the country, Winchester will tie in the "Stagecoach" theme throughout its centennial year in its special sales and promotions. The company will feature "Stagecoach" in a 24-page full color brochure to be mailed to 60,000 outlets.

Winchester's advertising campaign for its centennial line of products will appear in the following media: Sports Illustrated, True, Argosy, Field & Stream, Outdoor Life, Sports Afield, Popular Science, Popular Mechanics, Mechanix Illustrated, Farm Journal, Progressive Farmer, Grit, Boy's Life, National Future Farmer, Sport, Guns & Ammo, Guns, American Rifleman, Trap & Field, Skeet Shooting Review, Skeeter, Guns & Hunting, Gunsport, Gun World, Shooting Times, American Field, Colorado Magazine, Ducks Unlimited, Fishing and Hunting News, Hardware Age, Hardware Merchandiser, Hardware Retailer, Southern Hardware, Sporting Goods Dealer, Sports Age, Selling Sporting Goods, Home & Auto Retailer and the Progressive Grocer.

In addition, one of Olin's corporate advertisements for national consumer publications

(*Contniued on page* EX 743)

"Promise" Offers Prizes

In one of the biggest television promotions ever set for a motion picture, 401 prizes, including a free trip for two to Rome, are being offered by Paramount Pictures and WOR-TV in behalf of "Promise Her Anything," at New York's DeMille and Beekman Theatres.

The promotion, in the form of a grand drawing of postcard entries, is being conducted on Joe Franklin's "Memory Lane," the top-rated 90-minute show seen daily at 11:30 a.m. For an entire week, Franklin is devoting a portion of each day's program to the promotion and to various sidelights and highlights of the filming of "Promise Her Anything."

Additional prizes in the giant contest include 300 pairs of guest tickets to see the film and 100 copies of the Kapp soundtrack album from the film.

Columbia's "The Silencers" Given Far Reaching Merchandising Boost

In outlining plans for Columbia Pictures' noisy promotion campaign for "The Silencers," Robert S. Ferguson, Columbia vice-president in charge of advertising and publicity, called it one of the longest running and most far-reaching merchandising programs ever devised for a motion picture.

Speaking at a trade press conference held at Columbia's home office, Ferguson noted that the promotion campaign began more than 18 months ago, when an international search for six attractive young actresses to play the "Slaygirls" began before the start of shooting. The momentum has been building with an increasingly wide range of new and unusual promotion angles ever since.

As an example of the comprehensive approach, Ferguson cited the unique pre-production tour of the "Slaygirls," which garnered a considerable amount of publicity both in the U. S. and abroad. The "Slaygirls" also toured while the film was in production.

Elaborating on the extensive tour activities, Richard Kahn, Columbia's national director of advertising, publicity and exploitation, pointed out that Beverly Adams, Dean Martin's very private secretary in "The Silencers," has made a number of personal appearances throughout the country both during production and after completion of the film. A highlight of her tour will be special interviews conducted amidst a mammoth bubble bath in indoor swimming pools in each city.

Kahn went on to say that the tour plans also include a 20 city national tour of an Allied Van Lines vehicle gimmicked for its "starring" role in "The Silencers." The van has been converted into an attention-getting motorized bally to arrive in cities in time for the local openings.

In addition, seven recordings have been released in connection with the film, including two RCA Victor LP albums, a Reprise Records LP, two singles released by Liberty Records, a Warner Bros. single and a Sceptor Records single.

Another important element of "The Silencers" campaign is a specially-packaged set of open-end interviews that have been offered to all English language radio stations around the world. The kit includes interviews with Dean Martin, Stella Stevens, Daliah Lavi, Arthur O'Connell and Victor Buono.

Other merchandising tie-ins include a line of Matt Helm guns manufactured by Marx Toys, and a Matt Helm sweatshirt which will be sold throughout the nation in apparel stores catering to the teenage market. A Gold Medal film edition of the original Donald Hamilton novel, which has already sold over two million copies, has also been produced for a national bookstore promotion of the film.

"Author Donald Hamilton will contribute to the tour campaign," Kahn said, "with radio, TV and press interviews and in-store autographing sessions."

The advertising campaign for "The Silencers," described by Kahn, was developed through months of testing and retesting to come up with the strongest possible illustration and copy approach. To add impact to the campaign, a set of six life-size full-color door panels of Matt Helm and the "Slaygirls" was developed for theatre display.

Besides a heavy schedule of radio, TV and newspaper advertising, huge 100 ft. teaser billboards have been set up in Chicago and Los Angeles. National and local advertising will also be supplied by RCA, with an ad scheduled to run in Playboy, and Allied Vans, with a Life Magazine ad timed to the general release of "The Silencers." The movers will also supply local newspaper advertising timed with local playdates.

In addition to this heavy push being given the Irving Allen production, Kahn stressed the strong publicity campaign that has been snowballing for the past 18 months. Among the important breaks that have already appeared are stories in Pageant, Playboy, Family Weekly, Vogue, Jet and others. Further national magazine coverage is scheduled to appear concurrent with the release of the film. An extensive column campaign has flooded the newspapers in recent weeks and continues to build.

Radio and TV activities have been stepped up in the past few weeks to provide maximum impact immediately preceding "The Silencers" opening. National network promotions include personal appearances and a film clip of the Columbia release on the Dean Martin Show, the Tonight Show and the Merv Griffin Show.

In addition to local radio and TV coverage provided by Beverly Adams during the tour, she and Stella Stevens will be seen and heard over national networks.

In summing up the extraordinary campaign, Kahn stated that campaign activities will reach fever-pitch in Chicago in advance of the world premiere of "The Silencers" at the Chicago Theatre.

Beverly Adams, the "Slaygirls," and Columbia studio executive Jonie Taps arrived in Chicago and will be joined later in the week by producer Irving Allen and Stella Stevens. A highlight of the week's activities will be stage appearances by Stella Stevens and the "Slaygirls" at the Chicago Theatre. Also scheduled for opening day is a 'Silencers Day' parade, with a mammoth Silencers motorcade through town, down State Street and into the Chicago Theatre.

A WBBM radio traffic control helicopter, redubbed "The Helm-A-Copter" for "The Silencers" activities, will use the top of the Allied Van as a base of operations while covering the 'Silencers Day' parade.

Other stations cooperating with Columbia in advance of the premiere are WLS radio and WCFL radio. WLS is sponsoring a Matt Helm sweatshirt giveaway promotion, while WCFL will sponsor a "Search for 'The Silencers' sextet" contest. The winning all-girl jazz instrumental group will get a one week night club booking as a prize.

Robert S. Ferguson concluded the conference by noting that, "with Columbia's promotional guns booming forth for 'The Silencers' over such a long period, and with the tremendous depth of coverage provided by such broad activities, the film is enjoying one of the strongest and most complete send-offs ever developed by Columbia."

Seen at the world premiere of Columbia's "The Silencers" at the Chicago, Chicago, recently were these lovely but lethal "Slaygirls," with Beverly Adams in white holding the Matt Helm cap. The girls are also carrying variations of special hidden weapons used in the film, together with other protective devices created especially for their Chicago visit.

Pocket Book For "Patch"

MGM has completed a tie-up with Popular Library for local level co-operative promotion on the pocket book edition of "A Patch of Blue," written by Elizabeth Kata.

Special window displays and truck banners have been arranged with promotions to start in each situation where the film is being booked two weeks prior to openings. MGM field men will co-ordinate the campaign with Popular Library representatives.

This Allied Van Lines vehicle, which "stars" in Columbia's "The Silencers," is making a 7,500 mile, 20-city national tour in behalf of the film. As motorized bally, the van has three projection screens recessed into the side walls for rear projection to be viewed from the outside. The reinforced roof supports a helicopter. It is seen here in Atlanta, first stop on the tour.

Winchester Rifles

(Continued from page EX 741)

will be devoted to the Winchester-Western Division. Doyle Dane Bernbach is the agency.

Rackin revealed Winchester will share the limelight with 20th-Fox at the world premiere in all publicity and promotion.

"When the stars of 'Stagecoach'—Ann-Margret, Red Buttons, Michael Connors, Alex Cord, Bing Crosby, Bob Cummings, Van Heflin, Slim Pickens, Stefanie Powers and Keenan Wynn—enter the theatre, they will be walking up a Winchester Plaid red carpet flanked by Winchester rifle displays," Rackin said.

"In addition, 20th-Fox is placing its entire advertising-publicity field force at Winchester's disposal in order to assure Winchester complete participation in all the regional premieres encompassing the 32 top domestic markets. We also will cooperate with Winchester overseas wherever possible to the advantage of both companies," Rackin stated.

Another facet of the reciprocal campaign will be the creation by the film company of a photo layout for Sunday supplements—and a national mailing—which will give prominent space to the Winchester rifle. Also, feature stories, complementing "Stagecoach" and the Winchester rifle, will be distributed by both companies, and 6′ x 8′ window display standees, featuring both the film and Winchester, will be made by 20th-Fox.

"Winchester—and its famous rifle—will be an integral part of the many tours being arranged for the film's various stars and myself," Rackin said. In addition, 20th-Fox will be host at special screenings on a worldwide basis for Winchester's network of dealers and their guests.

Special 20th-Fox trade advertisements will underline the Winchester cooperative promotion as an inducement to exhibitors to contact local Winchester dealers and arrange for lobby displays and reciprocal space.

Founded in 1866, Winchester-Western is producing a limited edition Centennial '66 lever action rifle and carbine in traditional style.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor.

British Showmanship

By Jock MacGregor

"Supercalifragilisticexpialidosius" is the descriptive for a large batch of "Mary Poppins" campaigns. While many ideas and approaches recur it must never be forgotten that considerable time, perseverence and initiative are still involved at each situation. Extended runs and record business has made news for many managers. H. O. P. Matthews, Odeon, Worcester, got three breaks due to the holdovers and the best business since "Goldfinger." A front paged photo was his reward for tipping the local paper off that an elderly lady has brought a portable chair on which to sit while awaiting the theatre to open. He also got a press break through his 'Mary Poppins' and a sweep joining the annual carnival parade. Contests, window displays, etc., rounded off a comprehensive campaign. R. H. Potts, Odeon, Exeter, had a 'Mary Poppins' tour the district accompanied by two moppets and visit stores distributing overprinted balloons and throwaways. The fact that A. E. Williams, of the Ealing Odeon, London, borrowed a costume 'actually worn in the film" for the model who toured the district on the Saturday and visited the Boys and Girls Morning Matinee, made for an impressive front page photo. As a prolog George Lockyer, Gaumont, Coventry, arranged for two teenagers to re-enact the Chimney Sweep dance on the stage. For a color half page picture in the Coventry they performed among the chimneys on the theatre roof. This gave an admirable shot in the arm and augmented a very comprehensive campaign for the second week of the extended run. T. A. Archibald, Odeon, Ipswich, tied in with the national search for a British 'Mary Poppins' and one of his entrants went through to win the area final, appeared on tv and made pa's at local firms. The window displays so impressed Kenneth Winckles, Rank Theatres managing director, that color photos were taken for showing at the managers' training school. Special spot the difference contests in the press raised considerable interest and editorial support. 47,780 admissions were recorded during the four week run.

Faced with very severe restrictions on showmanship by the Channel Islands authorities, R. S. Cooke, of the Odeon, Guernsey, had to concentrate press coverages and window displays to put over his special alternate week season of "Mary Poppins." He got a four day pictorial serialization in the Guernsey Star and other useful editorial breaks. C. P. W. Meggison, Gaumont, Doncaster, concentrated on the advance selling of "Poppins" by plugging wherever possible and making all conscious of the engagement so that the 42 bookable seats at the three performances daily for the 14 days run were all taken five days before the picture opened. Two sisters who dressed up as Mary and the Sweep and headed the queue one afternoon made a press photo. Business was such that a third week was required and the evening paper carried stories of the records shattered at the 1700 seater. A fourth week had to be postponed for a latter date.

"What is a cowboy doing in a Llanelly Street? He is advertising "Major Dundee" at the Odeon" so read the caption under the photo of an A. O'Ferrall street stunt. . . . For a three week show case of "What's New Pussy Cat?" at the Odeon, Bromley, H. A. Robertson took full advantage of the special West End press show. He invited his local critics and got extremely useful coverages. In return he was photographed with Woody Allen and two papers published the picture. His own "Pussy Cat" girl arriving at Bromley station also got a pictorial coverage. Pussy Cat footmarks carrying title were impressed on the street sidewalks.

George Lockyer of the Gaumont, Coventry, persuaded the local Model Engineering Society to loan him $2500 worth of model locomtives for a foyer display to plug "Von Ryans Express."

Harry Bolton and his assistant, Anne Hartley, of the ABC, Woolwich, South East London, are prolific exploiteers and rarely a week passes without a campaign being received. A novel stunt was carried out each night during the run of "The Cincinnati Kid" when a part of the Star Hotel lounge was given over to the theatre. This was decorated with posters, stills, etc., and trainee manager Bill Riley as "the kid" conducted a mock gambling session with Morney products, etc., as prizes. Considerable word of mouth was created. For "The Pleasure Girls" he arranged five window displays and a "perfect secretary" contest was held among the staff of the participating stores. Displays were mounted at the stores and the theatre and the winner received perfume, a hair-do and theatre tickets. To get among the shopping crowds and let them know about "The Secret of My Success" and "Once A Thief" the MGM unit program, he used an old fashioned Sandwich Board man. A Crime Prevention display was also mounted by the local police in the foyer for two weeks and an officer was on duty each evening. For a "Family Jewels" foyer display he borrowed a safe and invited patrons to pick one key from a bunch of 50 and try to open the safe. Inside were guest tickets. Patrons thoroughly enjoyed having a go but only two succeeded. A further eye-catching display was mounted from the fashioned jewelry which had collected in the lost property department.

THE EXHIBITOR'S EXPLOITATION EFFORTS

NORM LEVINSON, president, Academy Theatres, Inc., Dallas, Texas; and Bob Dent, manager, Festival, Dallas, received $11,500 worth of free publicity in return for 125 passes for "An Evening With Batman and Robin." As they started to make contacts for free TV, radio and newspaper outlets, the campaign began to snowball. For every person contacted, three others came up with offers of free space, free time and everything free. It seemed every advertising medium wanted to get on the Batman craze and bandwagon. Levinson says that in his 26 years in the business, he has never seen anything like it. There were no doors to knock down and no begging for space. Everyone seemed to want to tie in and ride the Batmobile with the Festival. Here are a few instances: KLIF, Dallas' leading radio station was about to launch a gigantic BATMAN contest. For two weeks the station was going around the clock with contest offerings of a trip to Hollywood to meet BATMAN and ROBIN, and a color TV set for the winners. We went along with them and a total of 125 guest tickets to see AN EVENING WITH BATMAN AND ROBIN at the Festival Theatre was given as consolation prizes, and the feature was plugged 24 hours a day around the clock for two solid weeks prior to opening. If we were to pay for this, it would cost approximately $5,000.00. KRLD-TV ran two 15 minute newscast interviews worth $1,000.00. WFAA-TV (this is ABC which carries BATMAN AND ROBIN) covered the gigantic crowds wrapped around the block at the Festival opening, and ran it three times during their newscasts—worth approximately $1,500.00. KRLD Radio taped a two hour program at the opening and used it in its entirety on "TEEN COMMENT" which is worth over $500.00. WRR, KBOX, KVIL and KLIF all ran interviews with every personality we could come up with including Manager Bob Dent; my Secretary, Evelyn Neeley; myself and even my wife. This was worth approximately $1,500.00. KBAP-FM and KBOX-FM taped interviews of the audience on the opening day and each ran an entire hour show for BATMAN AND ROBIN at the Festival. This was worth over $500.00. The Dallas Times Herald and the Dallas Morning News also climbed on the BAT WAGON. We received over 100 free inches and art breaks in both papers. Dick Hitt, popular columnist, devoted his entire column on Sunday from top of page to bottom (42" alone) for BATMAN at the Festival. This is the first time Hitt has ever given anywhere near such space to a movie. Hitt also ran numerous other blurbs for the picture and theatre. Don Safran, of the Times Herald, ran eight different blurbs in his "Show Biz" column. Local Universities flipped. SMU Campus ran a quarter page for BATMAN AND BATBURGERS which we have sold plenty of in our Festival Terrace Restaurant. Newspaper space received was worth in excess of $1,500.00. Fun was had by all and the most fun was our nightly trip to the bank. We have come to the conclusion that whether or not pop art is in or out . . . pop corn is definitely in!

BERNARD BISPECK, Associated Theatres' Shaker, Cleveland, Ohio, recently made an all-out effort to maintain a continued S.R.O. business on United Artists' "Thunderball" after an already record-breaking six-week's run. He planned a four-week exploitation merchants tie-up in a big "Thunderball Valentine Sweepstakes" including such prizes as pancake dinners, pizza pie treats, steak dinners, 007 Talc, and After Shave Lotion Gift Kits, etc.

Assistant manager Terry Hajduk and hostess for Perkins Pancakes are seen in the lobby of Associated Theatres' Shaker, Cleveland, Ohio, during a recent merchants' promotion tied in with United Artists' "Thunderball" and called the "Valentine Sweepstakes."

Each week a sizeable 3 column reverse newspaper ad was run, paid for by each merchant, announcing their co-operation in the Big Sweepstakes and big Hold-Over of 'Thunderball.' On the final week-end prior to Feb. 14th, an ad incorporating the merchants was run with copy stating: "Merchants Agree. . . . This Is The Biggest Bond Of All. . . . Register Now For The Big Thunderball Valentine Sweepstakes."

Each Merchant had corresponding window displays calling attention to "Thunderball" and The Sweepstakes.

One of the merchants, SHAKEY'S PIZZA, included a tagline on $800 worth of radio spots on the local Cleveland Stations.

Each Merchant supplied a Model Hostess with Free Coffee and Donuts daily to our theatre patrons as they entered the lobby. The Merchants liked the idea so well that they actually pleaded for their turn to host same. Special signs tieing in the sweepstakes plus the Free Coffee Treat, were placed conveniently in the lobby giving corresponding merchant credit accordingly.

The sign shop made up a Giant Heart, which was placed in front of the box-office through which the cashier sold tickets. The Giant Heart carried copy about the Sweepstakes . . . was very attractive, and caught the eyes of traffic and passing pedestrians.

So many phone calls inquiring about the sweepstakes were received that it was necessary to install a a special answering service tape recording with the details.

A full house resulted the nite of the big drawing though the registrars need not have been present to win.

Bookstore Owners Contest

Over 200 New York City Bookstore owners will attend a showing of the award winning Fellini masterpiece "Juliet of the Spirits" on March 15th. After the showing, the owners will be invited to enter a contest for the "Best Window Display" of the recently released Ballantine paperback of "Juliet of the Spirits". Winners of the contest will be announced by Irving Sochin, vice-president of Rizzoli Films, on March 30th to coordinate with the opening of the film in 25 houses throughout Metropolitan New York.

Screen Advertising Grows Up

Today's theatre audiences are becoming more and more sophisticated due to constant exposure to television advertising. They expect all advertising . . . including theatre screen advertising . . . to have the same eye-appeal as the commercials they see on television. Because of this, merchants and exhibitors realize that today's screen ads must be presented in an attractive, quality manner, if they are to achieve the desired results. This poses a problem for the local merchant who normally advertises on the theatre screen . . . because his advertising budget is limited, and he probably can't afford deluxe type film trailers.

Filmack Trailer Company, has helped solve this problem for the merchant advertiser . . . by upgrading merchant screen advertising through the use of production know-how similar to those used in the syndicated type of television film commercials. By creating attractive backgrounds and illustrations that can be personalized with titles for specific groups of merchants, Filmack is now able to offer their customers the high-quality, audience-pleasing type of merchant ad styles that today's theatre audiences appreciate . . . and at prices well within the average merchant advertisers budget. And they are available in Full Color or Black and White.

The first in this new series feature ad styles which are suitable for Easter and Mother's Day use. These new styles enable the merchant to see just what his ad will look like, even before he places his order . . . all he has to do is add his name, address and specific copy.

The most exciting of these new ad styles is a deluxe 20-second playlet, which gives the sales message, and identifies the merchant . . . all in an interesting "story-type" manner. These three playlets for Easter and Mother's Day are especially appropriate for florists, apparel shops and candy stores . . . who do the bulk of the advertising during these two holidays.

In addition, there are two attractive "Easter Greeting" styles, with which merchants, community and civic organizations can extend "Easter Greetings" to the theatre audience with all the warm appeal of a "Greeting Card." They include a neutral style and a religious style.

The new series also introduces single-frame personalized ads for florists, apparel shops and candy stores . . . as well as an ad suitable for restaurant-movie tie-ups, another popular form of promotion during Easter and Mother's Day.

Ski For "Telemark"

Columbia Pictures has invited every major ski resort in the Northeast to join in an extensive ski promotion for Anthony Mann's "THE HEROES of Telemark." Over 100 special kits containing promotional materials and tie-in information have been sent to the resorts.

Contained in the kits are LP soundtrack albums, special ski posters, brochures and a selection of promotional material and stills from the Columbia release. In addition, a ten minute featurette containing highlights from "THE HEROES of Telemark" has been made available to the resorts.

The kits are designed to provide promotional and display material and prize items for contests to be run in conjunction with local openings.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum words. No cuts or borders. **4 consecutive** insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combinations. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

EQUIPMENT FOR SALE

CENTURY CC, R-2 Sound Heads. HD base, mighty 90 lamps, 90 amp. rect., sil. bulbs all rebuilt. Japanese lens, anamorphics. 1220 E. 7th St., Charlotte, N. C.

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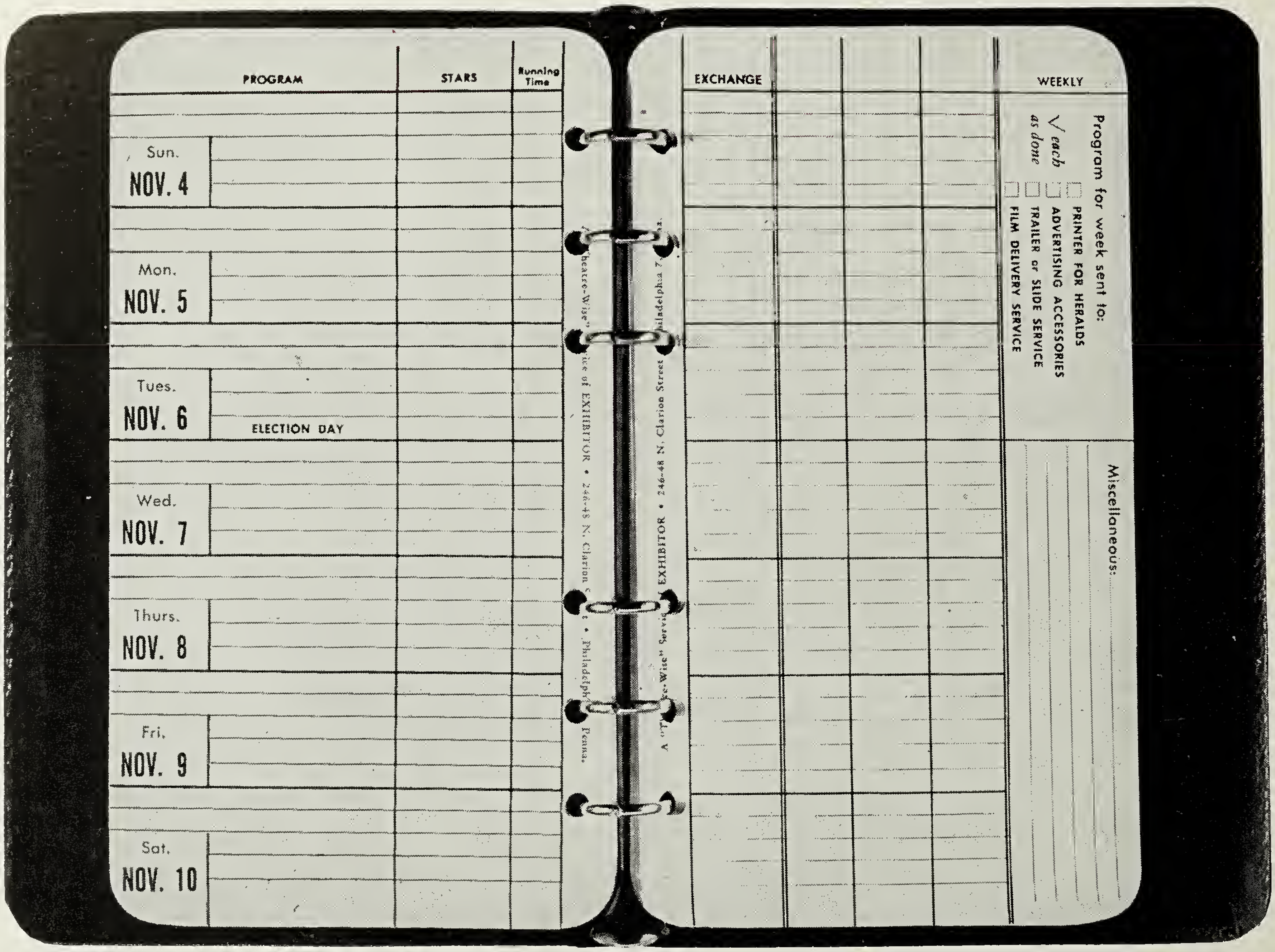

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MOTION PICTURE EXHIBITOR

MARCH 9, 1966
Volume 75 Number 5
IN TWO SECTIONS • THIS IS SECTION ONE

Record crowd of 1,400 delegates to ninth annual Show-A-Rama convention, recently concluded in Denver, Colo., saluted Dick Van Dyke with its coveted "Star Of The Year" award.

First Dallas Label Unglued In Court

(See Page 5)

Blind Bid Probe Nearing Answers

(See Page 6)

ANSWER FROM A MIDDLE-MAN . . .

see editorial—page 3

The absolute end in way-out motion pictures...coming this summer. Warner Bros. Pictures presen
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Volume 75 • No. 5 March 9, 1966 Our 48th Year

ANSWER FROM A MIDDLE-MAN

We recently urged the middle-men in the censorship controversy to make themselves heard, and following is the reply from such an individual to our editorial (Feb. 23 issue). His views are a welcome addition to a dialogue that is necessary if the industry is to find a way toward freedom of the screen with an accompanying sense of responsibility. His letter follows:

I read with interest your recent editorial calling for the middle-men in the censor controversy to take a stand. As a member of the motion picture industry who is neither for arbitrary censorship of films by miscellaneous governmental, civic, or religious groups, nor for making a public medium of entertainment and communications available to the irresponsible, I presume I fall into this category.

This is the way I see the problem:

Concern is being expressed over film content.

As motion pictures have matured, it has become desirable to provide the necessary freedom to film-makers legitimately concerned with vital social, political, and individual problems.

Most "organized" criticism is stimulated by films which violate traditional taboos in American life: nudity, some sexual acts, and criminal kinds of behavior.

It is argued that liberalized film content poses a threat to public morality, which justifies public censorship.

There are individuals in a position to produce films whose taste, intellect, and motives are open to serious question. Given total freedom, some would, no doubt, produce blatantly pornographic motion pictures.

The "responsible" members of the film industry, in championing the rights of film-makers to treat delicate topics, have been put in the unpleasant position of carrying a small number of free-riders. Like the advocates of improved public welfare programs, these well-meaning men must tolerate having their noses rubbed in the fact that some abuse a good thing.

Total unanimity of opinion as to what is morally damaging will never be reached. Perhaps the biggest burr in Hollywood's tender tootsies is that, like the garment industry, its chief preoccupation has become following around European designers.

Left to its own devices, Hollywood would probably remain enslaved to the notion that it must successfully create "mass appeal" films. Its own infantile distortions of reality, including the "cute" treatment of sex, derive chiefly from its standing commitment to the production of exhausted cliches. While things may end up a bit out of focus after the considerable energy of its art is expended on dressing up, disguising, and otherwise repainting last year's story with a 'sophisticated' and hopefully marketable new color, Hollywood, alas, is too prudent to be the bad boy in this case.

Clearly, the Production Code and similar unwritten understandings as to what was out of bounds have been sorely pressed as a result of chiefly European films dealing with U.S. taboos and a rash of domestic productions you have referred to as "Fast-Buck" type pictures.

In an immediate sense, Hollywood's strongest collective wish may well be to get the monkey of all this unfavorable publicity off its back. Educating the public about the facts of life in this business might be a solution, but I suspect that it will be difficult to insure that censorship advocates will play by rules Hollywood itself has shown reluctance to draft. A film exhibited in a commercial theatre, while readily identifiable as an exploitation-type indie effort to members of the industry, is none the less a motion picture to the uninitiated who can, with equal ease, connect this type of film to Hollywood.

Due to its spotty heritage and history of scandals and sensational stories, Hollywood is still very much on parole with those bearing more conservative convictions, and we might expect a substantial number of influential persons to be hard won over in any campaign to vindicate responsible industry interests.

What it boils down to, I think, is either educating the public as to the range of film content, such as making mandatory a system of categorization or classification, or knuckling under to the pressure to protect the innocent who unwittingly expose themselves to damaging films.

In this age, it is common to hear of policies which relieve the individual of the responsibility for making a free choice.

We should bear a sympathy towards those who want to "clean up" the news-stands, the movies, television, and other potential sources of "temptation." Seeking a pat answer to perplexing behavior, many take comfort in thinking that, given sufficient exposure to the nudes in playgirlie magazines or other such banal sexual hors d'oeuvres, the youth of today will "fall" into promiscuous, immoral, or even extreme types of criminal behavior.

The real weapon in this war would be truth, but since no one seems to have it, we must use what is at hand. In one way or another, this is going to come to the evaluation of individual films by those with the ability to decide what is good or bad and the dissemination of this type of information to the public.

In order to be an opinion-maker, you've got to have opinions!

NEWS CAPSULES

FILM FAMILY ALBUM

Diamond Rings

Mr. and Mrs. David Sharkey, New York, announce the engagement of their daughter, **Susan**, to **Mark Shpall**, a teacher in New York City's school system.

Obituaries

W. Marsh Gollner, 64, manager, Arcade, Salisbury, Md., until shortly after World War II when it was destroyed by fire, was found dead at his home March 1. Death was attributed to a heart ailment for which he had been under treatment. Gollner was with Paramount-Publix in Toledo, O., and later had his own theatre chain on the Delmarva Peninsula, starting with a motion picture theatre in Hurlock, Md., in 1935. His widow and one grandson survive.

William G. Graves, 80, a pioneer Amesbury, Mass., exhibitor, and in later years a newspaper editor, died. He operated a motion picture theatre on Main street, Amesbury, in 1912, later joining the staff of the Amesbury Daily News.

Jacob B. Fox, 89, a pioneer in the industry, died at Atlantic City, N. J., Hospital. His career dated back to the old Nickelodeon days, and he retired in 1940, living in Ventnor, N. J. He had operated theatres in Philadelphia, South Jersey, and Trenton, N. J. He was a member of Variety Club and Motion Picture Pioneers. He is survived by his wife, a daughter, a son, exhibitor **Mel Fox**, two sisters, four grandchildren, and a great-grandchild.

Columbia Earnings Dip

NEW YORK—Columbia Picture Corporation reported earnings of $443,000 or 19 cents per share for the six months ended Dec. 25, 1965, which compares with $1,390,000, or 69 cents per share, reported for the same period in the preceding year.

A. Schneider, president of the major film company, stated that these results had been anticipated and had so been announced at the company's annual meeting.

A number of high cost pictures released during the past year and the first two quarters of this year proved disappointing at the box office, and, therefore, adversely affected the earnings of the company. The amortization of these pictures will continue during the balance of the current year.

However, Schneider announced the company is encouraged about the pictures which are currently in release and scheduled for release.

Schneider stated, "Our television subsidiary, Screen Gems, continues to improve in profits, and we have every reason to believe that its gross and earnings for the year will be the highest ever attained."

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., MARCH 7

Calif. High Court Rules Pay Television Legal

SAN FRANCISCO—By a six to one vote, the California Supreme Court overruled the voters of the state and made pay television legal.

The Court declared unconstitutional an initiative amendment to the state constitution which was passed by the voters in 1964 and which banned pay tv. The Court said the ban violates free speech provisions of the U.S. and California constitutions.

The decision said that prohibiting pay tv "amounts to total censorship, in advance, so far as home viewers are concerned," and that the rights of the people to receive ideas or images are violated as well as the rights of the sender.

The decision upheld a lower court which had ruled in favor of Sylvester L. Weaver, president, Subscription Television, Inc. The organization sought court relief after passage of the initiative amendment, which was promoted largely by theatre owners who saw a threat to their business in pay tv.

Weaver stated that the company at present does not have the resources to reactivate the cable networks in Los Angeles and San Francisco. He pointed out that the company "will continue to engage in other aspects of our business such as the sale of commercial television rights with respect to our program library."

He also stated that the company intends to continue with its $117,000,000 damage suit against theatre owners, now pending in the U.S. District Court in Los Angeles.

Weaver pointed out that "we remain under the protection of the Federal District Court of the Southern District of New York under Chapter XI of the Federal Bankruptcy Act, but are hopeful that we will be able to emerge from these proceedings and ultimately resume subscription television operations."

"Anatomy" Can Be Sliced

NEW YORK—The New York Supreme Court has denied an application by Otto Preminger and Carlyle Productions for a stay of any minor cutting of Columbia's "Anatomy of a Murder" for tv use, it was reported last week.

The application stemmed from Carlyle's appeal now pending a decision by the Court of Appeals for a reversal of the opinion in Columbia's favor passed down by the Supreme Court on Jan. 19.

At that time, Supreme Court Justice Arthur G. Klein ruled that "no proof has been adduced that this cutting and editing would be done in such manner as to interfere with the picture's story line," and that "implicit in the grant of television rights is the privilege to cut and edit."

BROADWAY GROSSES

"Oscar" In Big Opener

NEW YORK—With Embassy's "The Oscar" opening big at Loew's State as the only newcomer, and the hard-ticket, reserved seat attractions holding their own, the rest of the first-runs were doing average. The breakdown was as follows:

"INSIDE DAISY CLOVER" (Warners). Radio City Music Hall, with usual stage show, claimed $80,000 for Thursday through Sunday, with the third week sure of $115,000.

"PROMISE HER ANYTHING" (Paramount). DeMille reported $12,000 for the second week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli did $38,000 on the 53rd week.

"DR. ZHIVAGO" (MGM). Capitol claimed $48,000 for the 11th week.

"THE OSCAR" (Embassy). Loew's State had a fine opening week of $45,000.

"THE FLIGHT OF THE PHOENIX" (20th-Fox). Astor garnered $10,000 for the fifth week.

"THE CHASE" (Columbia). Victoria claimed $22,000 for the third week.

"MY FAIR LADY" (Warners). Criterion did $32,800 on the 72nd week.

"BATTLE OF THE BULGE" (Warners). Warner Cinerama had $8,000 for the 12th week.

AA Fetes Goldstein

NEW YORK—Harry Goldstein, Allied Artists exploitation manager, who has announced his retirement after 52 years of industry service, the last 21 of them with Allied Artists, was honored by more than 30 of his fellow employees at a luncheon at Sardi's.

The luncheon committee was headed by Nat Nathanson, vice-president and general sales manager, and Nat Furst, New York branch manager. Harry's three brothers were also in attendance: Morey (Razz), Warner Bros. general sales manager; Jack, national advertising and publicity director for Allied Artists; and Aaron, who is manager of the Metropolitan Life Insurance Company in Boston.

Harry will leave shortly for Miami, where he will make his home.

Producers Name Relyea

LOS ANGELES—The Society of Independent Producers has appointed Robert Relyea to represent it on the Contract Services Administration Trust Fund board of trustees.

Relyea is vice-president of John Sturges' Alpha Corporation and Kappa Corporation. Other trustees representing the Society of Independent Producers are Raymond Kurtzman, vice-president, The Mirisch Corporation; David Melamed, vice-president, American International Productions; and Eugene Arnstein, executive vice-president of the Society.

Dallas Film Classifiers Bat .500

Court Upholds One Ruling, Reverses Another In First Tests Of New Ordinance; Board Won't Give Reasons

DALLAS—Judge A. R. Stout of Waxahachie viewed two films which the Dallas Motion Picture Classification Board had classified "not suitable for young persons" and upheld the classification of "Viva Maria" and reversed that on "Blood and Black Lace." These were the first two tests of Dallas' movie classification ordinance.

Grover Hartt, counsel for Rowley United Theatres, Inc., the defendant, argued that the horror depicted in the film "Blood and Black Lace" would tend to discourage, rather than to encourage youngsters to commit murder.

The Rev. J. R. Maceo, Jr., and John D. Gilliland, members of the board, stated that they thought that "Blood and Black Lace" was more markedly unsuitable for children under 16 than "Viva Maria."

Members of the board were not discouraged by the reversal as they believe they are performing a valuable and necessary service that parents want.

Dan R. Eddy, Jr., chairman of the classification board, stated that members will write a brief account of their reason for classifying a film "not suitable for young persons," which City Attorney Alex N. Bickley may be able to use if another classification is appealed.

The defense counsel raised the objection during the hearings that the board's decision on classification was given without any reasons attached.

Every film that comes into Dallas must be reviewed, and the board has a heavy backlog. It is meeting on an emergency basis in an effort to catch up. Five members must see a movie if there is any doubt about its suitability for young persons. Most movies are classified after the board members read synopses prepared by the distributors.

Now pending before the 5th Circuit Court of Appeals in New Orleans is an appeal on the constitutionality of the ordinance. According to Eddy, federal courts have ruled the ordinance constitutional, and the board intends to carry out the provisions of the ordinance.

Attorneys arguing the case for Dallas exhibitors relative to the new classification ordinance were stunned when the judge asked "Who is Tom Jones?" after hearing testimony that the Classification Board was prompted to screen and ultimately rule on the picture, "Viva Maria" by a line in the synopsis describing the movie, "It will make Tom Jones look like a Sunday School picnic."

Exhibitors in the court room likened the Rip Van Winkle type situation to many instances where older people, attending a movie after an absence from the theatre for 15 or 20 years, fail to recognize the accepted changes that have transpired during the elapsed time.

Its reasons for determining a film unsuitable for youth viewing will not be listed by the Dallas movie classification board, which is still feeling its procedural way.

This was brought out in the weekly meeting of the board which discussel a court case of two previously classified movies. Issue was taken by attorneys for the theatres with the reasons given by the board for classifying a film not suitable for young people under age 16.

On the advice of the city attorney's office, it was agreed upon that if the board finds a film unsuitable it should confine mention of the reasons to those listed in the movie classification ordinance.

The city used a section in the two cases defining not suitable as "describing or portraying brutality, criminal violence, or depravity in such a manner as to be, in the judgment of the board, likely to incite or encourage crime or delinquency on the part of the young persons."

Board chairman Eddy in other discussions stated that an alternate member would be added to the board who speaks Spanish in order that they may help in the classification of Spanish language films.

Fifteen films were labeled as unsatisfactory by the board, which set a record for films so classified. The board to date over the past six weeks has classified only 16 as suitable.

The theatres had recommended 14 of the 15 films as unsuitable. The board screened the other, "Amourous Adventures of Moll Flanders."

Included in the films listed as unsuitable were "I Hate Your Guts," "Irma La Douche," "Poor White Trash," "Tom Jones," "La Dolce Vita," "Red Lanterns," "Sweet Skin," "Of Flesh and Blood," "Motor Psycho," "Love Hunger," "A Woman's Urge," "Confessions of a Bad Girl," "Pretty But Wicked," and "Mondo Cane."

Ordered for screenings were "Quick, Before It Melts" and "Money Trap," while more information was requested concerning "Agent 8¾."

Theatre Employes Dropped Tentatively From Wage Bill

WASHINGTON, D. C.—In response to COMPO arguments, it was agreed by House Labor Subcommittee Chairman John Dent, D., Pa., to drop at least tentatively from a compromise minimum wage bill theatre employes.

In addition to the theatre employes, approximately two million others have also been dropped.

Jeffee Heads 'Golden Hearts'

NEW YORK—Saul Jeffee, president of Movielab, Inc., has been reappointed chairman of the New York Variety Club's Golden Heart Committee, it was announced by Irving Dollinger, chief barker of Tent 35.

The Golden Heart Committee, which has already received $90,000 in pledges, is the major gifts committee for the Variety Club Heart Projects, the newest of which is the Variety Children's Heart Center to be erected at the New York Medical College—Flower and Fifth Avenue Hospitals. The cornerstone for the Heart Center will be laid on March 18 by His Royal Highness Prince Philip, on his forthcoming visit in behalf of Variety Clubs International.

Cary Grant and James Carreras, international chief barker, are honorary chairmen of the Golden Heart Circle. Simon H. Fabian is over-all campaign chairman for the Variety Club Heart Projects.

NATO Toppers To Meet With All Film Companies

NEW YORK—President Marshall H. Fine, National Association of Theatre Owners, Inc., has indicated a willingness and the intent of meeting with distribution for mutual betterment since the formation of NATO. There are now concrete plans to carry this out.

Following the NATO executive committee meeting, which was scheluled for March 2 at the Brown Palace Hotel in Denver, there will be "summit conferences" with distribution immediately following.

Further arrangements have been made. On March 7, 8, and 9, Fine, Sumner M. Redstone, Sherrill C. Corwin, Jack Armstrong, and Irving Dollinger were to meet with the general sales managers of each of the major film companies.

Fine stated that the purpose of the meetings is "to offer the film company executives the cooperation of the National Association of Theatre Owners, to discuss mutual problems, and to convey the hopes and fears of our exhibitor members.

"I look forward to a wholesome exchange of expressions which will benefit the industry as a whole."

Record For Gen. Cinema

BOSTON—General Cinema Corporation, nationwide theatre chain, reported record earnings of $1,643,558 or $1.30 per share on 1,267,955 shares outstanding, for a 22 per cent gain over the $1,347,085 or $1.06 per share in 1964. Not included in 1965 are non-recurring profits, largely from the sale of land, of $51,026, equal to an additional four cents per share. Total revenues topped all previous performance with an increase of 20 per cent to another record of $25,163,082, compared to 1964 sales of $20,815,058.

"It is a pleasure to report that 1965 was the most successful year in the history of General Cinema Corporation. Virtually every corporate financial indicator reveals sizeable and healthy company growth during the 12 months ended Oct. 31, 1965," Richard A. Smith, president, said.

Flake Heads Pay-TV Station

HARTFORD—Keigler E. Flake has been named general manager of WHCT-TV (channel 18), America's sole on-the-air subscription tv experiment.

Flake, succeeding Mark Forrester, who has resigned after two years in that capacity, will be in charge of both subscription tv and commercial operations of WHCT-TV, which is owned and operated by RKO General, Inc.

For more than a year, Flake was general sales manager, then general manager for northern California operations, based in San Francisco, of Subscription TV Inc., the company that inaugurated fee-tv on the Pacific Coast. (A California referendum which closed down that operation has since been declared unconstitutional by California's Superior Court).

NATO's Fine Tells Show-A-Rama Of Progress In Blind-Bid Probe

DENVER—The ninth annual Show-A-Rama held under the joint sponsorship of Rocky Mountain Motion Picture Association and United Theatre Owners of the Heart of America in Kansas City got underway with a luncheon for some 1400 delegates and special guests in the grand ballroom of the Denver Hilton.

In a keynote address by Robert Weitman, MGM vice-president in charge of production, a plea for unity was made. He said, "Nothing has been more stupid than the in-fighting in the industry."

Marshall Fine, head of National Association of Theatre Owners, stated that he had been in consultation with the Department of Justice and that a full-scale hearing on blind-bidding will be held and that within 90 days, it is hoped a new set of rules will be formulated to serve the best interest of both exhibitor and distributor. He also said that his organization would soon start a research program.

Robert Culp, actor-writer and tv producer, spoke on "How A TV Actor Looks At Motion Pictures."

Other speakers were Helen Rose, studio fashion designer, who gave a talk on costuming MGM's "Made In Paris," and Mel Glatz, of the Denver based firm of theatre designers, who told of "New Trends In Theatre Designs."

National Screen Service's new four-point "Program of Progress" was detailed by Paul N. Lazarus, executive vice-president of the company, in the final merchandising session of the Show-A-Rama meetings. Lazarus was accompanied by Burton E. Robbins, president, and Milton Feinberg, general sales manager, who had co-hosted a convention luncheon earlier in the week.

"It is unusual," Lazarus told the meeting, "for an old, established successful company to embark on a campaign of change and revitalization. But, this is the program to which we have committed ourselves.

"Point one in the 'Program of Progress' calls for a full re-examination of every item we manufacture. We will re-tool and re-gear and re-evaluate our product until it is hand-tailored to the needs of today's exhibitor—not yesterday's.

"Secondly, we are already deep into an upgrading of the quality of all our material. We are working with the advertising departments of the distribution companies in an effort to improve trailers and accessories and, most importantly, to bring variety to the theatre campaign."

Lazarus indicated, as the third step in his company's program, the start of a research and development program designed to bring new types of material and techniques into theatre advertising. He demonstrated from the platform the ease of assembling a new "high-rise standee" which NSS has just perfected.

"The final point in the Program of Progress," Lazarus continued, "concerns itself with the development of new concepts of showmanship and service." As an example, he cited negotiations now in process with the major companies which would bring all merchandising aids under the NSS roof as an aid to both theatre owner and distributor.

Decidedly upbeat in his industry predictions, Lazarus described the business as "strong, vital, virile, flourishing and capable of reaching heights never dreamed of before." Describing his own position in regard to the industry, he said, "I'm a small part of a big company that's a vital contributor to a major industry that has one hell of a future!"

Robert S. Ferguson, Columbia vice-president in charge of advertising and publicity, said that "American exhibitors are the world leaders in film promotion, despite one of the toughest markets in the world." Ferguson also cautioned exhibitors against relaxing their responsibility in motion picture merchandising because of the conflicting demands on their time in the modern era of exhibition.

Ferguson compared U.S. and foreign showmanship. Even when promotions are carried out, the practices of a few overseas exhibitors prevent them from reaping the full benefit of their promotional efforts. "To cite an extreme example," he said, "exhibitors in the Far East will terminate the run of a film at the slightest down-turn in boxoffice receipts. The practice is so ingrained that one exhibitor terminated a showing when the boxoffice fell-off on the day a major typhoon hit the area, without even waiting to see if his patrons would return the next day."

Although this seems patently unwise, Ferguson thinks something of the same sort happens in the U.S. "When exhibitors fail to use every promotional tool available to them, and when they fail to follow-up with adequate promotional efforts after a film has opened, the result is smaller grosses and shorter runs.

"When an exhibitor fails to insure that each film plays in his theatre as long as it should, he is contributing to the so-called shortage of quality product, which exists, if it exists at all, because other exhibitors have been equally irresponsible."

Although American exhibitors lead the world in methods of film promotion, according to Ferguson, "it is especially important today, when the industry is at one of the most crucial stages in its history, that exhibitors assume greater responsibility in film merchandising. The situation is crucial today because the achievement of a position of strength and profit is often followed by a relaxing of effort that can lead to apathy and neglect."

COMPO Exhib Dues Drive Set For March 28 Kickoff

NEW YORK—The annual COMPO solicitation of dues from exhibitors will begin on Monday, March 28, it was announced by Charles E. McCarthy, COMPO executive vice-president.

The drive will start with meetings in all of the country's exchange cities. These meetings will be attended by salesmen and branch managers of all of the film companies and by committees of area exhibitors. Theatres in each exchange area will be allotted to salesmen from the different companies who will then call on exhibitors and ask them for their dues.

All money collected from exhibitors, McCarthy said, will be matched, dollar for dollar, by the member companies of the Motion Picture Association of America.

Executive Committee Drops MGM's Largest Stockholder

NEW YORK—With the removal of Philip J. Levin, largest individual stockholder in the company from MGM's executive committee, although he remains as a director, a fight for control of the film company looms as an increasing possibility.

Levin, who now controls about 203,700 MGM shares valued at $9.3 million dollars, approximately eight per cent of the outstanding stock, declined to comment on the possibility of a proxy fight.

He said that the vote of the board to drop him from the executive committee "was not a vote for the benefit of the stockholders, but a vote to perpetuate the present members on the board and the officers in their positions."

While Levin's dropping from the executive committee was acknowledged by an MGM spokesman, there was no further comment.

Vittorio de Sica, second from right, holds the award presented him by the Directors Guild of America, which cited his "outstanding contributions to the world of cinema." With him are, left to right, George Sidney, DGA president; Sam Lesner, Chicago Daily News; Embassy Pictures president Joseph E. Levine; and Delbert Mann, DGA first vice-president.

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MOUNTAIN–
TAMED DESERT–
AND
STUNNED
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Under-Reporting Case Decided In Favor Of MGM

MERIDIAN, MISS.—In a written opinion accompanying final judgment for plaintiff MGM, after trial in Federal Court here of its suit against an exhibitor for fraudulent box office returns on percentage pictures, U. S. District Judge Dan M. Russell, Jr., held that direct evidence of the under-reporting in the theatre records was not necessary, particularly where such evidence was not available to plaintiff; that under-reporting might be reconstructed, as shown by circumstances, and the legitimate inferences reasonably to be drawn from the relationship of the parties and the available records and documents which were produced in evidence.

Judge Russell said, "I am convinced that the accounting tests run on the figures supplied in great part from defendant's own records proved plaintiff's theory clearly and convincingly. The pattern was projected mathematically and cross-tested to a degree of accuracy more than could possibly be disparaged on the basis of defendant's contention that the variations were due to 'other receipts'."

Judgment for $4,274.22 was directed for MGM against defendant Alexander Lloyd Royal, doing business as Royal Theatres, and operating the Rebel Theatre in Hattiesburg, the Royal in Meridian, and the Royal Music Hall in Jackson. In addition, all costs are to be taxed against defendant and in favor of the plaintiff MGM.

Included in the above judgment was $1,386.-05 representing interest at 6% per year from the original due date of the portion of each film rental withheld, on some of which rentals interest was recovered going back for 11 years. An additional $250 was also included in the above judgment which a previous Judge had directed to be paid by defendant while suit was pending, after the defendant had refused to answer questions concerning documents from taxing and banking authorities which the Court had then directed the defendant to produce for inspection by plaintiff's attorneys.

As to defendant's claim that the Federal Court did not properly assume jurisdiction because a minimum of $10,000 was not involved, the Court pointed out that during the pendency of the law suit this question had been raised by defendant four times prior to trial by way of motion to dismiss the action on such ground, which motion had been overruled in each instance by two prior judges as well as twice later by Judge Russell. Judge Russell again considered the matter after trial in his above opinion, since it went to the basis of his right to take jurisdiction, and again sustained Federal jurisdiction, holding that the test was the good faith with which the action was brought and not the amount ultimately recovered after trial.

Attorneys Jack W. Brand and Earl T. Thomas, of the Jackson, Miss., firm of Wells, Thomas & Wells, tried the suit for MGM, with the New York law firm of Sargoy & Stein as of counsel.

Board Seat For Gould

NEW YORK—James F. Gould, recently named president of the Radio City Music Hall Corporation, has been elected to the board of directors of Rockefeller Center, Inc., it was announced by Laurance S. Rockefeller, board chairman.

Aarons Hails Supreme Court Ruling Approving Product Splits By Exhibs

Mo Rothman, Columbia Pictures vice-president in charge of world distribution, and Donald S. Rugoff, president, Rugoff Theatres, were among guests attending the recent world premiere of Columbia's "The Chase" at New York's Sutton.

NEW YORK—Stuart H. Aarons, chairman, National Association of Theatre Owners Association, Inc., legal affairs committee, has written a legal opinion for the NATO March Newsletter on the attempt by the Viking Theatre in Philadelphia to obtain a rehearing of its anti-trust case.

This is the second denial by the United States Supreme Court, for which Aarons believes exhibitors should be "delighted."

The weakness of the case, which pertains to the validity of splitting product, he states, lay in the fact that Viking attorneys leaned heavily on an article which appeared in the December Yale Law Journal. The writer took the position that splits, whether or not consented to by the distributor, are illegal.

"I am frank to say," wrote Aarons, "that in my opinion the article is an aberration by a 1965 graduate of Yale Law School who has not yet practiced law and who takes the doctrinaire approach without regards to the economics of the market place. He uses the technique of trying to torture a split into some known category of anti-trust violation, such as a cartel, and since cartels are illegal he argues splits are. This is known as lifting oneself up by one's bootstraps. He comes up with the curious suggestion that a split imposed by distributors on exhibitors may be all right, but not one initiated by exhibitors and consented to by distributors. This seems akin to the doctrine of Tweedle Dum and Tweedle Dee."

As result of the denial, Aarons holds the air has been cleared by unequivocal opinions on the legality of splits in both the Third and First circuit courts.

He cites various cases, pointing out that only in the Goldwyn case was splitting condemned, but that in this instance, splitting was done without the consent of distribution.

He believes splits are essential today, and it is "comforting" to find the courts upholding their legality.

Aarons makes one brief excursion on the topic, noting United Artists has been sending exhibition letters purporting to disengage itself from splits. He feels this move is a bit silly since no real motive behind it can be discerned. "Perhaps some distribution department lawyer is seeing ghosts where none exists," he concludes.

Aarons is house counsel for the Stanley Warner Corporation. He was elected to the national honorary scholastic society, Phi Beta Kappa, at the College of the City of New York. He graduated from there cum laude, and likewise from Harvard Law School. He became counsel to Warner Bros. in 1932, switching to Stanley Warner in 1953. He had an impressive record in World War II, including three medals and citations.

He is a recognized motion picture law authority, specializing in antitrust work.

Raphel Sees Ad Impact Abroad Similar To U.S.

NEW YORK—David Raphel, vice-president in charge of international sales of 20th Century-Fox International Corp., spoke to the international film relations committee of the Motion Picture Export Association of America. Martin Blau, Columbia Pictures, chaired the meeting.

Raphel, first of the foreign managers to meet with the committee, commented on the leadership of the United States in all film markets in advertising, promotion, and publicity activities. He pointed out that there may be minor variations in the approach that require special attention, but that generally the basic theme and promotional campaign developed in this country proves to be most effective abroad.

Raphel also made the suggestion that certain joint activities of all of the MPEAA member companies might have greater impact than the efforts of a single company. In particular, he made reference to the use of television in certain markets and felt that this might be explored profitably. The committee voted to investigate the possibilities of this type of joint activity in one or two test markets.

"Ships" Complaint Dismissed

NEW YORK—A complaint by Jose Ferrer, claiming that as coauthor of the script of Columbia Pictures' "The Long Ships" he had never granted rights to the company for its distribution, was dismissed in Westchester County Supreme Court following successful arguments by Judge Arthur T. Schwartz, of Schwartz and Frohlich, who represented Columbia.

Judge George M. Fanelli, presiding at the proceedings, granted the motion for dismissal of Ferrer's complaint on the grounds that under the circumstances, the granting of a license by one co-author was sufficient to permit Columbia to distribute the motion picture without interference.

"Lady" Sets Easter Dates

NEW YORK—The Academy Award-winning Warner Bros. motion picture production of "My Fair Lady" will open more than 250 special engagements throughout the country for the Easter holiday season.

Varied Agenda Increases Appeal Of Mid-East Regional Convention

COLUMBUS, O.—Theatremen will be joined by film company representatives, a landscape architect, interior decorator, and a Motion Picture Producers' Association official in the program arranged for the Mid-East Regional Convention sponsored by the Independent Theatre Owners of Ohio at Sheraton-Columbus Motor Hotel here on March 14, 15 and 16.

Exhibitors in the nine-state mideast area are being extended a special invitation to attend. All other exhibitors are invited, as well as interested persons outside the industry. Men's fee for all convention events is $25, and $15 for ladies. Paul Vogel, Wellsville, is convention chairman.

Salute to Marshall Fine, president of ITOO and newly-elected president of NATO, will be a highlight of the convention's social activities at the annual banquet Tuesday evening at the Kahiki Restaurant.

Special feature at business sessions will be showing of product reels of forthcoming films. Screening of Paramount's "Assault on a Queen," starring Frank Sinatra, will be held Monday evening at the Drexel.

Convention schedule:

Monday, March 14—3:30 p.m. to 6:30—Registration. Mezzanine.

6 p.m. to 7—Cocktails in National Carbons' hospitality suite, courtesy of Union Carbide Co. Host, Philip Freeman.

7:30 p.m.—Annual board of directors dinner for officers and board members. Venus Room.

8 p.m.—Screening of Paramount's "Assault on a Queen" starring Frank Sinatra. Drexel Theatre, Jerry Knight, host.

11 p.m.—After-theatre hospitality party in Union Carbide Corp. suite. Host, Philip Freeman, for National Carbons.

Tuesday, March 15—10 a.m.—First business meeting, Auditorium. Chairman, Paul Vogel. Introduction of Jack Armstrong, who will present visiting guests of honor. Marshall Fine, ITOO and NATO president, will discuss NATO. Showing of product reels with clips from forthcoming features from Buena Vista, Columbia, and other companies to be announced. Ken Prickett will discuss ITOO program for 1966.

12 noon—Luncheon, sponsored by Coca-Cola.

1:30 p.m.—Business session—Paul Roth, Baltimore, "A Theatre Man Looks at Concessions."

2 p.m.—Jerry Tanner, co-owner of Four Seasons Nursery, Columbus, "Landscaping for drive-ins."

2:30 p.m.—National Theatre Supply representative, "Remodeling and Rebuilding Tips."

3 p.m.—Al Fisher, exploitation manager, United Artists, "Exploitation for Theatre Customers."

3:30 p.m.—William McCutcheon, field representative of MPAA, "Remodeling and Rebuilding Community Relations."

6 p.m.—7—Cocktail party in French Pavilion. Co-hosts, Don Nunamaker and Hal Barnard, Castleberry Foods.

7 p.m.—Annual banquet, Kahiki Restaurant. Salute to Marshall Fine, ITOO president for six years and newly-elected NATO president. Banquet sponsored by L & L. Concession Co., Detroit and Theatre Equipment Co., Detroit and Cincinnati.

Wednesday, March 16—9 a.m.—Continental breakfast.

10 a.m.—Business meeting, Auditorium. Product selling panel composed of three film company representatives and three exhibitors. Members: Al Fisher, United Artists; Dave McGrath, MGM; Chester Friedman, Warner Brothers; Thor Hauschild, Toledo; Roy White, Cincinnati; and Olen Martin, Bucyrus.

11 a.m.—Don Acito, Cincinnati, interior decorator, "Turning Grind Houses Into First Runs."

11:30 a.m.—Product reels.

12:30 p.m.—Luncheon. Host, Pepsi-Cola.

1:30 p.m.—Discussion of exhibitor problems. Marshall Fine, chairman.

2 p.m.—Election of officers.

Theatre's License Depends On "Refined" Film Policy

SPRINGFIELD, MASS.—Reid Enterprises, Inc., owner of the Art Cinema, suburban Chicopee, has reached agreement with the Chicopee City Solicitor's office to maintain a "refined movies" policy, and, in return, the Solicitor's office said the theatre would be issued a license every two weeks.

A squabble broke out some weeks ago over product selectivity for the theatre, cries of "obscene" entertainment being sounded in the community.

"Hawaii" To Bow Oct. 10

NEW YORK—"Hawaii," film version of James A. Michener's monumental novel, starring Julie Andrews, Max von Sydow, and Richard Harris, will have its world premiere on Oct. 10 at the DeMille. The following day, the United Artists release and Mirisch Corporation roadshow presentation will begin its regular schedule of performances as a reserved-seat attraction.

D-I Closed By Injunction As "Nuisance" To Neighbors

By Arthur Herzog
MPE Detroit Bureau

GRAND RAPIDS, MICH.—Floyd Bloss, the Hasting exhibitor who has become snarled in one law suit after another, suffered a setback when Kent County Circuit Court Judge Fred N. Searl made permanent the temporary injunction to close the Star Dust Drive-In. This was granted last Aug. 19 at the request of the Paris Township Board.

People who lived adjacent to the airer had complained that the nudie films shown on the screen were visible from their residences.

While Judge Searl said allegedly sexual sequences "had not the slightest connection with the plot nor with the so-called social importance of any of the story enacted," and while the basis for the suit was that of obscenity, the injunction was carefully granted on the grounds that the establishment was a nuisance. But, he observed, he doubted a higher court would have found the films obscene.

He justified his action in this fashion:

"Acts which corrupt the morals of our youth are inimical to the public morals and constitute a public nuisance.

"While the right of free speech and free press implies the right to force acceptance of such literature in any form to the public, the right does not involve the right to force acceptance of such literature on another's premises without his permission."

There is a quaint legal quirk involved in this: Those complaining said they could see the screen, but could not hear the audio.

The case seems similar to the spinster who called the police because a man across the street was undressing with his shade up. She was reminded she wasn't forced to look at him. Her indignant reply was "But officer, my arms aren't long enough to reach across the street and pull down his shade!"

It seems a questionable precedent has been set here:

"Obscenity" and "nuisance" could be synonymous.

THIS IS THE YEAR OF THE LION

From left to right, David McGrath, MGM exhibitor relations representative; Manny Brown, Tip Top Theatres; Charles and Vincent Martina, Lyell Theatre Corporation; Myron Gross, Cooperative Theatres; and Edward Miller, manager, Center, Buffalo, look over one of the promotional items for "Tiko and the Shark" during MGM's recent advertising and merchandising seminar in Buffalo.

New NATO Committees Named By Pres. Fine

NEW YORK—Since the turn of the year when the National Association of Theatre Owners, Inc., came into existence, president Marshall H. Fine has done an Herculean task in organizing committees for the spadework in the business of conducting the exhibitors' association activities. He has selected seven committees plus his advisory cabinet and COMPO representatives.

Rounding out this organization is the announcement of two more committees.

The first is the Non-Theatrical Competition Committee. The task of this group is to protect exhibitors from unfair competition in the booking of both 16 and 35mm prints.

Heading this is Sherrill C. Corwin, president of Metropolitan Theatres Corporation, an important west coast circuit, and who will become NATO president next October.

Appointees to the committee are John Q. Adams, Interstate Circuit, Dallas; Myron N. Blank, Central States Circuit, Des Moines; Sidney J. Cohen, Allied Theatres of New York State, Buffalo; Edward E. Johnson, Wisconsin Association of Theatre Owners, Milwaukee; Robert Naify, United California Theatres, San Francisco; Richard H. Orear, Commonwealth Circuit, Kansas City; George Stern, Associated Theatres, Pittsburgh; Morton G. Thalhimer, Jr., Neighborhood Theatres, Richmond, Va.; and Jack Whittle, Allied Motion Picture Theatre Owners of Maryland, Baltimore, Md.

The second is the MPAA and Production Code Committee. Its purposes in being are to maintain liason with MPAA, and to concern itself with exhibition interest pertaining to the code.

Chairing it will be John H. Stembler. Stembler was a past president and board chairman of the former TOA. He is chairman of NATO's Finance Committee.

He is the operator of the 50-theatre Georgia Theatre Company. Recently, President Lyndon B. Johnson upped him from colonel to the rank of Brigadier General in the Air Force, where his reserve mobilization assignment is that of Executive to the Secretary of the Air Force.

Serving on the MPAA and code committee are Sherrill C. Corwin, Metropolitan Theatres, Los Angeles; Emanuel Frisch, Randforce Amusement Corp., Brooklyn, N. Y. Ben Marcus, Marcus Theatres Management, Milwaukee; Martin H. Newman, Century Theatres, Floral Park, N.Y.; Richard H. Orear, Commonwealth Circuit, Kansas City; Walter Reade, Jr., Walter Reade-Sterling, Inc., Oakhurst, N.J.; Julian S. Rifkin, Rifkin Theatres, Boston; La Mar Sarra, Florida State Theatres, Jacksonville; and Wilber Snaper, Triangle Theatre Service, New York.

Another N.Y. Censor Bill

ALBANY—Motion pictures are added to the media of books, publications, and papers for which tie-in sales would be barred if same are "obscene, filthy, lascivious or disgusting," under terms of a bill introduced by Assemblyman Jules G. Sabbatino, D-Queens, Senator H. Douglas Barclay, R-Oneida County (Pulaski), and other Joint Legislative Committee on Obscenity members.

Measure, one of six presented on behalf of the Committee, would take effect July 1, 1966.

B&K Circuit Enrolls 30 Students In New College Advisory Board

CHICAGO—Thirty student representatives of the eight leading schools here were formally enrolled as members of a Balaban and Katz college advisory board, it was announced by Henry G. Plitt, president of the B&K circuit, who personally conducted their indoctrination as members of the innovationary panel.

"This is but our initial step," said Plitt, "in our plans to sharpen our communication with the major segment of our audience. We intend to run in advance, not lag behind the rapid rate of change that now indicates one half the United States population will be under the age of 25 by 1967."

Plitt continued, "Our theatres, our product, and our method of presentation must be geared for youth and to youth in a language they understand. Major manufacturers and major merchandisers have seen fit in coping with the trend to set up all forms of teenage advisory councils, etc. It is our intention in adding to this program to participate actively with the Junior Achievement groups and teenage fairs."

In the indoctrination, Plitt informed the students that they would serve as a sounding board to transmit the trends and interests of people of their own age group. He explained this would involve screenings of product as well as discussions of ways and means of developing selling angles tailored to the points recommended by the panel as being of special interest to youth.

Plitt described the formation of the board as a long-overdue experiment. But he expressed confidence that it would prove so worthwhile it would not be long before Hollywood also would institute college advisory boards where they were also needed, at the origin of production.

Charter members of the board represent Northwestern, DePaul, Loyola, the University of Chicago, the University of Illinois, the Illinois Institute of Technology, Roosevelt University, and Columbia College.

Both boys and girls, they range in age from freshman to seniors, and from students of journalism to bio-chemistry.

The board, which will be a continuing and growing activity with the Balaban and Katz circuit, will meet twice monthly. In addition to a program of incentive awards, Plitt also announced that he would be ready to open career opportunities in the industry to those students who showed special talent for one department or another.

Congratulations HITCH Number 50!

On behalf of cast and crews, Universal's "Torn Curtain" stars Julie Andrews and Paul Newman recently presented a cake to Alfred Hitchcock, celebrating his 50th completed motion picture as a director.

British Academy Names Its Own Award Nominees

LONDON — Following their Hollywood "Oscar" nominations, Julie Andrews and Julie Christie are both among the nominations for the Best British Actress category in The British Film Academy Awards.

"Darling," "The Hill," and "The Knack" each has six nominations; "The Ipcress File," five; "Magnificent Men and Their Flying Machines," three.

The principal nominations are: Best Film—"Hamlet" (USSR), "The Hill" (GB), "The Knack" (GB), "My Fair Lady" (USA), "Zorba the Greek" (Greece-USA). Best British Film—"Darling," "The Hill," "The Ipcress File." "The Knack." Best British Actress—Julie Andrews ("Americanization of Emily" and "Sound of Music"); Julie Christie (Darling"); Maggie Smith ("Young Cassidy"); Rita Tushingham ("The Knack"). Best British Actor—Harry Andrews ("The Hill"); Dirk Bogarde ("Darling"); Michael Caine ("The Ipcress File"); Rex Harrison ("My Fair Lady"). Best Foreign Actress—Jane Fonda ("Cat Ballou"); Lila Kedrova ("Zorba"); Patricia Neal ("In Harm's Way"); Simone Signoret ("Ship of Fools"). Best Foreign Actor—Jack Lemmon ("Good Neighbor Sam" and "How to Murder Your Wife"); Lee Marvin ("Cat Ballou" and "The Killers"); Anthony Quinn ("Zorba"); Innokenti Smoktunovsky ("Hamlet"); Oscar Werner ("Ship of Fools"). Most Promising Newcomer—Michael Crawford ("The Knack"); Judi Dench ("4 in the Morning"); Barbara Ferris ("Having a Wild Weekend"); Tom Nardini ("Cat Ballou"). United Nations Award—"Fail Safe" (USA); "King Rat" (USA); "Tokyo Olympiad" (Japan); "Zorba" (Greece-USA).

The BFA awards will be presented on March 23.

Broder Adds To Circuit

DETROIT—Less than a year ago we reported Paul Broder, a former exhibitor who had turned to the investment field, had formed a new circuit of five houses.

Broder Theatres has now acquired a sixth, curiously named the Six Mile due to its location near that road.

It will be remodeled, and with Clark Theatre Service of Detroit buying and booking, will shoot for first run policy.

The house was originally the RKO-Uptown, and up to March 1 was operated by the 16501 Corp. RKO-General is said to hold a substantial amount of stock in that corporation.

"Sound Of Music" Conquers World On Way To All-Time Gross Record

NEW YORK—At the end of its first year in exhibition, Robert Wise's "The Sound of Music" has become not only the top grossing picture of the year, but on the basis of current trends will become the number one grossing picture of all time, it was announced by Seymour Poe, executive vice-president of 20th Century-Fox.

Poe reported that on Feb. 24, almost one year since its world premiere at the Rivoli Theatre, N.Y., on March 2, 1965, the Todd-AO and DeLuxe Color attraction has amassed over $42,832,919 domestic and $14,056,808 foreign for a total of $56,889,727 in world wide box office receipts.

This immense figure was achieved in 151 U.S. and 354 foreign roadshow engagements, accounting for 6,138 weeks of playing time. He noted that "The Sound of Music" has yet to open in many major European cities and has opened only recently in others. Domestically, the film has played more roadshow engagements than any other in history.

Of the 151 theatres to play the film in the U.S., 65 never before presented a reserved-seat attraction, while in 144 cities all-time attendance and gross records have been shattered. Among the cities in which "The Sound of Music" has established new business records are Los Angeles, Boston, Cleveland, Baltimore, Dallas, Minneapolis, Des Moines, Cedar Rapids, Sioux City, Detroit, Salt Lake City, Seattle, Spokane, Portland, Ore., Eugene, Ore., Orlando, Oklahoma City, Tulsa, Charlotte, Raleigh, San Diego, and Indianapolis.

One startling aspect of "The Sound of Music" in its domestic roadshow engagement are the number of cities where the paid attendance exceeded the total population for the area.

Twentieth Century-Fox is presenting two outstanding achievement awards to exhibitors whose theatres have set a new record for roadshow attendance, and whose total attendance has exceeded the total population of his city. To date, 144 and 12 awards have been presented respectively.

In a sampling of the foreign market, "The Sound of Music" has established all time records for overall grosses in such situations as Rio de Janeiro, Caracas, Tokyo, Manila, Singapore, Bombay, throughout South Africa, Thailand, Mexico, New Zealand, and Australia.

"The Sound of Music" enjoyed a particularly spectacular success in the United Kingdom. At the Dominion in London, it has broken every record held at the theatre, which has previously played such long run hits as "Cleopatra," "South Pacific," and "Lawrence of Arabia." Throughout England it broke attendance and/or box office records in virtually all of its 17 engagements, becoming the largest grossing picture in the country's history, after being in release only 10 months.

Some of the most unusual records are being made by patrons who have returned again and again to see the film. Among these are a Nottingham, England, resident who has seen the motion picture 102 times; a Los Angeles woman, 58 times; and a sailor in Puerto Rico, 77 times. The all-time record is held by a woman in Wales who has seen "The Sound of Music" 371 times. After her 57th viewing, the theatre manager presented her with a weekly pass in appreciation of her patronage. Charmian Carr, a star of the film, paid a special visit to the woman during her European publicity tour.

"These records and many others established by 'The Sound of Music' are indicative of its tremendous acceptance by people of all nations," Poe said. He estimates that over 35 million people throughout the world have seen and enjoyed the film.

The film has also received an enthusiastic reception within the motion picture industry. It has received 10 Academy Award nomina-

Para. Dissidents Seek Free Access To Records

NEW YORK—Herbert J. Siegel and Ernest H. Martin, dissident Paramount directors, pressed in New York State Supreme Court their bid for freedom to inspect the corporate books and records of the company.

Justice Birdie Amsterdam reserved decision and directed Abram L. Pomerantz, counsel for Siegel and Martin, to submit answers to papers filed with the court by Louis Nizer, counsel for Paramount.

Paramount urged that "in order to keep the inspection within reasonable confines, sufficient for the needs of the petitioners and without unduly interfering with its business operations" that these limitations upon inspection of the company's records be imposed: that Siegel and Martin be allowed to look only at records since Jan. 1, 1964, rather than since 1962; that they complete their inspection in a period of 15 week days from 10 a.m. to 5 p.m.; and that they be personally present at all sessions of the inspection and have the assistance only of one accountant."

Col.'s Blau Promoted; Will Assist Ferguson

NEW YORK—Martin Blau has been named executive administrative assistant to Robert S. Ferguson, vice-president in charge of worldwide advertising and publicity for Columbia Pictures, it was announced by Ferguson.

BLAU

Blau, who is currently publicity manager for Columbia Pictures International, the film company's overseas subsidiary, will assume his new position in mid-March, succeeding Ira H. Tulipan, who has been appointed director of overseas production publicity for Columbia.

Joining Columbia's publicity department in 1951, following several years experience with newspapers in various parts of the United States, Blau served as a writer and trade press contact before being made assistant publicity manager in 1959. In 1961, he was transferred to Columbia International.

Universal Power Drive Bolsters New Releases

NEW YORK—Universal Pictures Company will launch a six months domestic sales drive called the "Universal Power Drive" starting April 3, with up to $50,000 in prizes to be distributed among the company's sales managers, branch managers, salesmen, and bookers in the United States and Canada, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager.

Some of the company's most important releases of the year, which are all in color, will open during this period, Martin noted, including "A Man Could Get Killed," starring James Garner, Melina Mercouri, and Sandra Dee; "Blindfold," starring Rock Hudson and Claudia Cardinale; Robert Radnitz' "And Now Miguel"; "Arabesque," Stanley Donen production starring Gregory Peck and Sophia Loren; "Munsters Go Home," based on the successful CBS television show; Alfred Hitchcock's "Torn Curtain," starring Paul Newman and Julie Andrews; "Beau Geste," new version of the screen classic; Ross Hunter's "The Pad And How To Use It," based on the successful London and Broadway stage play; and "Southwest To Sonora," starring Marlon Brando, Anjanette Comer, and John Saxon.

The slogan for the "Universal Power Drive," according to Martin, will be "Unsurpassed Product, Unequaled Performances and Unmatched Profits." The pictures which will be launched during the sales drive period are part of the 26 pictures planned for release during 1966. Among those pictures opening before the start of the sales drive but which will be featured in the drive are "Moment To Moment," "The Rare Breed," and Madame X."

Skouras Preps "Shadow" Bow

NEW YORK—Spyros P. Skouras chaired a meeting of the Industrial Committee of the Association For The Help Of Retarded Children at the Hotel Delmonico to finalize plans for the Association's sponsorship of the world premiere performance of "Cast A Giant Shadow" at the DeMille March 29.

Among the committee members participating were Col. Saul Fromkes, City Title Insurance Co.; Helen Strauss, William Morris Office; Martin Pokrass, Cartier's; T. H. Benestad, American Trust Co.; Albert List, Glen Alden; Victor Riesel, columnist; Leon Nad, Price-Waterhouse and Co.; Lee B. Wood, Scripps-Howard; Kingsbury Smith, publisher of the N.Y. Journal-American; and Donald F. McCullough, Collins & Aikman.

Also attending were premiere chairman Mrs. Charles F. Bryan; Mrs. Owen Cheatham, vice-chairman; Mrs. Lionel Perera; and Mrs. Irene Johns.

New Para. Post For Flicker

NEW YORK—Norman Flicker has been appointed eastern production representative for Paramount Pictures, it is announced by Howard W. Koch, vice-president and studio and production head.

In his new post, Flicker will serve as liaison between the studio and the home office on all phases of production activities. He was previously a member of Paramount's home office legal staff, specializing in production matters.

"Madame X" Premiere Draws Film Celebrities To Miami

MIAMI—Universal's "Madame X," the Ross Hunter Production in Technicolor starring Lana Turner in the title role and co-starring John Forsythe, Ricardo Montalban, Burgess Meredith, Constance Bennett, and Keir Dullet, had its world premiere at the five theatre Wometco combination of the Miami, Carib, Miracle, 163rd Street, and Palm Springs theatres here, climaxing a five week advance promotional campaign.

Hunter and Forsythe arrived in Miami from Hollywood to join Miss Turner, arriving from New York, where she did two days of advance national promotional activity.

The Miami world premiere of "Madame X" served to launch a series of Florida territorial openings to be followed by key city openings from coast to coast.

A highlight of the advance promotional campaign was a Ross Hunter Talent and Beauty Search for "Miss X." Newspapers, television, and radio stations in Atlanta, Chicago, Cincinnati, Dallas, Houston, Pittsburgh, Philadelphia, have selected contestants to represent their cities, and they joined representatives of Florida cities including Jacksonville, Daytona, Orlando, Sarasota, St. Petersburg-Tampa, and Miami to vie for a trip to Hollywood to be interviewed by talent representatives at the Universal City Studios. The contestants joined the stars and Hunter in the round of premiere activities, including opening night appearances at the Carib Theatre.

The Miami News devoted a special section of the paper to salute the premiere and the stars. Hunter and Forsythe addressed the student body of the University of Miami on Hollywood and motion picture production. The "Miss X" girls participated in a parade along Lincoln Mall, which had its name changed to "Ross Hunter Plaza." The girls also participated in a special "X Sale" tieup with Grand Union Stores, distributing the special copies of the Miami News dealing with the premiere.

In connection with the premiere and the Florida openings, Governor Burns of Florida proclaimed the week starting March 1 as "Madame X World Premiere Week" throughout the state. The Mayors of Miami, Miami Beach, and Coral Gables presented special citations to the stars.

Miss Turner is also scheduled to visit Detroit, Chicago, Cincinnati, Pittsburgh, and San Francisco as part of Universal's promotional activity tied into the key city openings of "Madame X."

Leeder To Roadshow Firm

NEW YORK—Calvin C. Leeder has been appointed treasurer of the special unit set up by United Roadshow Presentations, Inc., to handle the release of the company's first attraction, "Bing Crosby in Cinerama's Russian Adventure."

The announcement was made by Robert Sherman, vice-president of United Roadshow, who is heading the unit coordinating sales and other areas connected with the distribution.

Leeder's career in the motion picture industry has included his association with J. Arthur Rank as national operations manager, Warner Brothers as New York manager of distribution, and Film Classics as divisional sales manager.

IFIDA Exec Hails Potent Appeal Of Foreign, Domestic Art Films

NEW YORK—Michael F. Mayer, executive director of IFIDA, hailed the success of foreign and domestic art films in the current season. Mayer's statement follows:

"Prophets of gloom and doom to the contrary notwithstanding, an analysis of last week's box-office figures indicates a tremendous expansion in the potential of foreign films and art films in the metropolitan market. To look at the record, Rizzoli's 'Juliet Of The Spirits' had another smash round in its 16th week on Broadway at the Embassy; Magna's 'Impossible On Saturday' had a sensational week at the Cinema II; and Embassy's 'Tenth Victim' finished its 10th round at the Lincoln Art with an outstanding gross.

"Reade-Sterling's 'The Gospel According To St. Matthew' grossed what is referred to as an 'amazing' $20,000 at the Fine Arts, and Palisade International's outstanding Israeli film 'Sallah' had a smash 19th week at the Little Carnegie.

"Landau's 'King And Country' at the Cinema Rendezvous is another substantial success, and Embassy's 'Italiano Brava Gente' looks like another winner at the Festival.

"The report on Pathe Contemporary's 'Male Companion' again refers to a 'smash' $17,000 at the Baronet, while Altura's extraordinary 'To Die In Madrid' had a great session at the Carnegie Cinema for the 23rd consecutive week.

"The newcomer, Prominent's 'Shop On Main Street,' following extraordinary reviews, is reported as grossing a 'wow $20,000' at the 34th Street East. The picture is obviously headed for one of the high grosses of the season.

"In addition to these, there are fine reports on United Artists' subtitled entry 'Viva Maria,' and Warner Brothers' distinguished 'Othello.'

"In the face of this record it is clear that the demand for extraordinary foreign films is unprecedented and the doors are open for exhibitors to garner the world's outstanding film product. IFIDA is proud of its members' role in bringing to America these great foreign films."

Among those attending a recent benefit premiere of Continental's "The Gospel According To St. Mathew" at the Fine Arts, New York, were, left to right, Walter Reade, Jr., president, Walter Reade-Sterling; George Stern, Associated Theatres, Pittsburgh; Oscar Brotman, Brotman-Sherman Theatres, Chicago; Norman Weitman, general sales manager, Continental; and Jack Fruchtman, J. F. Theatres, Baltimore, Md.

Tarzan First In Pact Between AIP, Weintraub

HOLLYWOOD—Signing of a multi-picture distribution pact between American International and Sy Weintraub's Banner Productions was announced by AI chief executives James H. Nicholson and Samuel Z. Arkoff and Weintraub.

Initial film to be released by AI on May 28 under the new agreement, which covers the United States and Canada, will be "Tarzan and the Valley of Gold." Filmed in Panavision and color on location in Mexico, the adventure thriller stars Mike Henry in the title role, David Opatashu, Nancy Kovack, and Manuel Padilla, Jr. Robert Day directed the Clair Huffaker screenplay.

"I welcome this chance to be associated with American International and I cannot think of a better film to launch our agreement than this latest of the popular Tarzan films," Weintraub said. "I have been impressed for a long time by AI's knowhow and techniques of promoting, exploiting, and selling motion pictures, and I am confident they will enable more movie-goers than ever before to enjoy the exciting adventures of Tarzan and his animal friends."

Nicholson and Arkoff also revealed that the stars of "Tarzan and the Valley of Gold" will make themselves available for personal appearances when the film opens across the country.

Tex. Theatre Guide Ready

DALLAS—The 1966 Texas Theatre Guide is now ready for distribution by Miss Stormy Meadows, who annually publishes this encyclopedia of the motion picture industry in Texas.

Included in the 1966 Theatre Guide is a listing of all theatres operating in the state together with seating capacity and owner of each, as well as zip codes of the Texas towns and street addresses of the large city theatres.

Kennedy To Sinatra Post

NEW YORK—Best-selling novelist Jay Richard Kennedy assumes the duties of a vice-president of Sinatra Enterprises and head of the production company's story department in mid-month, it was announced by Frank Sinatra.

Kennedy will headquarter out of the company's New York offices. His duties will encompass all editorial areas of the production company's present and future activities. It is expected that Kennedy will commute between Sinatra Enterprises' New York offices and west coast headquarters.

It was also announced that Kennedy's editorial department will play an intricate role in the music division of Sinatra Enterprises and that eventually all music and lyric acquisitions and submissions in the east will be channeled through Kennedy's department.

The possible entry of Sinatra Enterprises into Broadway theatrical production will also come under the supervision of the new vice-president.

The NEW YORK Scene

By Mel Konecoff

NEW YORK'S RADIO AND TELEVISION STATIONS WERE HONORED AT A special membership luncheon of the New York Variety Club, Tent 35, in the Imperial Ballroom of the Hotel Americana. Some of the top executives of the stations received specially-engraved plaques, which conveyed the gratitude of the Tent for the assistance provided by the communications media in telling the story of Variety and for active participation in the recent Old Newsboy Day campaign conducted by the Tent on behalf of the Variety Children's Center at the New York Medical College, Flower & Fifth Avenue Hospitals.

Comedian Hack DeLeon entertained. The toastmaster was Bruce Morrow, known to millions of listeners as "Cousin Brucie," who did a wonderful job as emcee in Times Square during the last Old Newsboy Day festivities. He will represent radio and tv at the forthcoming campaign to be held this fall. Disc jockey William B. Williams of WNEW responded on behalf of his colleagues at the presentation ceremonies, which saw the Women of Variety handing out the plaques.

Chief barker Irving Dollinger, David Rosen, and Philip Harling were spokesmen for the Tent.

RUSSELL V. DOWNING, FORMERLY PRESIDENT OF RADIO CITY MUSIC HALL, has accepted the general chairmanship of the 1966 Polyclinic International Fiesta, the proceeds from which will benefit the New York Polyclinic Medical School and Hospital. One of the city's newer, major annual charity events, the dinner dance this year will be held April 30 in the Grand Ballroom of the Waldorf Astoria.

VOX POPULI: THE FOLLOWING LETTER APPEARED IN ONE OF THE LONG Island papers. We are reproducing it because we have been aware of this situation for a long time and because we've had discussions with a number of theatremen on the subject. Some have expressed interest in doing something about the situation, but at the moment, we don't have any concrete results to report.

"This is an open letter to the movie houses in Nassau County. My family and I derive a great deal of pleasure from going to the movies. However, I fiind I can't afford the prices. For a family of four to go to the movies in the middle of the week, it costs us a minimum of $7, plus whatever we spend inside at the candy counter. It costs us less to go to Radio City Music Hall in New York than to a local theatre in Nassau.

"I can understand that prices are higher on the weekends, but why so much on a week day? There are never more than 50 people in the theatre. Did it ever occur to the theatre owners that the high prices discourage people from coming?

"I have a suggestion for the theatre management: do as the airlines do. Monday through Thursday, have family rates. Decide what you consider a reasonable price. I have spoken to most of my neighbors, and the reason they do not go to the movies is because of the high cost of admission.

"I, for one will not attend the movies with my family any more until something is done about the prices."

A MATTER OF VIEWING: THE BRIDGE THEATRE, 4 ST. MARKS PLACE, HAS established a new policy of weekly showings of underground films (whatever they are) open to the general public. Underground films representing "the most daring and controversial of the avant-grade will be given showings for one week, with a new program each week."

A couple of samples are "Jerovi" by Jose Rodriguez-Soltere, sexual probe of a Narcissus myth; "Venus in Furs Meets the Velvet Underground," where a nun and a nurse go to hell because of their sinful life in St. Vincents Hospital; and "Green Desire" by Michael Kuchar, alienated desire a la Antonioni in the uncompromising manner of the New York underground.

A MATTER OF BEING STERLING: OUR FAITHFUL PERUSERS WILL RECALL that some weeks back we did a thing on Sterling Silliphant, who has been so successful as a writer for television and feature films. The other day, in came word that MGM vice-president Bob Weitman has signed him to an exclusive tv contract that with options could extend up to six years.

He will write and produce yearly two new television pilots and one feature-length picture with built-in series potential.

THE METROPOLITAN SCENE: SPECIAL SUPPLEMENT AIR MAILED FROM ITALY of the Rome Daily American, which is devoted to Joe Levine "Italian Style". . . . Reception at the Regency for Annette Funicello, in town to appear on the Ed Sullivan Show.

Silverstein To Assist Quinn

MIAMI—Bob Silverstein has been named executive assistant to Anthony Quinn, it has been announced by the Academy Award-winning star, who is currently on location here for the new Sam Spiegel film, "Mister Innocent," due to be released by Columbia Pictures.

Silverstein, formerly managing editor of Dell Books and a senior editor of Delacorte Press in New York, will be in charge of all story matters for Quinn and will assume responsibility for the development of film scripts and other original material.

WB Promotes Fleischer

BURBANK, CALIF.—Stanley Fleischer, head of the Warner Bros. art department for eight years, has been promoted to supervising art director for the studio by Jack L. Warner, president of Warner Bros.

Fleischer's new duties place him in charge of all art directors who will work under his supervision in the designing of all sets for motion pictures as well as television.

Fleischer has been with Warner Bros. 31 years, beginning as art director on "Green Pastures." He has been art director of more than 80 Warner Bros. feature motion pictures.

"Born Free" First Film To Bow In East Africa

NEW YORK—For the first time in its history, East Africa will be the site of a major motion picture premiere. The unprecedented event will take place in Nairobi, Kenya, with the premiere of the Columbia Pictures-Carl Foreman presentation of "Born Free" before Kenya's President Jomo Kenyatta and his cabinet of ministers on March 21.

The Nairobi premiere of the Columbia-Foreman presentation will benefit the charities of the Rotary Club and the Elsa Fund of Kenya, which was established by Joy Adamson to prevent the extinction of certain threatened species of African wild game.

In addition to President Kenyatta and his cabinet, the premiere will be attended by officials of foreign embassies in Kenya, and by local actors Peter Lukoye and Omar Chambati who have supporting roles in "Born Free." Also on hand will be the cub of the lioness who portrayed Elsa in the film.

"Born Free" is based on Joy Adamson's international best-seller by the same name, which relates Mrs. Adamson's extraordinary adventures in Kenya with Elsa, a lioness that she had taken into her home as a tiny cub when her husband George was head Game Warden of the African country.

Because of his vast experience in Kenya and first hand knowledge of African wildlife, Adamson served as advisor of the color production. He and Mrs. Adamson will also be on hand for the Nairobi opening.

A week prior to the African premiere, the Open Road-Highroad-Atlas production will be screened before England's Queen Elizabeth and other distinguished royal personages and governmental officials at a Royal Command Performance in London on March 14.

AA Reports Net Profit

NEW YORK—Allied Artists and its wholly-owned subsidaries reported consolidated net profits of $307,539 for the six months ended Jan. 1, 1966. Gross revenues for the period were $4,874,194.

These earnings compare with a loss of $1,115,859 in the same period of the prior year, on gross revenues of $5,495,097.

Russell V. Downing, center, who recently retired as president and managing director of Radio City Music Hall, New York, is honored by the Interservice Ticket Committee for his services to the Armed Forces during the years of his presidency. Col. L. F. Gaffney, chairman of the committee, presents Downing with an engraved silver bowl as Robert L. Riddell, of the U.S.O., looks on.

MGM "Hello Girl" Knits For Will Rogers Hospital

NEW YORK—Ann Weimer, long-time MGM "Hello Girl," learned at first hand what the Will Rogers Hospital means to folks in the industry. A friend of hers returned from Saranac Lake with glowing reports of the kindly treatment, the dedication of the doctors and nurses, the comfort of a private room on the long road to recovery. Ann wasn't in a position to express her appreciation of Will Rogers with an endowment, but she did what she could. She knitted a large, wooly Afghan and is currently embarked on her own personal raffle.

It took six months, after-hours and weekends, to complete the beautiful garment, truly a labor of love. Ann wanted this to be her own personal project. She not only paid for the wool, a lot of it, but also had raffle tickets printed at her own expense. The handsome afghan is on display on the seventh floor of MGM's home office. The raffle tickets are only 25 cents each, but many a sizeable check has been dropped into the raffle repository from MGM execs who have been touched by Ann Weimer's devotion to Will Rogers and who are mighty proud of their "Hello Girl" with a heart.

Moses Joins Universal

UNIVERSAL CITY, CALIF.—Charles A. "Chuck" Moses has joined Universal Pictures Company's motion picture press department at the Universal City Studios, it has been announced by vice-president David A. Lipton.

Moses checks in at Universal to handle special assignments under Maurice Segal, executive in charge of motion picture press department. For many years one of Hollywood's leading independent publicists, Moses most recently was publicity director for Associates and Aldrich Company. He is presently president of the Publicists Guild, IATSE, Local 818.

Styne Readies Royal Welcome

NEW YORK—Noted composer Jule Styne has been named chairman of the entertainment committee which will stage the command performance for the March 19 dinner in honor of H.R.H. Prince Philip, Duke of Edinburgh, it was announced by Darryl F. Zanuck, general chairman for the event.

To be held at the Americana Hotel, the $150-a-plate dinner will be sponsored by Variety Clubs International. All proceeds will go toward the construction of a special children's wing at Flower Fifth Avenue Hospital.

Italy Honors Weltner

NEW YORK—George Weltner, president of Paramount Pictures Corporation, has been awarded the rank of Commander in the Order of Merit of the Italian Republic, one of the highest and most important decorations made by the Italian government.

The Award, made by Italian President Giuseppe Saragat, was conferred in honor of Weltner's contributions towards strengthening and improving cultural and business ties between Italy and the United States, particularly in the area of motion pictures.

Many Intriguing Sidelights To Current "Oscar" Race

HOLLYWOOD—One of the interesting sidelights of this year's Academy Awards nominations is the fact that on April 18 Julie Andrews could become the second actress in history to capture consecutive "Oscars."

Miss Andrews won the award last year for "Mary Poppins" and is in contention again this year for her performance in "The Sound Of Music." Her competitors are Julie Christie, "Darling"; Samantha Eggar, "The Collector"; Elizabeth Hartman, "A Patch Of Blue"; and Simone Signoret, "Ship Of Fools."

Only woman to win two statuettes in a row was Luise Rainer, who accomplished the feat in 1936 and 1937 for her performances in "The Great Ziegfeld" and "The Good Earth," respectively. It was duplicated by one man, Spencer Tracy, who won back-to-back awards in 1937 and 1938 for "Captains Courageous" and "Boys Town."

An unusual feature of this year's supporting actor category is the fact that all five candidates were nominated for the first time. Thus, the honor will go to a first-time winner whether it be Martin Balsam for "A Thousand Clowns"; Ian Bannen for "The Flight Of The Phoenix"; Tom Courtenay for "Doctor Zhivago"; Michael Dunn for "Ship Of Fools"; or Frank Finlay for "Othello."

Each of the other acting categories produced a former winner. Laurence Olivier, nominated for his performance in "Othello," won the best actor honor in 1946 for "Hamlet," while Shelley Winters, who won the supporting actress award in 1959 for "The Diary Of Anne Frank," was nominated this year in this same category for "A Patch Of Blue." The best actress division produced two former winners in Miss Andrews and Miss Signoret, the latter capturing the award in 1959 for "Room At The Top."

The other nominees in the supporting actress category are Ruth Gordon, "Inside Daisy Clover"; Joyce Redman and Maggie Smith, "Othello"; and Peggy Wood, "The Sound Of Music."

The double nomination of Miss Redman and Miss Smith for "Othello" marks the second time Miss Redman has competed against a performer from the same film, having vied in 1963 with Diane Cilento and Dame Edith Evans for "Tom Jones," Miss Gordon's case is unique in that it marks her fourth Academy nomination but her first for acting. Her three previous nominations were for writing, all in collaboration with Garson Kanin.

Olivier's competition will come from Richard Burton, "The Spy Who Came In From The Cold"; Lee Marvin, "Cat Ballou"; Rod Steiger, "The Pawnbroker"; and Oskar Werner, "Ship Of Fools."

Another point of interest in this year's acting nominations is the fact that more than half—12 to be exact—of the 20 acting nominees are foreign born. They are Burton, Olivier, Werner, Bannen, Courtenay, Andrews, Christie, Eggar, Signoret, Finlay, Redman and Smith.

The "Oscars" for these and other achievements will be presented at the 38th Annual Awards Presentation on April 18. Bob Hope will be master of ceremonies for the affair which will be carried over the combined radio and color television facilities of ABC and aired world-wide through the facilities of the Armed Forces Radio and Television Service.

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LONDON Observations

By Jock MacGregor

FOR THE FIRST TIME, ASSOCIATED BRITISH CINEMAS COMBINED THEIR annual champion manager and showmanship lunches, and instead staged a Savoy Hotel dinner attended by all the parent board's directors and the leading suppliers. Assistant managing director Bill Cartlidge spoke about ABC and its objectives as far as management is concerned. "In this day and age," he said, "when everyone seems to be seeking a maximum amount of leisure time and trying so hard to obtain all the advantages it is possible and sometimes impossible for an employer to grant, I think it would not be out of place for me to speak about some of the people who have to earn their living when most people are at leisure and who help to provide entertainment for those at leisure. I refer, of course, specifically to our managers and field executives.

"I have been asked many times why it is that ABC managers, in the main, seem such a happy and loyal group of men, and naturally, my colleagues and I are very flattered when such a question is poised. Certainly it can't be entirely a matter of wages, although we constantly strive to improve their remuneration and will always continue to do so. Neither is it that they enjoy better working hours than their contemporaries in the industry for this is almost impossible to achieve in a business which flourishes in the evenings and at holiday times; and demands their presence at these times.

"Having been an ABC manager and field executive for many years, I can only hazard the opinion that such contentment and loyalty that our men have comes from a real feeling of security and peace of mind—a feeling which enables any normal man to sleep soundly at night without any inward fear that his job is in any sort of jeopardy; a feeling that within the organization there are people who care for them and their families and are anxious that they should do well and share in any success which we achieve. This, coupled with the knowledge that the company really tries to discover those men amongst its numbers who are qualified and able to take on more advanced positions, irrespective of length of service, and that people from outside are only brought in to fill specialist positions for which we cannot provide a candidate are some reasons why, I venture to suggest, ABC managers are a happy lot."

Continuing, Bill revealed that jobs in the entire Associated British group for which there is no obvious outstanding candidate are now notified to all companies so that interested employees can apply, and round pegs can be put into round holes. He summed up the qualifications for a top manager and potential executive as: "Nothing more than good sound common sense; the ability and willingness to put into use the experience gained within the industry; a pleasing personality and a measure of tolerance; an understanding of the day-to-day problems of the people with whom he has to work; and the fervor to carry out his job better than anyone else can do it. These qualifications, coupled with the courage and initiative to advise the administration of what is going on around them—in their particular territories in the way of developments; suggesting sensible and practical improvements to the physical layout of their theatres, or voicing objective criticism of the policy presently employed by the company regarding its operation—must perforce pinpoint those who are thinking right and have something to contribute to the future of our company."

Champion manager John Hare (ABC Great Yarmouth) received a check for $2,100, and the runner-up A. T. Frost (ABC Oxford), one for $700. D. S. Baker (ABC Chester) was named top showman, and L. H Allen (ABC Southend) runnerup. In addition to district prizes, Anglo, BLC, Hammer, MGM, Paramount, and Warner Pathe offered checks and awards for the best exploiting of their product. Sir Philip Walter, C. J. Latta, Jack Goodlatte, David Jones, and Bill Carpenter also spoke. It was an invigorating and entertaining evening. Congratulations to all concerned and especially to the publicists and PIC photographer Harry Myers for having properly captioned photos available before the party ended. That is real service.

IN VIEW OF NEWS STORIES, BRITISH LION THOUGHT IT IN THE STOCKholders' interest to make a second interim report for the current financial year. This showed that after provisions for taxation and minority interests, the profits for the nine months ending Dec. 31, 1965, were $181,087. . . . I am happy that Bob Camplin, recently appointed general secretary, is bringing the Cinema Exhibitors Association into line with other trade bodies and holding monthly press conferences at a regular time. The last council meeting covered all dimensions from 16 to 70, and much time was taken up with 16mm shows in clubs. At the other extreme, the questions of the 25 mile bar by 70mm theatres, and whether when two cinemas had played concurrent for years and one exhibitor installed 70mm would the other be entitled to retain his concurrency if he also equipped were discussed. Intriguing is the CEA's decision to set up a sub committee of independent and circuit members and distributors to examine ways of improving advertising and publicity. Of the many other items covered, one is of particular interest to American exhibitors who may have suffered the competition. The general council declined, following a survey of exhibitors affected, the request of the U.S. Army and Air Force Motion Picture Service to lift the restriction on British nationals attending U.S. Camp Cinemas. . . . Jim Carreras was up to his ears when I dropped in for a noggin before he flew to conduct the Duke of Edinburgh on his history-making Variety Club American tour, checking enthusiastically the early returns of the latest Hammer horror combo hit, "Rasputin"—"The Reptiles," checking table reservations for the New York banquet, and tearing someone else off a strip. I shall never stop marveling at the number of things he can handle at once.

Distribs Of Mexican Films Discuss World Problems

MEXICO CITY—Some of the most important problems confronting the distributors in their respective territories were taken up during the opening day of the distributors of Mexican pictures in Mexico. Central America, and South America, and in the United States, in a world convention held in Mexico City.

Included on the agenda of the Distribuidora Peliculas Mexicanas was indication that political, economic, and social conditions prevailing in the greater part of the country where this company operates are in a very serious state, and in some of the countries there is no prospect for immediate improvement. Nevertheless, during the course of the discussion, it was possible to note the resolute determination of everyone to strive to find formulas which will minimize as much as possible the effects of this situation.

Import control for countries which have international exchange problems and currency control in Argentina, Brazil, and Chile were two other items that occupied the attention of the distributors.

Emilio P. Rabasa, LLD, director of the National Film Bank, congratulated the distributors of Peliculas Nacionales for the task they performed in the past year whereby the revenue was increased over 1964.

A study in publicity, territorial division of Peliculas Nacionales, exhibition contracts, and the promotion in general of the material which they distribute was initiated by the members attending the convention. A matter of particular interest was the treatment which should be given to extraordinary pictures.

The representatives of CIMEX, in turn, analyzed the situation facing the United States and concluded that the situation does not affect the gross of pictures except in the Texas and California areas where mechanization has displaced Mexican braceros and where the treaty has expired which allowed temporary entry of 400,000 Mexican braceros, who normally viewed Mexican pictures.

A definite solution is being sought for this problem, and will be offered to other areas where the same problem is being faced by exhibitors. The distributors of CIMEX also took part in the study of import control, customs duties and tariffs, and film market potential in each of the territories.

The distributors from Central and South America discussed the advisability of organizing a "Mexican Movie Week," with distributors from Venezuela, Columbia and Brazil being in favor of this idea.

In the United States an intensive promotional task will be carried out, calling together the bookers in California and Texas for the purpose of instructing them about the methods which will be placed into practice to improve billings.

Distributors of Peliculas Nacionales in Mexico have expressed their unanimous opinion on the urgent necessity of building more theatres in the various zones, since existing seating is insufficient for proper exploitation of their products.

"Catch-22" To Filmways

NEW YORK—Motion picture production rights to "Catch-22," Joseph Heller's internationally acclaimed novel, have been purchased by Filmways, Inc., from Columbia Pictures, and Mike Nichols has been signed to direct, it has been announced by Martin Ransohoff, production head of the company.

ALBANY

Charlie Zaxe, chief barker, Albany Variety Club, and exhibitor Alan Iselin, a former officer of Tent Nine, expect to attend with their wives the dinner which Variety Clubs International will give the Duke of Edinburgh at the Hotel Americana, New York, on March 21. . . . Nicholas Googin, conducting the Town, Cazenovia, stopped at Chittenango, en route from a Film Row visit, to meet Assemblyman Harold I. Tyler and to request his support in opposing pending legislation adversely affecting the film industry and theatre operators. Tyler for years ran the Delphia, Chittenango, and is an influential member of the Republican legislative contingent. He pledged cooperation. . . . The Bar Mitzvah ceremony and reception to Charles Ettelson, son of Fabian district chief Adrian Ettelson, was attended by an impressive aggregation of circuit executives from New York and other industryites . . . John E. Crawford has been promoted by Van Curler Broadcasting Corporation, a division of Stanley Warner, to assistant general manager of SW's WAST-TV. . . . Circuit Settlement Corporation, with office in New York, has made a name change to Stanley Warner Settlement Corporation. Papers to this effect were recorded with Department of State, Albany, by Stanley Warner Corporation, 1585 Broadway, New York.

BUFFALO

Sidney J. Cohen, president, Allied Theatres of N. Y. State, Inc., a member of the executive of COMPO, has been appointed to the COMPO committee to investigate non-theatrical competition, such as 16mm and other showings that are in the closest competition with theatres. Cohen also announces that the new Cinema I and II theatres, links in the General Cinema Corp. of Boston chain, have joined N. Y. Allied. Cohen left to attend the executive committee meeting of NATO in Denver. . . . Edward Miller, managing director, Center, American Broadcasting Companies first-run in downtown Buffalo, announces that MGM's "The Money Trap" will open at his theatre March 25. . . . "The Greatest Story Ever Told" will have its Rochester premiere in the Towne the afternoon of March 16, according to Bill Laney, Jo-Mor Enterprises, Inc. The production will be shown on a reserved seat basis, and advanced ticket sales and reservations for all of the 10-a-week performances now are underway. . . . Dave Kane, Columbia exploiteer, was in recently conferring with Frank Arena on promotion for "The Silencers," which is coming to Shea's Buffalo around the middle of March. Arena is city manager in Buffalo for Loew's Theatres and makes his headquarters in the Buffalo. . . . Fred Keller, who operates the Circle Art, Buffalo, and the Glen Art, Williamsville, N. Y., opened Federico Fellini's "Juliet of the Spirits" at both houses on March 3 and will continue it for six weeks. . . . In view of the fact that the National Catholic Office for Motion Pictures has given "The Greatest Story Ever Told" an A-1 classification, managing director Carl Schaner, Century, in an effort to make it possible for as many Catholic youths as possible to see the film, has arranged to put on special morning performances on Mondays, Tuesdays, Thursdays, Fridays, and Saturdays at 9:30 a.m. at a special price of one dollar. The attraction is playing the Century on a reserved seat basis. . . . Ken Reuter, manager, Buffalo branch of United Artists, recently attended the special sales meeting of the company when UA's release schedule through the end of 1966 was discussed. . . . "Doctor Zhivago," which got 10 Academy nominations, will be the next attraction in the Teck, but it must wait for the conclusion of "The Sound of Music" (also 10 nominations) which reaches its first year in this Loew-operated house on March 31 with unprecedented main stem receipts of $500,000. If "Music" wins the Academy Award (best picture), according to Loew city manager Frank Arena, "Zhivago" may have to wait a bit for a haven. "Music" never has played to less than 5000 enthusiasts a week, declares Arena, and it is as strong in week 49 as it was in week three. . . . Carmen Amantrano, who has been assistant to Harry Goldsmith, managing director, Palace, Lockport, a Schine house, is now manager, Elmwood, Penn Yan, and Don Evans, who had been managing the Elmwood, is now managing the Colonial, Norwich.

James J. Hayes, left, was honored as "Man Of The Year" recently by Variety Club Tent Seven of Buffalo, N.Y., for his general chairmanship of their recent telethon. Presenting the trophy is chief barker Albert J. Petrella, while Michael F. Ellis, Jr., a past chief barker, looks on.

CHARLOTTE

Stewart and Everett Theatres announced award of a contract for construction of the 800-seat Village Theatre at the Freedom Village Shopping Center, Charlotte, and Charles B. Trexler, president of the firm, said the project will represent an expenditure of more than $350,000, exclusive of land. Grading for the theatre already has begun, and the house is scheduled to open about July 1.

CINCINNATI

Variety Tent Three's Sunshine Coach has been given to the Childrens' Hospital. Presentation was made by Al Kolkmeyer, chief barker, and club officers. . . . Mary Ann Perrino, Paramount office staffer, announced her engagement to Tom Hobing. The wedding will be in late summer. . . . Bob Scarborough, Universal student booker, has resigned to join the Navy. . . . Film Row staffers would be wise to shake hands with Peggy Quigley, secretary to Al Kolkmeyer, Universal branch manager. Peggy won $2,000 in a raffle recently.

COLUMBUS, O.

"Thunderball" ended its long run at Loew's Ohio in its eleventh week. . . . RKO Palace held "Our Man Flint" for a fourth week. . . . First-run theatre is included in proposed Northgate Shopping Center planned for N. High Street in suburban Worthington. The center also would include a bowling alley. . . . Over 2000 patrons attended the Washington's Birthday special morning show at RKO Palace, sponsored by Retail Merchants Association. Feature was "Robinson Crusoe on Mars." . . . Increased patronage is being

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clocked at Northland Cinema for "The Sound of Music" following announcement of 10 Academy Award nominations for the 20th Century-Fox musical. Northland Cinema will celebrate the first anniversary of the opening of "The Sound of Music" April 7. . . . Construction has begun on the 1200-seat General Cinema Corp. theatre in Universal City Shopping Center near Ohio State University. The theatre is expected to be completed by Labor Day. Another General Cinema house is being planned for Great Western Shopping Center, with construction scheduled to start by April 1. The third GC house has been under construction for several weeks in suburban Whitehall near Town and Country Shopping Center. . . . Samuel T. Wilson, Dispatch theatre editor, is visiting New York March 13-20 to see new legitimate shows and films.

DALLAS

The Dallas City Council said "si, si" to a request by the Dallas Movie Classification Board for some help with its Espanol. An amendment to the movie classification ordinance was passed by the council adding a fourth alternate position on the board—specifically one who is qualified in the Spanish language. A plea of help went up from the board after it was confronted with a list of Spanish speaking films to classify. Board chairman Dan Eddy asked the city attorney's office for some bilingual help in the matter. . . . Based upon the returns of the first showing of the motion picture version of "Othello" which showed at the Tower in six performances early in February, Warner Bros. is releasing the film in a number of cities including Dallas. The film opened for a week's engagement at the Lakewood, with two showings daily at 2 and 8 p.m. . . . Stars Don Knotts and Joan Staley of "The Ghost and Mr. Chicken" are expected to visit Dallas. Knotts will be here on March 15 and Miss Staley on March 18. . . . Don Bradley is the new booker at the Paramount exchange, coming here from Atlanta. . . . Tom Bridge, division manager for Paramount, held an all day meeting with company branch managers in attendance to discuss summer releases of Paramount. Those here included Bernard Brager, Dallas; Forrest C. Myers, Minneapolis; Gerry Gaile, Kansas City; Weber Howell, St. Louis; Charles Caliginri, Des Moines; and Frank Carbone, Oklahoma City. . . . Eliot Elisofan will pay a visit here in behalf of "Khartoum." . . . John H. Rowley, president of Rowley United Theatres, has been named to the d-i technical committee of the new National Association of Theatre Owners. Earlier, Marshall H. Fine had placed Rowley on two other NATO committees.

DENVER

Show-a-Rama IX, jointly sponsored by Rocky Mountain Motion Picture Association, Denver, and United Theatre Owners of Heart of America, Kansas City, brought in nearly 1,000 exhibitors, wives, film men, producers, stars, and visitors to the Mile High City at the Denver Hilton. There has been nothing but praise for the fine work of the many dedicated members of both organizations who have cooperated so well to make this event the greatest. . . . Opened in Denver was the new Cinema in the Villa Italia Shopping Center at West Alameda and South Wadsworth Blvd. William Hastings is the managing director. . . . Jack Flemming, who recently resigned as general manager of Atlas Theatres here, is now associated with Fox Inter-Mountain Theatres, Inc., and is in Laramie, Wyo. . . . A new 600 car drive-in is being erected by Mr. and Mrs. Lamar Gwaltney in Las Cruces, N.M. . . . The 50th wedding anniversary of the parents of Marie Zorn, Hippodrome, Julesburg, Colo., was attended by her on her recent trip to Iowa. . . . Jack McGee, division manager, Fox Inter-Mountain Theatres, Inc., and Fox Mid-West Theatres, has announced that the company will build a new hardtop in the 1300 block on South Colorado Blvd. . . . The Hills Drive-In, Spearfish, So. Dakota, will open early in April this year, according to plans set by Catherine Tallman, owner.

Saul Jaffee, left, president, Movielab, Inc., recently presented Society of Motion Picture and Television Engineers president Ethan M. Stifle with a check launching the SMPTE Scholarship Award Program.

HOUSTON

Hollywood film star Vincent Price and his wife were visitors here. . . . The Cinema I and II's at Gulfgate and Meyerland staged late shows on Saturday night. . . . The Capri, in addition to their triple film bill, is presenting exotics on the stage in person. . . . A multiple opening was held here for "Second Fiddle To A Steel Guitar" at nine situations, eight d-i's and one indoor. . . . On the heels of the announcement of those nominated for Oscar awards, the Village booked for showing "The Collector" and "Ship of Fools" as a double bill. . . . Homer McCallom, manager, Loew's State, has announced that the record breaking run of "Thunderball" with Sean Connery as Agent 007 is in its last week of its record breaking 10 week run. . . . Margaret Foster is due in on a promotional visit in behalf of "Dr. Zhivago." The film is scheduled to open at the Windsor Cinerama on April 4. . . . Ray Boriski, operator of the Alray has scheduled public and private showings of "A Tale of Two Cities," "Oedipus Rex," "Little Women," "Macbeth," "David Copperfield," and "Hamlet." For discounts, group showings, and teachers and students, he invites special calls for personal attention. . . . The Alray will offer a series of classical films during the next several months. Each film will play one full week, with two films booked each month. . . . Herb Alpert, who leads the Tijuana Brass Band, which made a personal appearance here on February 27, has appeared in some 20 movies all as a musician in a small combo. He has never had a speaking role. Alpert stated that he was considering several movie offers.

JACKSONVILLE

The Academy Awards have again become a moving topic of conversation, speculation, and argument among motion picture fans, and the first picture from the lists of the nominees to go up in lights since nominations were made is "A Patch of Blue" in its first run at the suburban Edgewood. . . . The Center rounded out a full 10 weeks with "Thunderball" before going into "The Spy Who Came In From the Cold." . . . "The Greatest Story Ever Told" went into more holdover dates at Sheldon Mandell's suburban Five Points, and it seemed likely that the screen attraction would play through the Easter season. . . . Cunningham's, the city's largest furniture outlet, cooperated with Walt Meier, manager, downtown Florida, in building up pre-opening interest in "Madame X" through the store's newspaper ads offering a pair of free tickets to each purchaser of $40 worth of furniture. . . . French Harvey, Jr., son of the head of Florida State Theatres' concessions sales and purchasing departments, went into a battle area off the coast of South Viet Nam last year aboard a Navy flattop with the rank of ensign. His father, French, Sr., has received word that Frenchy has been promoted to a Lieutenant Junior Grade. The carrier he has served on is scheduled for decommissioning, and Frenchy will be assigned to a destroyer in the same troubled waters after enjoying a home furlough. . . . Robert Farber, who maintains circuit headquarters for Stein Theatres in the Florida Theatre Bldg., has announced a revamping of the company's policies to encourage managers by giving them an opportunity to advance into supervisory roles. In line with this, LeRoy Gray, manager, Cook, Adel, Ga., has been given a short-term lease on the theatre. William Hudson, manager, Turner, Ashburn, Ga., has acquired a similar lease. Farber said that Stein's Family Drive-In, Alma, Ga., has been sold outright to its manager, Harold W. Denmark. The three theatres above and four more that are completely controlled by the Stein circuit are now being booked by Marvin Skinner of this city. . . . WOMPI members launched a new type of industry service at a sneak preview of "The 2nd Best Spy in the Whole Wide World" during the downtown Florida's run of "Lord Love a Duck." They served as theatre hostesses and welcomed incoming patrons while handing out mimeographed notes which stated: "We're so glad you came. Welcome to the sneak prevue. Motion picture producers and distributors spend millions of dollars each year on research and surveys in the hopes they will produce pictures to meet with your approval—and they are most anxious to have your opinions. As you leave the theatre after viewing the sneak preview, please stop at one of the tables in the lobby and fill out one of the comment cards. Our sincere thanks to you from Women of the Motion Picture Industry." Walt Meier, manager, was delighted with the WOMPI contribution.

MIAMI, FLA.

Gratified recipient of a standing ovation as she walked down the aisle towards the stage following the showing of a benefit performance of "A Patch of Blue" was Elizabeth Hartman. To elated Mayfair patrons, Miss Hartman said, "By far, this is one of the greatest moments of my life." An even greater moment occurred a day or so later when Miss Hartman was informed that she was nominated for an Academy Award for her performance in "A Patch of Blue." . . . Van Myers, Wometco Vending head, was elected president of the newly-formed Florida Automatic Merchandising Council. . . . Harvey Fleischman, vice-presdient, Wometco Enterprises, Inc., was named to serve on the National Association of Theatre Owners, Inc., Drive-In Technical Committee. . . . Lana Turner and director Ross Hunter were expected for the world premiere of Universal's "Madame X" at six Wometco Theatres. . . . "Battle of the Bulge" opened with a reserved-seat road show at the Sheridan, Miami Beach. The opening night performance was a benefit for the Miami Beach Police Athletic League. . . . Loew's Riveria, Coral Gables, celebrated its 10th birthday. . . . Elizabeth Hartman, co-star with Sidney Poitier of "A Patch of Blue," was in Miami making appearances in connection with the showing of the picture at the Mayfair, Normandie, Parkway, and Sunset Art Theatres. She was accompanied by John Calhoun, MGM, and Jack Mitchell, Wometco publicist, when she visited local radio stations and newspapers for interviews. She also made a personal appearance at a benefit showing of the film at the Mayfair, sponsored by the Home Fashion League of Florida. . . . The Miami Beach-Surfside-Bay Harbor area's first new theatre opening in 15 years was a "you-can't-miss-it" affair, with an invitational premiere the night before the public opening that required two showings of the film. Champagne, buffet supper, dancing, and entertainment were in store in a huge tent erected in a vacant lot next door to the Bay Harbor "Rocking Chair" Theatre. Harem-girl attired waitresses dispensed food and drink, and live camels, a high-school band, police, spotlights, etc., brought out the crowds. Anthony Quinn, starring in the locally-filmed "Mr. Innocent," mingled with guests in the tent and appeared on-stage prior to the first showing of the film, "Judith." For the public opening, a prize of a free trip to Israel via El Al airlines, and other free gifts were among the attractions.

MEMPHIS

Starlite Drive-In, Union City, Tenn., has been closed by owner A. B. Garrett until there is milder weather in the region. . . . J. W. Burton has requested Film Transit to service Trenton Drive-In, Trenton, Tenn. . . . Moonlight Drive-In, Aberdeen, Miss., has closed for the season. . . . The local chapter of WOMPI held a dinner meeting at the Variety Club. Miss Lois Evans, Film Transit, president, conducted the business session. Plans for the 1966 national convention in Iowa were discussed. A contribution for the service projects of WOMPI from Frank Heard, Lee Drive-In, Tupelo, Miss., was announced. Mrs. Mary Catherine Baker, United Artists, was appointed chairman of the spring outing by WOMPI members for the children at Porter Leath Orphanage. The collection of costume jewelry for Goodwill Industries was continued. . . . The selection of Miss Variety of 1966 concluded the local tent's observance of Variety Clubs Week and Heart Week. Miss Variety was selected at a Heart Ball. In connection with the week long open house and promotion for its charities, the tent had a number of pictures and stories, as well as a proclamation from the Mayor stating it was Variety Clubs Week in Memphis. Eli Arkin, Warner, is president of the tent. . . . Mrs. James Fay Hall, president, Better Films Council, was selected as a delegate to the New York convention of the Council. Mrs. Tom Spalding, EXHIBITOR, gave a review of the current showings at the local movie houses, as well as the classifications of these movies. The March meeting of the BFC will be held prior to a reception at the Colonial County Club, given by Mrs. Leslie Howard Adams, mother of Miss Laurie Adams. Miss Adams is to represent the Council in the court of the King and Queen of the forthcoming Memphis Cotton Carnival.

NEW HAVEN-HARTFORD

STV Magazine, pocket-sized program magazine published every other Friday for WHCT-TB (channel 18), America's sole on-the-air subscription tv experiment, is taking advertising for the first time. Full page costs $130, half page $80, up to five insertions; for more than six insertions, the advertiser pays $110 full page, $60 half page. Spot color costs 15 per cent more. Guaranteed circulation is over 6,000 copies. RKO General, Inc., owner-operator of WHCT-TV, reports subscribers to pay-tv have passed the 5,700 mark. . . . Stanley Warner metropolitan Hartford theatres are handling reservations for the downtown Strand's long-run engagement of 20th-Fox's "The Agony and the Ecstacy." . . . Harry Feinstein, ex-New Haven zone manager for Stanley Warner, now in similar capacity in Pittsburgh, and Mrs. Feinstein announced engagement of their daughter, Ellen, to Jerald Esrick, Harvard Law School student. A late summer wedding is planned. . . . Les Nowell, projectionist at the Capitol, New London, and Mrs. Nowell are marking their 36th wedding anniversary. . . . Herman G. Hagewald, 84, retired stagehand, died in Miami . . . William H. Hoffman, president, Groton, Conn., Shoppers Mart, rapidly-expanding shopping center here, resigned to assume control of the one-million dollar Groton Motor Inn. The Groton Shoppers Mart interests are building a motion picture theatre for lease by UA Theatres, New York. . . . Connecticut amusement tax receipts declined $1,069,56 (from $58,896.65 to $57,827.09) for the first seven months of the current fiscal year, the State Tax Department reported.

PORTLAND, ME., NOTES: Maine premiere of Columbia's "Batman and Robin" at Cinema I, Westbrook Plaza Shopping Center, was highlighted by appearances of WJAB's "Go-Go Girls" and "Batman" and "Robin," a radio station-backed promotion. . . . The Empire boosted childrens admission to 60 cents for duration of its "The Ugly Dachshund" (Buena Vista) engagement. . . . Retired actress Mrs. Abigal Kane Ottman, 81, who worked in more than 35 motion pictures, died at her Augusta home.

SPRINGFIELD, MASS., NOTES: Redstone Theatres' deluxe Cinema 2, West Springfield, began its long-anticipated Cinerama policy, opening UA's "The Greatest Story Ever Told." The Cinerama equipment was installed several months ago. . . . The Falls, Chicopee Falls, distributed free Elvis Presley photos to all patrons attending opening of MGM's "Harum Scarum." . . . Buena Vista booked a day-and-date opening of "The Ugly Dachshund" into the Bing, Springfield, and Majestic, West Springfield, at $1.25 top admission.

WORCESTER, MASS., NOTES: James A. Bracken, assistant New England zone manager, Stanley Warner Theatres, met with Bill Decker, Massachusetts district manager. . . . Redstone Theatres' deluxe Cinema ended a record-shattering 10-week mid-state premiere of UA's "Thunderball." . . . The downtown Poli-Palace has slated a March 12 matinee "Battle of High School Bands and Musical Groups," emceed by radio station WORC's Dick Smith.

PROVIDENCE, R.I.

In Warwick, R. I., the Warwick Cinema, a Town and Country Theatres operation, recently established an all-time record for Rhode Island when "The Sound of Music" went into its 49th week. Alfred Oddi, manager, was honored by 20th-Fox when he was awarded a Certificate of Merit and Showmanship by John Peskos, New England advertising and sales manager. Harry Weiss, Boston office, assisted in the presentation. "The Sound of Music" has been seen by more than 363,000 persons at the Warwick, which is also believed to have established another local record. . . . Major General Leonard Holland, state adjutant general, was honored recently with a citation from the Military Order of the Purple Heart. The ceremony took place on the stage of the Cinerama, prior to the screening of "The Battle of the Bulge."

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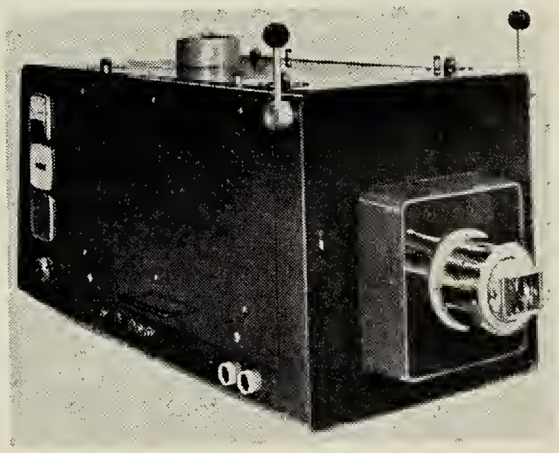

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Larry Johnson, manager, made the Cinerama available for the ceremony, and assisted in the arrangements. . . . An unpredicted, and heavy snowstorm struck this area on Feb. 25, slowing up attendance at many conventional operations, but completely curtailing most drive-in operations. Dropping a blanket up to 15 inches in some sections, the storm posed a serious problem for many ozoner operators. While all available snow-removing equipment was rushed into action, it was thought in some quarters that it would take at least a week to make the various approaches and grounds available. To make matters worse, a sudden drop in temperature caused icing of roads, hampering traffic and making snow removel much more difficult.

PHILADELPHIA

Variety Club Tent 13's telethon on March 12-13 was fast shaping up. To be conducted in conjunction with WFIL-TV, Ralph W. Pries was named general chairman, assisted by Jack Beresin, Sylvan M. Cohen, Edward Emanuel, and chief barker Harold H. Salkind. John D. Scheuer, Jr., was named one of the honorary chairmen, and Harry Kodinsky, of Pittsburgh, was named coordinator. . . . Sylvan M. Cohen has resigned as "fixer" for Tent 13 due to pressure of other work, and Louis Lipschitz has been named to succeed him. . . . Cornel Wilde was in in connection with Paramount's "The Naked Prey," which he produced and directed in Africa. . . . Mrs. Don Hicks, wife of the Paramount branch manager, was in Temple Hospital. . . . Bill Yurasko, booker-buyer for Ellis' Theatres, was in Hannemann Hospital, but was reported doing nicely. . . . Jack Goldman was busy getting Hamid's Steel Pier, Atlantic City, N.J., ready for the Easter weekend opening.

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SALT LAKE CITY

Warners' "Battle Of The Bulge" opened at the Villa Cinerama in Sugarhouse, a suburb of Salt Lake City, and 20th-Fox's "The Agony and The Ecstasy" opened at the Center. . . . The Provo City ordinance recently passed that prohibits anyone under 19 years of age from seeing an "adult film" is being considered seriously to become a state law.

SAN ANTONIO

Tom Powers, city manager, Cinema Arts Theatres, has arranged for three special screenings for "A Patch of Blue" for members of the clergy and civic and educational leaders. The showings will be held at the Laurel on March 3, 4, and 5 where the film will have its regular showing. . . . Eric Brendler, manager, suburban Broadway, reports that "The Greatest Story Ever Told" has been booked for a one week road engagement opening March 25 and continuing through March 31. . . . The suburban Olmos booked the first-run showing of "The Spy Who Came in From the Cold," which was to follow the six week showing of "My Fair Lady." . . . The Civilian Welfare Office at Kelly Air Force Base is making available discount tickets for the showing of "Those Magnificent Men in Their Flying Machines" at the Cinema I in North Star Mall for all Kelly personnel and their families. The reduced tickets are $1.25. . . . The Cinema Art Theatres were saluted as the KITE "Pioneer Advertiser of the Day." Throughout the day, interesting highlights of the circuit, now in its 11th year of operation and founded by William O'Donnell, were broadcast. . . . Work has been completed on the remodeling and redecorating of the front and lobby of the suburban Olmos. . . . Bob Nance has been named manager of the Lone Star d-i operated by the Frels Circuit. Starr has joined the General Cinema Corp. in Houston. . . . Mrs. Mildred Young Blinka is the new owner and manager of the Midway d-i at Schulenburg. The d-i was previously owned and operated by Joe D. Blinka. . . . Mr. and Mrs. Joe T. Davidson have purchased the Granada, indoor, and the Lobo d-i at Alpine, Tex., from Fred Jack.

SEATTLE

Arthur O' Neil, retired motion picture operator, died Feb. 9 from a heart ailment while on vacation at Huntington Beach, Calif. A native of Prineville, Ore., he attended Reed College and served in the Navy in World War I. Later, his career in the motion picture industry ranged from association with Hollywood studios to theatre owner. He was a motion picture operator for the Sterling and Hamrick Theatres prior to his retirement in 1957. Funeral services were held in Huntington Beach, with cremation and entombment at Acacia. His wife survives. . . . Jim Cullen, 20th-Fox publicity representative, is in Seattle working on "The Agony and the Ecstasy," which opens April 6 at the Paramount. . . . Narrated films at the Science Center Theatre and a variety of special NASA space exhibits and other engineering displays were attractions at the Space Center. . . . Opening night for "The Agony and the Ecstasy" has been sold out to the Council on Aging. . . . Dave Dunkle, Paramount Portland branch manager, was in Seattle for a meeting. . . . Free films for children seven to 12 are being shown Saturday mornings for six weeks in the auditorium of the Seattle Public Library. . . . The Northwest premiere of "The Slender Thread" will be sponsored March 24 by the Crisis Clinic, the agency that figures in the film. Publicity was given to the movie in a Life Magazine article, and much of the filming took place in Seattle. The clinic will use the premiere as a fund-raising campaign at the Orpheum, with tickets costing $10 in the reserved seat section and $5 unreserved. . . . Officials of Ivan Tors Films are making arrangements for additional filming on the full-length motion picture entitled "Namu, the Killer Whale." Laslo Benedek, producer-director, and Herman Webber, production manager, joined Lamar Boren, noted underwater photographer, who has been scouting camera sites on the San Juan Islands. Filming will resume about March 7 in the San Juans, according to Dave Davis, Tors publicist. Underwater scenes with Namu and the whale's owner, Ted Griffin, were filmed last fall in Rich Cover near Port Orchard.

Detroit Critic Relieved Of Film-Rapping Duties

DETROIT—"It is rumored reviewer Louis Cook of the Detroit Free Press really hates movies which is why his typewriter is far more acidy than sugary." (MPE, Feb. 23/66)

The occasion of this opening sentence was to report the publication in the Free Press of letters of protest from Milton H. London, among others, against Cook panning the daylights out of "Dr. Zhivago."

Recently, the newspaper quietly relieved Cook of his duties as critic.

No reason was given, but it has long been known exhibition took a dim view of Cook's writing. All concede that as a writer, he is excellent. But more often than not, distribution and exhibition have taken a beating from his typing hands.

A staff member, when asked by the Detroit Bureau as to future plans, hesitated, and then said, "We have made no assignment."

On the entertainment staff remain two able reviewers: Ken Barnard, who occasionally takes to that field, and Harvey Taylor. Before the Detroit Times perished, Taylor did much of its movie reviewing.

On the retirement of the late Helen Bower, about three years ago, Cook, a feature writer, took over as critic.

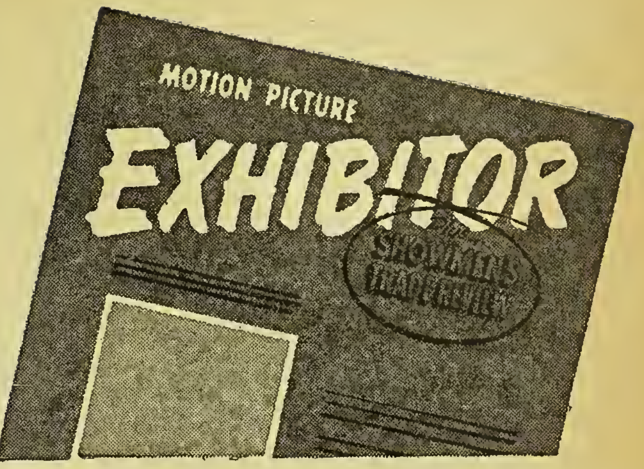
Lager Joins Embassy

NEW YORK—Harold Lager has been appointed New York branch salesman for Embassy Pictures, it was announced by D. J. Edele, vice-president and general sales manager.

Prior to joining Embassy, Lager was assistant to the general sales manager of Rizzoli Film Distributors. He previously served three years as head booker in the New York exchange of 20th Century-Fox.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months



Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, **this exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all pro**fessional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

MARCH 9, 1966

SECTION TWO
VOL. 75, No. 5

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—90m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult horror meller—Woolner Brothers

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

CURSE OF THE VOODOO—D—77m.—Bryant Haliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

6514 **DESERT RAVEN, THE**—MD—90m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

FRANKENSTEIN MEETS THE SPACE MONSTER—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6510 **GUNMEN OF THE RIO GRANDE**—W—86m.—(WS;C)—Gay Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain

HUMAN DUPLICATORS, THE—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made

6501 **MARA OF THE WILDERNESS**—D-90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoor adventure is okay family program entry

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

OPERATION C.I.A.—MD—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6543 **PAWNBROKER, THE**—D-114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

6509 **TICKLE ME**—MU-90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer

6506 **YOUNG DILLINGER**—MD-102m.—Nick Adams, Mary Ann Mobley—5277 (4-28-65)—Typical crime does not pay meller

COMING

CASTLE OF TERROR—Barbara Steele
EAST IS EAST—(EC)—Freddy and the Dreamers
LEMONADE JOE—Karel Fiala
MOONWOLF—Carl Moehner
MAGIC WEAVER, THE—(C)—Fairy Tale
OH! THOSE MOST SECRET AGENTS—Franco and Ciccio
PARTY'S OVER, THE—Oliver Reed, Louise Sorel
REVENGE OF THE CHEYENNE—Ned Romero
TERROR IN THE CITY—Lee Grant, Richard Bray

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

6503 **BEACH BLANKET BINGO**—CMU-98m.—(P.V.;PC))—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash

6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens

6410 **CONQUERED CITY**—M-91m.—David Niven, Bem Gazzara, Lea Massari—5257 (3-3-65)—Wartime meller has names to help—Filmed abroad

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV;PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C;S)—Boris Karloff, Niick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic

ECCO—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6506 **GO GO MANIA**—MU-70m.—(TS;TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English made

6509 **HOW TO STUFF A WILD BIKINI**—CC-93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set

6501 **LOST WORLD OF SINBAD, THE**—MD-90m.—(C; Wide Screen)—Toshiro Mifune—5261 (3-17-65)—Fair import has potential—Japanese-made; dubbed in English

6411 **OPERATION SNAFU**—C-93m.—Alfred Lynch, Sean Connery, Ann Beach—5257 (3-3-65)—Cute British service comedy—English-made

6518 **PAWNBROKER, THE**—D—114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(CS)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry

6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English

6510 **SERGEANT DEADHEAD**—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●**Alfie**		**Par.**
●**After The Fox**		**UA**
Agent For H-A-R-M		U
Apache Uprising	A2	Par.
Agent 8¾	**A3**	**Cont.**
Agony And The Ecstasy, The	**A2**	**Fox**
Alice In Wonderland In Paris		Misc.
All Men Are Apes		Misc.
●**Alphabet Murders, The**	A2	MGM
Alphaville	**A3**	**For.**
●Alvarez Kelly		Col.
●Ambush Bay		UA
Amorous Adventure Of Moll Flanders	**B**	**Par.**
●**And Now Miguel**		**U**

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

And So To Bed		For.
●Anyone for Vanice?		UA
Apache Gold	A1	Col.
●Arabesque		U
Arizona Raiders, The	A2	Col.
●Around the World Under the Saa	A1	MGM
Art of Love	A2	U
●Assault On A Queen		Par.

B

Ballad of Love, A		For.
Battle of the Bulga	A1	WB
Battle of Ilia Florita, The	A3	WB
Beach Ball	B	Par.
Beach Blanket Bingo	A2	AI
●Beau Geste		U
Bedford Incidant, The	A2	Col.
Before the Revolution		For.
●Bible, The		Fox
Big T.N.T. Show, The		AI
●Big Hand for the Little Lady, A		WB
●Bikini Party in a Haunted House.		AIP
Billie	A1	UA
●Billy The Kid Vs Dracula		EMB
●Birds Do It		Col.
Black Spurs	A2	Par.
●Blindfold		U
Blood And Black Lace	B	AA
●Blue Max, The		Fox
●Blood Bath		AI
●Boy, Did I Get A Wrong Number		UA
Boeing—Boeing	B	Par.
●Born Free		Col.
Bounty Killer, The	A2	EMB
●Boy Cried Murder, The		U
Brainstorm	A3	WB
Breakfast at Tiffany's-Ra	A3	Par.
Bremen Town Musicions, The	A1	FOR
Brigand of Kandahar, The	A2	Col.
●Bullwhip Griffin		BV
Bunny Lake Is Missing	A3	Col.
Bus Riley's Back In Town	A3	U
Bus, The		Misc.

C

●Cabriola		Col.
Caressed		For.
Carry On Clao		For.
Casanova '70	B	Emb.
●Casino Royala		Col.
●Cast A Giant Shadow		UA
●Castle of Terror		AA
●Cat, The		EMB
Cavern, The	A2	Fox
Cat Ballou	A2	Col.
Chase, The	A3	Col.
Cincinnati Kid, The	B	MGM
Circle of Lova	C	Cont.
City Of Fear	B	AA
Coast of Skaletons		For.
Collector, The	A4	Col.
●Convict Stage	A2	Fox
Conquered City	A1	A-I
●Countess From Hong Kong, A..		U
Crazy Paradise		For.
Curse Of The Fly, Tha	A2	Fox
Curse of the Voodoo	B	AA

D

Dark Intruder	A2	U
Darling	A4	Emb.
●Daydreamar, The		Emb.
●Deadly Bees, Tha		Par.
Desert Raven, Tha	B	AA
Devils of Darkness	B	Fox
Die, Die, My Darling	A3	Col.
Die, Monster, Dia		A-I
Dingaka	A3	Emb.
Do Not Disturb		Fox
Dr. Goldfoot And The Bikini Machine	A2	AI
Dr. Terror's House Of Horrors ..	A2	Par.
Doctor Zhivago	A2	MGM
●Don't Worry, We'll Think Of A Title	A1	UA
Dracula—Prince of Darkness	A2	Fox
●Duel At Diablo		UA

E

●East Is East		AA
Ecco		AI
Eleanor Roosevelt Story, The ...		Misc.
●El Dorado		Par.
●El Greco		Fox
●Eli Kotch		Col.
Escape By Night	A2	AA
Evening with Tha Royal Ballet An		For.
●Eye for An Eye, An		Emb.
Eye Of The Needle, The		For.

6508 SKI PARTY—MUC-90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayna Hickman—5293 (6-23-65)—Another gem for teen-agers

6515 SPY IN YOUR EYE—MD—85m.—(PC)—Brett Halsey, Pier Anegli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English

6505 SWINGERS' PARADISE—C-83m.—(TC; TS)—Cliff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—English-made

6416 TABOOS OF THE WORLD—DOC. 97m.—(C)—Narration by by Vincent Price—5273 (4-14-65)—Outstanding, at times shocking, novelty

6504 WAR-GODS OF THE DEEP—MD-85m.—(Colorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer

6502 WAR OF THE ZOMBIES, THE—MD-85m.—(C; S)—John Drew Barrymore, Susi Andersen—5281 (5-12-65)—Another Italian spectacla for the program—Italian-made; dubbad in English

TO BE REVIEWED

BIKINI PARTY IN A HAUNTED HOUSE—(PV; C)—Tommy Kirk, Deborah Walley

BLOOD BATH—William Campbell

FILE 777—Vittorio Gasman, Robert Ryan

FRANKENSTEIN CONQUERS THE WORLD—Nick Adams

GHOST IN THE INVISIBLE BIKINI—(PV; C)—Tommy Kirk, Deborah Walley, Basil Rathbone

GREAT SPY CHASE, THE—(CS)—Lino Ventura, Bernard Blair

WAR—ITALIAN STYLE—Buster Keaton

WHAT'S UP TIGER LILY?—(C;S)—Woody Allen

QUEEN OF BLOOD—(C)—John Saxon, Basil Rathbone

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

MONKEY'S UNCLE, THE—C-87m.—(TC)—Tommy Kirk, Annette, Leon Ames—5305 (8-4-65)—Fair Disney family-type comedy

THAT DARN CAT—C-116m.—(TC)—Havley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family

UGLY DACHSHUND, THE—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall

FIGHTING PRINCE OF DONEGAL, THE—(TC)—Pater McEnery, Susan Hampshire—English-made

FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles

GNOMOBILE, THE—Walter Brennan, Tom Lowell

JUNGLE BOOK, THE—(TC)—Cartoon Feature

LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan

MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

APACHE GOLD—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English

ARIZONA RAIDERS—W-88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (8-4-65)—Good western entry with color added

BEDFORD INCIDENT, THE—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts

BRIGAND OF KANDAHAR, THE—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made

BUNNY LAKE IS MISSING—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334—(10-20-65)—Exercise in tension and suspense holds interest—Made in England

65026 CAT BALLOU—CW-96m.—(EC)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cuta and comic

CHASE, THE—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama

COLLECTOR, THE—D-119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama lish-made

65020 DIE, DIE, MY DARLING—MD-97m.—(EC)—Tallulah Bankhead, Stefanie Powers, Maurice Kaufman—5273 (4-14-65)—Good suspense shocker for horror fans—English-made

66002 GENGHIS KHAN—MD-124m.—(PV; TC) Omar Sharif, Stephen Boyd, James Mason, Francoise Dorleac—5277 (4-28-65)—Impressive adventure entry—Filmed abroad

GREAT SIOUX MASSACRE, THE—MD—91m.—(CS;PC)—Joseph Cotten, Pilip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer

HARVEY MIDDLEMAN, FIREMAN—C-75m.—(C)—Gene Troobnick; Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite

HEROES OF TELEMARK, THE—D—131m.—(TC;PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal

KING RAT—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's

LIFE AT THE TOP—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At The Top"—English-made—(Royal Films Int.)

LITTLE ONES, THE—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer-English-made

66001 LORD JIM—D-154m.—(Super Panavision 70; (TC)—Peter O'Toole, James Mason, Curt Jurgens, Daliah Lavi—5257 (3-3-65)—Conrad novel makes for fascinating adventure—Filmed abroad

MAGIC WORLD OF TOPO GIGIO, THE—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language

65018 MAJOR DUNDEE—MD-124m.—(PV; EC)—Charlton Haston, Richard Harris, Senta Berger—5261 (3-17-65)—Entertaining, action-packed chasa film

MICKEY ONE—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs spacial attention

THAT MAN IN ISTANBUL—CMD—117m—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad

THESE ARE THE DAMNED—D-77m.—(Hammerscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made

66004 SHIP OF FOOLS—D—141m.—Vivian Leigh, Simone Signoret, Jose Farrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fare .

SILENCERS, THE—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser

65021 SYNANON—D-107m.—Edmond O'Brian, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on effort to aid drug addicts

TREASURE OF SILVER LAKE—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad

WINTER A-GO-GO—CMU—88m.—(PC)—James Stacy, Bevarly Adams—5342 (11-3-65)—Okay programmer for teen set

YOU MUST BE JOKING—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule

BIRDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling

BORN FREE—(PV; C)—Bill Travers, Virginia McKenna

CABRIOLA—(C)—Marisol, Angel Peralta—Spanish-made

CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress

ELI KOTCH—(C)—James Coburn, Camilla Sparv, Aldo Ray

FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger

GEORGY GIRL—James Mason, Lynn Redgrave—English-mada

LAST OF THE RENEGADES—(CS;C)—Lex Barker

LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon

LOST COMMAND, THE—(PV. C)—Anthony Quinn, Claudia Cardinale

MAN CALLED FLINTSTONE, THE—(C)—Cartoon Feature

MYSTERY OF THUG ISLAND, THE—(C)—Guy Madison—English-made

NIGHT OF THE GENERALS, THE—Peter O'Toole, Omar Sharif

OPERATION PARADISE—(C)—Michael Connors, Dorothy Provine

PROFESSIONALS, THE—(PV;C)—Burt Lancaster, Lee Marvin, Claudia Cardinale

RAGE, THE—(TC)—Glenn Ford, Stalla Stevens

RIDE BEYOND VENGENCE—(C)—Chuck Connors, Gloria Grahame

STUDY IN TERROR A—(EC)—John Neville, Donald Houston—English-made

THREE ON A COUCH—(C)—Jarry Lewis, Janet Leigh

TROUBLE WITH ANGELS, THE—(C)Rosalind Russell, Hayley Mills, Binnie Barnes

WALK, DON'T RUN—Cary Grant, Samatha Eggar, Jim Hutton

WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C-98m.—(C)—Dirk Bogarde, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made

CIRCLE OF LOVE—D-105m.—(EC)—Jane Fonda, Maurice Ronet, Catherine Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbad in English

FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made

GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English

GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles

KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colortul fantasy limited to art spots—Japanese made; English titles

LOVE GODDESSES, THE—COMP.-82m.—Stars of yesteryear—5258 (3-3-65)—Exploitable, moderately successful compilation of film clips

RAILROAD MAN, THE—D—105m.—Pietro Germi, Luisa Della Noce, Sylva Koscina—5339 (10-20-65)—Fine import—Italian-made; English titles

TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language

UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made

WALK IN THE SHADOW—D—93m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

OMICRON—Renato Salvatori

LOLLIPOP COVER—Don Gordon

WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

BOUNTY KILLER, THE—W-92m.—(TC;TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program

CASANOVA '70—C-113m.—(C)—Marcello Mastroianni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.

DARLING—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made

DINGAKA—MD-98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad

FASCIST, THE—CD-102m.—Ugo Tognazzi, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles

GITI—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences

IL SUCCESSO—D-103m.—Vittorio Gassman, Anouk Aimee—5286 (5-26-65)—Interesting import—Italian-made; English titles

ITALIANO BRAVA GENTE—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles

KIMBERLEY JIM—D-82m.—(WS; C)—Jim Reeves, Madeleine Usher—5278 (4-28-65)—Pleasant programmer—Filmed abroad

LITTLE NUNS, THE—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English

OSCAR, THE—D-119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel

REQUIEM FOR A GUNFIGHTER—W-91m.—(TS; TC)—RodCameron, Stephen McNally—5297 (7-7-65)—Fair western

SEASIDE SWINGERS—CMU-94m.—(CS; TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made

SECRET OF MAGIC ISLAND, THE—NOV-63m.—(EC)—Narration by Philip Tonken—5278 (4-28-65)—Cute bit of fluff strictly for kiddies—French-made

2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65)—Spoof of spies offers cute entertainment—English-made

10TH VICTIM, THE—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue

VILLAGE OF THE GIANTS—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS DRACULA—(C)—John Carradine, Chuck Courtney

CAT, THE—(WS; C)—Dwayne Redland, Peggy Ann Gardner

DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford

EYE FOR AN EYE, AN—Robert Lansing

MAN CALLED ADAM, A—Sammy Davis, Jr., Louis Armstrong, Ossie Davis

MAD MONSTER PARTY—(Animagic) Boris Karloff

PICTURE MOMMY DEAD—(EC)—Don Ameche, Martha Hyer

PARANOIA—Marcello Mastroianni, Catherine Speak

PLACE CALLED GLORY, A—(TC; CS)—Lex Barker, Marrianne Koch

TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steve McQueen, Edward G. Robinson, Ann-Margret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme

DOCTOR ZHIVAGO—D—197m.—(PV;C)—Omar Sherif, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad

GREAT SPY MISSION, THE—See Operation Crossbow

GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; Enylish titles

6522 **GUNFIGHTERS OF CASA GRANDE**—W-92m.—(CS;MC)—Alex Nicol, Diana Lorys—5274 (4-14-65) Big scale western lacking in names—Filmed abroad

6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mabley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw.

6521 **HERCULES, SAMSON AND ULYSSES**—MD-85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English

6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Pewerful, grim drama of life in a military prison—English-made

6523 **HYSTERIA**—MD-86m.—Robert Webber, Lelia Goldoni—5269 (3-31-65)—Muddled meller for program—English-made

6524 **JOY IN THE MORNING**—D-103m.—(MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Romantic drama should have strong appeal for young adults

LAUREL AND HARDY'S LAUGHING '20's—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostalgic Robert Youngson compilation of old comedies provides laughs

6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences

MADE IN PARIS—MUC—101m.—(PV; MC)—Ann-Margaret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion

MONEY TRAP, THE—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops

6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser

6529 **OPERATION CROSSBOW (THE GREAT SPY MISSION)**—D-116m.—(PV, MC)—Sophia Loren, George Peppared, Trevor Howard—5274 (4-14-65)—Well-made, exciting tale of espionage in war

PATCH OF BLUE, A—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences

6520 **SANDOKAN THE GREAT**—MD-110m.—(TS; TC)—Steve Reeves—5274 (4-14-65)—Action packed jungle adventure—Italian-made; dubbed in English

SANDPIPER, THE—D-116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural

6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV;MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad

6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest

6526 **SHE**—MD-106m.—(CS; TC)—Ursula Andress, John Richardson—5274 (4-14-65)—Large scale film version of famous novel is exploitable—English-made

SPY WITH MY FACE, THE—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen

TO TRAP A SPY—MD—92m.—(MC)—Robert Vaughin, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." poplarity

VICE AND VIRTUE—MD—103m.—Annie Girardot, Catherine Deneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English

WHERE THE SPIES ARE—MD—110m.—(PV;C)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad

WHEN THE BOYS MEET THE GIRLS—MU—110m.—(PV;MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

6517 **YOUNG CASSIDY**—D-110m.—(TC)—Rod Taylor, Flora Robson—5258 (3-3-65)—Fine drama for discriminating audiences—Made in England

Face of Fu Manchu, The	A1	Fox
Family Jewels, The	A1	Par.
● Fantastic Voyage		Fox
● Farenheit 451		U
Fascist, The		EMB.
Father Of A Soldier		For.
Fiendish Ghouls, The		For.
● File 777		A-I
• Fighting Prince of Donegal, The.		BV
Finger On the Trigger		AA
● Fine Madness, A		WB
Flame and the Fire		Cont.
Flight Of The Phoenix, The		Fox
Flower Drum Song-Re	A2	U
Fluffy	A1	U
● Follow Me, Boys		BV
Fort Courageous	B	Fox
● Fortune Cookie, The		UA
● Frankenstein Conquers The World		A-I
Frankenstein Meets the Space Monsters		AA
● Frankie and Johnny		UA
Friends of the Family	A3	For.
● Frontier Hellcat		Col.
• Funny Thing Happened On The Way To The Forum, A		UA

G

● Gambit		U
Genghis Khan	A3	Col.
● Georgy Girl		Col.
Ghidrah, The Three-Headed Monster	A2	Cont.
Ghost And Mr. Chicken, The		U
● Ghost In the Glass Bikini		AI
Girls On The Beach	B	Par.
Giti	A1	EMB
● Glass Bottom Boat, The		MGM
Glory Guys, The	A2	UA
● Gnomobile, The		BV
Go Go Mania	A1	A-I
Gospel According To St. Matthew		Cont
Great Race, The	A1	WB
Great Sioux Massacre, The	A2	Col.
● Great Spy Chase, The		AI
Greed In The Sun	A3	MGM
Group, The		UA
Great Spy Mission, The (See Operation Crossbow)		MGM
Gunfighters, At Casa Grande	A2	MGM
Gunmen Of The Rio Grande		AA
● Gunpoint		A1 U

H

Hallelujah Trail, The	A1	UA
Hansel and Gretel	A1	For.
Harum Scarium	A2	MGM
Harlow	B	Misc.
Harlow	A3	Par.
Harper		WB
Harvey Middleman, Fireman	A2	Col.
Having A Wild Weekend	A3	WB
● Hawaii		UA
Help!	A1	UA
Hercules Against the Moon Men		For.
Hercules, Samson and Ulysses	A1	MGM
Heroes Of Telemark	A2	Col.
High Wind In Jamaica, A	A2	Fox
Hill, The	A4	MGM
● Hold On!		MGM
Horrors Of Spider Island		Misc.
● Hotel Paradiso		MGM
Hours Of Love, The		For.
How Not To Rob A Department Store		For.
• How To Steal A Million Dollars And Live Happily Ever After		Fox
How To Stuff A Wild Bikini	B	A-I
Human Duplicators		AA
Hysteria	A3	MGM

I

• Idol, The		Par.
I Saw What You Did	A3	U
I'll Take Sweden	B	UA
Il Successo	A3	EMB
Image Of Love	C	Misc.
Imitation Of Life-Re	A3	U
● Incident At Phantom Hill, The	A1	U
In Harm's Way	B	Par.
Inside Daisy Clover	A3	WB
Italiano Brava Gente	A3	EMB
Ipcress File, The	A2	U
● Is Paris Burning?		Par.

J

Johnny Nobody	A2	For.
Johnny Reno		Par.
● Johnny Tiger		U

Joy In The Morning	A3	MGM
Judith		Par.
Juliet of the Spirits		For.
●Jungle Book, The		BV

K

●Kleidoscope		WB
●Khartoum		UA
Kid Rodelo		Par.
King And Country		For.
Kimberley Jim	A2	Emb.
King Rat	A3	Col.
Knack, The	A4	UA
Knockout		Misc.
Kwaidan		Cont.

L

La Boheme	A2	WB
La Fuga		For.
●Lady L		MGM
●Last of the Renegades		Col.
●Last of the Secret Agents, The		Par.
Laurel and Hardy's Laughing 20's	A1	MGM
Leather Boys, The		AA
●Lemonade Joe		AA
●Let's Kill Uncle		U
●Lt. Robin Crusoe, U.S.N.		BV
●Life At The Top		Col.
Life Upside Down		For.
●Liquidator, The	A3	MGM
Little Nuns, The	A1	Emb.
Little Ones, The	A2	Col.
●Little Prince And The Eight-Headed Dragon, The		Col.
Living It Up-Re	A1	Par.
●Lollipop Cover	A2	Cont.
Lord Jim	A2	Col.
Lord Love A Duck	A4	UA
●Lost Command, The		Col.
Lost World Of Sinbad	B	A-I
Love And Kisses	A2	U
Love Goddesses	C	Cont.
Love In Four Dimensions	C	For.
Loved One, The	B	MGM

M

Mad Executioners, The	A2	Par.
●Mad Monster Party		EMB
Madame X	A3	U
Made In Paris	A3	MGM
●Mademoiselle		UA
●Magic Weaver, The		AA
Magic World of Topo Gigio, The	A1	Col.
Major Dundee	A2	Col.
Male Companion		For.
●Man Called Flintstone, The		Col.
●Man Called Adam, A		Emb.
●Man Could Get Killed, A		U
Mara Of The Wilderness	A1	AA
Marriage On The Rocks	B	WB
Married Woman, The	C	For.
Masquerade	A2	UA
●Maya		MGM
McHale's Navy Joins the Air Force	A1	U
Mickey One	A3	Col.
Mirage	A2	U
●Mister Buddwing		MGM
Mister Moses	A2	UA
●Modesty Blaise		Fox
Moment Of Truth, The	A4	For.
Moment to Moment	A3	U
●Monkeys Go Home		BV
Monkey's Uncle, The	A1	BV
Money Trap, The	B	MGM
●Moonwolf		AA
Morituri (The Saboteur)	A3	Fox
Mozambique		For.
Murder In Mississippi		Misc.
Murieta	A1	WB
Mutiny In Outer Space		AA
My Blood Runs Cold	A2	WB
My Fair Lady	A1	WB
●My Last Duchess		Par.
●Mystery of Thug Island, The		Col.

N

Naked Brigade, The	A2	U
●Naked Prey, The	B	Par.
Nanny, The	A3	Fox
●Nevada Smith		Par.
Never Too Late	A3	WB
●New World, A		UA
●Night of The Grizzly		Par.
●Night of the Generals, The		Col.
Nobody Waved Goodbye	A2	Misc.
●Not With My Wife, You Don't		WB

6525 **ZEBRA IN THE KITCHEN**—CD-93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5262 (3-17-65)—Okay family picture especially for kid matinees

COMING

ALPHABET MURDERS, THE—Tony Randall, Anita Ekberg—English-made
AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly, Shirley Eaton
GLASS BOTTOM BOAT, THE—(PV, MC)—Doris Day, Rod Taylor
HOLD ON!—Herman's Hermits
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV;EC)—Sophia Loren, Paul Newman, David Niven
MAYA—(PV; MC)—Clint Walker, Jay North
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
SINGING NUN, THE—Debbie Reynolds, Chad Everett, Ricardo Montalban, Greer Garson
SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
SPINOUT—(MC; PV)—Elvis Presley
TIKO AND THE SHARK—Tahaitan Cast
2001—A SPACE ODYSSEY—(SP. C)—Gary Lockwood, Keir Dullea

PARAMOUNT DISTRIBUTED DURING THE PAST 12 MONTHS

6420 **AMOROUS ADVENTURES OF MOLL FLANDERS, THE**—C-126m.—(PV;TC)—Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults—Made in England

6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends

6515 **BEACH BALL**—CMU—83m.—(TC)Edd Byrnes, The Supremes—5530 (10-6-65)—Okay entry for teen set

6414 **BLACK SPURS**—W-81m.—(TC; TS)—Rory Calhoun, Terry Moore, Linda Darnell, Scott Brady—5282 (5-12-65)—Satisfactory action for western fans with names to help

6508 **BOEING,BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funmakers in furious frolic about sex

R6505 **BREAKFAST AT TIFFANY'S**—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots

6415 **DR. TERROR'S HOUSE OF HORRORS**—D-98m.—(TC)—Peter Cushing, Christopher Lee—5275 (4-14-65)—Off-beat horror entry has interest—English-made.

6422 **FAMILY JEWELS, THE**—C-100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans

6419 **GIRLS ON THE BEACH, THE**—MU-80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n' roll add up to teen fun

6423 **HARLOW**—D-125m.—(PV; TC)—Carroll Baker, Martin Belsam, Red Buttons—5297 (7-7-65)—Well-made, interesting biofilm about yesterday's love goddess

6418 **IN HARM'S WAY**—D-165m.—(PV)—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences

JONNY RENO—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help

6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel

6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad

R6502 **LIVING IT UP**—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue

6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English

R6501 **PARDNERS**—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music

PROMISE HER ANYTHING—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made

6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults

6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC;TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English

R6506 **SABRINA**—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue

6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagrey in the struggle for survival—Made in Africa

6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS;TC)—Roger Browns—5331 (10-6-65)—Will please kids and action fans —Italian-made; dubbed in English

SHANE—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is wel-made outdoor classic—Reissue

6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65) —Entertaining entry—Filmed abroad

6513 **SKULL, THE**—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad

6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller

SLENDER THREAD, THE—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller

6421 **SONS OF KATIE ELDER, THE**—W-122m.—(PV; TC)—John Wayne, Dean Martin, Martha Hyer—5298 (7-7-65)—Very good big scale western

6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad

6512 **TOWN TAMER**—W-89m.—(TC; TS)—Dana Andrews, Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western

R6413 **WORLD OF SUZIE WONG, THE**—D-129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65) High rating, colorful screen version of hit book and play—Reissue

COMING

ALFIE—(TS; TC)—Michael Caine, Shelley Winters—English-made
ASSAULT ON A QUEEN—(TC)—Frank Sinatra, Virna Lisi, Tony Franciosa
DEADLY BEES, THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
IDOL, THE—Jennifer Jones, John Leyton—English-made
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
LAST OF THE SECRET AGENTS, THE—(TC)—Marty Allen, Steve Rossi
MY LAST DUTCHESS—(PU)—Tony Curtis, Rosanna Schiaffino
NAKED PREY, THE—(PV; TC)—Cornel Wilde
NEVADA SMITH—(PV; EC)—Steve McQueen, Karl Malden
NIGHT OF THE GRIZZLY—(TC; TS)—Clint Walker, Martha Hyer
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters.
PSYCOPATH, THE—(TC)—Patrick Wymark, Alexander Knox
SECONDS—Rock Hudson, Salome Jens
SWINGER, THE—(TC)—Tony Franciosa, Ann Margret
THIS PROPERTY IS CONDEMNED—(TS; TC)—Natalie Wood, Robert Redford
WACO—(TC)—Howard Keel, Jane Russell
VULTURE, THE—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works

527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad

517 **CURSE OF THE FLY, THE**—(CS)—D—86m.—Brian Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made

518 **DEVILS OF DARKNESS**—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad

530 **DO NOT DISTURB**—C—102m.—(CS;DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner

DRACULA—PRINCE OF DARKNESS—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made

516 **FORT CAURAGEOUS**—W—72m.—Fred Beir, Donald Barry, Hanna Landy—5278 4-28-65—Okay programmer

FLIGHT OF THE PHOENIX, THE—D—148m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama

513 **HIGH WIND IN JAMAICA, A**—D-104m.—(CS;DC)—Anthony Quinn, Lila Kedrova, James Coburn—5286 (5-26-65)—Off-beat drama can go art or regular

520 **MORITURI (THE SABOTEUR)**—D—123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship

526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made

OUR MAN FLINT—CMD—107m.—(CS:DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines

PLAGUE OF THE ZOMBIES, THE—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made

529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanne Lloyd—5351 (12-1-65)—Fair lower half entry

523 **REWARD, THE**—D—92m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama

SABOTEUR, THE—See Moriturі

555 **SOUND OF MUSIC, THE**—MU-174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad

528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England

560 **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES**—C-133m.—(Todd-AO-DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment.

514 **UP FROM THE BEACH**—D-99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-6S)—Fairly interesting tale of people in war

515 **VON RYAN'S EXPRESS**—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good Action and suspense entry

508 **WAR PARTY**—W-72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay Programmer

521 **WILD ON THE BEACH**—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program

COMING

BIBLE, THE—(C)—Peter O'Toole, Ava Gardner, John Huston

BLUE MAX, THE—(CS; DC)—George Peppard, James Mason, Ursula Andress

CONVICT STAGE—Harry Lauter, Donald Barry

EL GRECO—(C)—Mel Ferrer, Rosanna Schlaffino

FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien

HOW TO STEAL A MILLION DOLLARS AND LIVE HAPPILY EVER AFTER—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer

MODESTY BLAISE—Dirk Bogarde, Terence Stamp

ONE MILLION YEARS B. C.—John Richardson, Raquel Welch

OUTLAWS OF RED RIVER, THE—George Montgomery

PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made

RASPUTIN—THE MAD MONK—(CS; DC)—Christopher Lee

REPTILE, THE—(DC)—Noel Willman, Jennifer Daniel

SAND PEBBLES, THE—Steve McQueen, Candice Bergen, Richard Attenborough

STAGECOACH—(CS; DC)—Ann-Margret, Michael Connors, Red Buttons

WAY, WAY OUT—Jerry Lewis, Connie Stevens, Dick Shawn

WEEKEND AT DUNKIRK—(DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **BILLIE**—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesome, heart-warming comedy for family trade—Chrislaw

6511 **GLORY GUYS, THE**—CD-112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indian fighters—Levy-Gardner-Laven

GROUP, THE—D—150m.—(DC)—Candice Bergen, James Cogdon, James Broderick—537B (3-2-66)—An intriguing drama especially for gals—Feldman

6512 **HALLELUJAH TRAIL, THE**—C-167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch

6513 **HELP!**—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—Beatlemania strikes again—Shenson—Filmed abroad

6509 **I'LL TAKE SWEDEN**—C-96m.—(TC)—Bob Hope, Tuesday Weld, Frankie Avalon—5290—(6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small

790 **KNACK, THE—AND HOW TO GET IT**—C-84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert

6602 **LORD LOVE A DUCK**—C—109m.—Roddy McDowall, Tuesday weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston

6508 **MASQUERADE**—CAD-101m.—(EC)—Cliff Robertson, Jack Hawkins—5278 (4-28-65—Entertaining comedy adventure—Filmed abroad—Novus

6506 **MR. MOSES**—CD-113m.—(PV; TC)—Robert Mitchum, Carroll Baker—5275 (4-14-65)—Off-beat African adventure comedy is thoroughly entertaining—Ross-Talbot

6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch

6515 **RETURN FROM THE ASHES**—D—10Sm.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-20-65)—Intriguing drama—Filmed abroad—Mirisch

6505 **SATAN BUG, THE**—MD-114m.—(PV; DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-17-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa

6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of state play—Harrell

6517 **THUNDERBALL**—MD—131m.—(PV;TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman

6507 **TRAIN, THE**—D-133m.—Burt Lancaster, Paul Scofield, Jeanne Moreau—5259 (3-3-65)—High rating war-time adventure entry—Filmed in France

6603 **VIVA MARIA**—C—119m.—(PV;EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—535B (12-29-65)—Cut satire features babes, bullets and bombs

6510 **WHAT'S NEW PUSSYCAT?**—C-108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman

COMING

AMBUSH BAY—Hugh O'Brian, Mickey Rooney—Courageous

ANYONE FOR VENICE?—Rex Harrison, Maggie Smith, Capucine—Feldman

AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro

BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small

CAST A GIANT SHADOW—(PV; C)—Kirk Douglas, Santa Berger, Frank Sinatra—Mirisch

DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck

DUEL AT DIABLO—(C)—James Garner, Sidney Poitier, Bibi Andersson

FRANKIE AND JOHNNY—(TC)—Elvis Presley—Admiral

FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford

FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthauondo-Ursula Andress

HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch

KHARTOUM—(PV 70, TC)—Charlton Heston, Leurence Olivier

MADEMOISELLE—Jeanne Moreau Ettore Manni—Woodfall

NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman

RETURN OF THE SEVEN—(PV, EC)—Yul Brynner, Robert Fuller—Mirisch

RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint

SAILOR FROM GIBRALTOR—Jeanne Moreau, Ian Bannen

10:30 P.M. SUMMER—Melina Mercouri, Peter Finch —Woodfall

UP TO HIS EARS—(C)—Jean Paul Belmondo-Ursula Andress

WHAT DID YOU DO IN THE WAR, DADDY? —(C)—James Coburn, Dick Shawn—Mirisch

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-19-66)—Fair programmer

6517 **ART OF LOVE, THE**—C-99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help

6507 **BUS RILEY'S BACK IN TOWN**—D—93m.—(EC)—Ann-Margaret, Michael Parks—5263 (3-17-65)—Portrayal of 'boy maturing in fast company has James Dean touch

6525 **DARK INTRUDER**—MD-59m.—Leslie Nielsen, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler

6512 **FLOWER DRUM SONG**—MU-131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue

6513 **FLUFFY**—C-92m.—(C)—Tony Randall, Shirley Jones—5275 (4-14-65)—Cute comedy for youngsters and family audiences World War I

6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(C)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade

6524 **IPCRESS FILE, THE**—MD-108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made

6511 **IMITATION OF LIFE**—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee— 5287 (5-26-65)—Reissue is high rating drama —Reissue

6522 **I SAW WHAT YOU DID**—MD-82m.—Joan Crawford, John Ireland, Andi Garrett, Sharyl Locke—5283 (5-12-65)—Good suspense programmer

6527 **LOVE AND KISSES**—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-10-65)—Amusing entry with angles for teens

O

●**Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad**		Par.
●Oh! Those Most Secret Agents..		AA
●Omicron		Cont.
Once A Thief	A3	MGM
●One Million Years B. C.		Fox
Operation C.I.A.	A2	AA
●Operation Paradise		Col.
Operation SNAFU	A3	AI
Operation Crossbow (The Great Spy Mission)	AI	MGM
Oscar, The		EMB
Othello	A2	WB
Our Man Flint	B	Fox
●Out of Sight		U
●Outlaws Of Red River, The		Fox

P

●Pad, The		U
●**Paradise, Hawaiian Style**	AI	Par.
Pardners-Re	AI	Par.
●**Paranioa**		Emb.
Paris Secret		For.
●Party's Over, The		AA
Patch of Blue, A	A3	MGM
Pawnbroker, The		AI Landau
Pinocchio In Outer Space......	AI	U
●Picture Mommy Dead		Emb.
●Place Called Glory, A		EMB
Plague of the Zombies, The		Fox
Planet of the Vampires, The ...	A2	AI
Playground, The		Misc.
●Prehistoric Women		Fox
●**Professionals, The**		Col.
Promise Her Anything	A3	Par.
●**Psychopath, The**		Par.
Pussycat Alley		For.

Q

●Queen of Blood		AI

R

Racing Fever	B	AA
●Rage, The		Col.
Rage To Live, A	A3	UA
Railroad Man, The	A2	Cont.
Rapture	A3	For.
Rare Breed, The	AI	U
Ravagers, The		For.
●Rasputin—The Mad Monk		Fox
●Reptile, The		Fox
Repulsion	C	For.
Red Line 7000	B	Par.
Requiem For A Gun Fighter ...	AI	EMB
Return From The Ashes	A3	UA
Return of Mr. Moto	B	Fox
●**Return of the Seven**		UA
●Revenge of the Cheyenne		AA
Revenge of The Gladiators, The..	A2	Par.
Reward, The	A2	Fox
●Ride Beyond Vengence		Col.
Rope of Flesh		Misc.
●**Russians Are Coming, The**......		UA

S

Saboteur, The (see Moriturі) ...		Fox
Sabrina-Re	B	Par.
●Sailor From Gibraltor		UA
Sandokan, The Great	AI	MGM
●Sand Pebbles, The		Fox
Sandpiper, The	B	MGM
Sandra		For.
Sands of The Kalahari	A3	Par.
Satan Bug, The	A2	UA
Scarlet Letter, The		Misc.
Seaside Swingers	AI	Emb.
2nd Best Secret Agent In The Whole Wide World		EMB
●Seconds		Par.
Secret Agent Fireball	A2	AI
Secret Of Blood Island	A2	U
Secret Of Magic Island	AI	Emb.
Secret Of My Success, The......	A2	MGM
Sergeant Deadhead	A3	AI
Seven Slaves Against The World.	A2	Par.
Seven Women	B	MGM
Shane-Re		Par.
She	A2	MGM
Shenandoah	AI	U
Shepherd Girl, The		For.
Ship Of Fools	A3	Col.
Shop on Main Street, The		For.
Silencers, The		Col.
●**Singing Nun, The**................		MGM
Situation Hopeless But Not Serious.........................	A2	Par.
Ski Party	A2	AI
Skull, The	A2	Par.
Sleeping Beauty, The	AI	For.
Sleeping Car Murder, The		For.
Slender Thread, The	A2	Par.
Snow White	AI	For.
●**Son Of A Gunfighter**	AI	MGM
Sons Of Katie Elder, The	AI	Par.
Sound Of Music, The	AI	Fox
●Southwest To Sonora		U
Space Flight IC-1	B	Fox
●Spinout		MGM
Spy In Your Eye	A2	AI
Spy Who Came In From The **Cold, The**	A3	Par.

Spy With My Face, The		MGM
●Stagecoach		Fox
●Stop The World—I Want To Get Off		WB
●Study In Terror, A		Col.
Swedish Wedding Night	C	For.
●Swinger, The		Par.
Swinger's Paradise	A1	AI
Sword of Ali Baba, The	A1	U
Synanon	A3	Col.

T

Taboos of the World	A4	AI
Tatty And The Jungle Hunter	A1	UA
Ten Little Indians		For.
●10:30 P.M. SUMMER		UA
Tenth Victim, The	B	Emb.
●Terror In The City	A3	AA
●Texas Across The River		U
That Darn Cat	A1	BV
That Funny Feeling	A2	U
That Man In Istanbul	A3	Col.
These Are The Damned	A3	Col.
●Three On A Couch		Col.
Third Day, The	A3	WB
●13		MGM
●This Property Is Condemned		Par.
Those Magnificent Men In Their Flying Machines	A1	Fox
Thousand Clowns, A	A3	UA
Thunderball	A3	UA
Tickle Me	A2	AA
●Tiko and the Shark		MGM
Time Of Indifference		Cont.
To Trap A Spy		MGM
●Tobruk		U
Town Tamer	A2	Par.
●Torn Curtain		U
●Tramplers, The		Emb.
Train, The	A1	UA
Treasure Of Silver Lake	A1	Col.
●Trouble With Angels, The		Col.
Truth About Spring, The	A1	U
●2001—A Space Odyseey		MGM

U

Ugly Dachshund, The	A1	BV
		Landau
Underworld Informers	A2	Cont.
Up From The Beach	A1	Fox
●Up To His Ears		UA

V

Very Special Favor, A	A3	U
Vice And Virtue	B	MGM
Village Of The Giants	B	Emb.
Violent And The Damned, The		For.
Viva Maria	B	UA
Von Ryan's Express	A1	Fox
●Vulture, The		Par.

W

●Waco		Par.
●Walk, Don't Run		Col.
Walk In The Shadow		Cont.
War Lord, The	A3	U
War Gods Of The Deep		A-I
●War—Italian Style		AIP
War of the Zombies		AI
War Party	A1	Fox
●Way, Way Out		Fox
●Weekend At Dunkirk		Fox
●What Did You Do In The War, Daddy		UA
What's New, Pussycat	B	UA
●What's Up Tiger Lilly?		AI
When The Boys Meet The Girls	A3	MGM
Where The Spies Are	A3	MGM
●Who's Afraid Of Virginia Woolf?		WB
Who Killed Teddy Bear?	B	Misc.
Wild On The Beach	A2	Fox
Wild Seed	A3	U
Wild, Wild Winter		U
Willy McBean and His Magic Machine	A1	Misc.
Winter A-Go-Go	A2	Col.
Woman Who Wouldn't Die, The	A3	WB
World of Abbott & Costello, The	A1	U
World of Suzie Wong, The—RE.	B	Par.
●World's Greatest Swindles		Cont.
●Wrong Box, The		Col.

Y

You Must Be Joking	A2	Col.
Young Cassidy	A3	MGM
Young Dillinger	B	AA

Z

Zebra In The Kitchen	A1	MGM

6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes

6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes

6518 **MC HALE'S NAVY JOINS THE AIR FORCE**—C-90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show

6514 **MIRAGE**—D-109m.—Gregory Peck, Diane Baker—5287 (5-26 65)—Very good suspense thriller

6516 **NAKED BRIGADE, THE**—MD-99m.—Shirley Eaton, Ken Scott—5278 (4-28-65)—Ftir programmer—Filmed in Greece; partially titled

6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release

6303 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment

6515 **SECRET OF BLOOD ISLAND, THE**—MD-84m.—Barbara Shelley, Jack Hadley—5279 (4-28-65)—Unpleasant programmer—English-made

6521 **SHENANDOAH**—D-105m.—(TC)—James Stewart, Doug McClure, Rosemary Forsyth—5279 (4-28-65)—Fine drama heightened by impressive Stewart performance

6509 **SWORD OF ALI BABA**—MD-81m.—(C)—Peter Mann, Jocelyn Lane—5270 (3-31-65)—Okay programmer

6523 **THAT FUNNY FEELING**—C-93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (8-4-65)—Okay western

6508 **TRUTH ABOUT SPRING, THE**—CD-102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertaining entry—Filmed abroad

6520 **VERY SPECIAL FAVOR, A**—C-104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy

6526 **WAR LORD, THE**—MD—123m.—(PV;TC)—Charlton Heston, Rosemary Forsyth, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again

6519 **WILD SEED**—D-99m.—Michael Parks, Celia Kaye, Eve Novak—5263 (3-17-65)—Effective program entry

6510 **WORLD OF ABBOTT AND COSTELLO, THE**—COMP.-75m.—Bud Abbott, Lou Costello—5275 (4-14-65)—Compilation offers the best of the taem's films.

6602 **WILD, WILD WINTER**—CMU—80m.—(TC)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

AND NOW MIGUEL—(TC)—Pat Cardi, Michael Ansara
ARABESQUE—(TC; PV)—Gregory Peck, Sophia Loren
BEAU GESTE—(TC;TS)—Telly Savalas, Doug McClure, Leslie Nielsen
BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale
BOY CRIED MURDER—(C)—Pail Brown
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
FARENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)Shirley MacLaine, Michael Caine
GUNPOINT—(TC)—Audie Murphy, Joan Staley
INCIDENT AT PHANTOM HILL, THE—(TC; TS)—Robert Fuller, Jocelyn Lane
JOHNNY TIGER—(C)—Robert Taylor, Geraldine Brooks
LET'S KILL UNCLE—(TC)—Nigel Green, Mary Badham
MAN COULD GET KILLED, A—(TC; PV)—James Garner, Melina Mercouri, Sandra Dee
OUT OF SIGHT—(TC)—Jonathan Daly, Karen Jensen
PAD, THE—(TS;TC)—Brian Bedford, Julie Sommars
SOUTHWEST TO SONORA—(TS, TC)—Marlon Brando, John Saxon
TEXAS ACROSS THE RIVER—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
TORN CURTAIN—(TC)—Paul Newman, Julie Andrews

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

555 **BATTLE OF THE BULGE**—D—162m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles

458 **BATTLE OF THE VILLA FIORITA, THE**—D—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65)—Uneven romantic tale aimed at gals

460 **BRAINSTORM**—D-114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest

553 **GREAT RACE, THE**—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood—5298 (7-7-65)—Comedy blockbuster is headed for the top

HARPER—MD—121m.—(PV; TC)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn

462 **HAVING A WILD WEEKEND**—C-91m.—Dave Clark Five—5302 (7-21-65)—Sell the Dave Clark Five—English-made

INSIDE DAISY CLOVER—D—128m.—(PV;TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—'Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment

578 **LA BOHEME**—OPERA—108m.—(TC)La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy

552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names

479 **MY FAIR LADY**—MU-170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64).-Highly impressive entertainment headed right for the top

459 **MY BLOOD RUNS COLD**—MD—104m.—(PV)—Troy Donahue, Joey Heatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters

554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5334 (11-3-65)—Amusing filmization

551 **MURIETA**—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made in Spain

579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Oliver, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made

463 **THIRD DAY, THE**—D-119m.—(PV; TC)—George Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama

461 **WOMAN WHO WOULDN'T DIE, THE**—MD-84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made

COMING

BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford
FINE MADNESS, A—(TC)—Sean Connery, Joanne Woodward
KALEIDOSCOPE—(WS; C)—Warren Beatty, Susannah York—English-made
NOT WITH MY WIFE, YOU DON'T—(PV; TC)—Tony Curtis, Virna Lisi
STOP THE WORLD—I WANT TO GET OFF—(WS; TC)—Tony Tanner, Millicent Martin
WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—CAR—52m.—(EC)—Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions

ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures

BUS, THE—DOC—62m.—Produced and photographed by Haskell Wexler—5290 (6-9-65)—Tale of a group with a cause for selective audiences—Edward Harrison

ELEANOR ROOSEVELT STORY, THE—DOC.—90m.—Produced by Sidney Glazier—5290 (6-9-65)—Fine documentary—Trans-American

HARLOW—D-109m.—(Electronovision)—Carol Lynley, Efrem Zimbalist, Jr.—5287 (5-26-65)—Reputed biography of former film star is mildly entertaining—Magna

HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valentine—5337 (10-20-65) Fair horror programmer—Pacemaker

IMAGE OF LOVE—DOC-90m. (EC)—Written, directed and produced by Lou Stoumen—5299 (7-7-65)—Fairly interesting documentary on love through the ages—Green Releasing Org.

KNOCKOUT—DOC—42m.—Produced by William Clayton—5346 (11-17-65)—Good featurette for sports fans—Trans-Lux

MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme

NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drama of teen rebellion—Canadian-made; Cinema V

PLAYGROUND, THE—D—95m.—Rees Vaughn, Inger Stratton—5346 (11-19-65)—Off-beat experimental drama for arty set—Jerand

ROPE OF FLESH—MD—91m.—Hal Hopper, Antoinetta Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is best for exploitation spots—Delta

SCARLET LETTER, THE—D-72m.—Colleen Moore, Hardie Albright—5290 (6-9-65)—Reissue of Hawthorne classic has novel curio value—Signature Films

WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowse, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna

WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALPHAVILLE—MD—100m.—Eddie Constantine, Anna Karina—5347 (11-17-65)—Way-out import for way-out art fans—French made; English titles—Pathe Contemporary

AND SO TO BED—D-112m.—Hildegard Knaf, Thomas Fritsch—5306 (8-4-65)—Cute import on long side for adults only—German-made; English dialogue-Medallion

BALLAD OF LOVE, A—D—45m.—Victoria Fyodorova—5378 (3-2-66)—Good Russian featurette—Russian-made; English titles—Artkino

BEFORE THE REVOLUTION—D-112m.—Adriana Asti, Francesco Barilli—5306 (8-4-65)—Interesting adult import—Italian-made; English titles—New Yorker Films

BREMEN TOWN MUSICIANS, THE—FAN—66m.—(C)—Narrated by Paul Tripp—5347 (11-17-65)—Cute kiddie entry—Filmad abroad; dubbed in English—Childhood

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Brenner

CARRY ON CLEO—C—92m.—(C)—Amanda Barrie, Sidney James—5347 (11-17-65)—Cute comedy is natural for series fans —English-Made

COAST OF SKELLETONS—MD—90m.—(C)—Richard Todd, Dal Robertson,Elga Andersen—5347 (11-17-65)—Good programmer —Filmed abroad—Seven Arts

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art sat—Danish-made; English titles—Sherpix

EVENING WITH THE ROYAL BALLET, AN—BAL—93m.—(TC)—Margot Fontayn, Rudolph Nureyev—5354 (12-15-65)—Four ballet selections for selected audiences—Filmed in Britain—Sigma III

EYES OF THE NEEDLE, THE—CD-97m.—Vittorio Gassman, Annette Storyberg—5307 (8-4-65)—Sex farce may interest art house crowd—Italian-made; English titles—Eldorado

FACE OF FU MANCHU, THE—MD—96m.—(TS;TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmer's oriental menace in action again—English-made—Seven Arts

FATHER OF A SOLDIER—D—83m.—Sergio Zakhariadze—5379 (3-2-66)—Effective import for art spots—Russian-made—English titles—Artkino

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for axploitation spots—English-made —Pacemaker

FRIEND OF THE MAMILY—CD—95m.—(CS)—Jean Marais, Danielle Darrieux—Import devotees should find this interesting—French-made; English titles—International Classics

HANSEL AND GRETEL—FAN—52m.—(C)—Narrated by Paul Tripp—5355 (12-15-65)—Famous fairy tale makes up well for children; Filmed abroad; dubbed in English—Childhood

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS;C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanuelo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English titles—Cinema V

HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Moderately amusing import—French-made; English titles—Artixo

JOHNNY NOBODY—D—88m.—Nigel Patrick, Yvonne Mitchell, Aldo Ray—5355 (12-15-65)—Suspenseful, well-made import—Filmed in Ireland—Medallion

JULIET OF THE SPIRITS—D—148m.—(TC)—Giulietta Masina, Mario Pisu, Sandra Milo—5347 (11-17-65)—Impressive import —Italian-made; English titles—Rizzoli

KING AND COUNTRY—D—90m.—Dirk Bogarda, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English—Laudau—Trans-American

LA FUGA—D—92m.—Giovanna Ralli, Anouk Aimee—5379 (3-2-66)—Confusing import—Italian-made; English titles—International Classics

LIFE UPSIDE DOWN—D—93m.—Charles Denner, Anna Gaylor—5339 (10-20-65)— Drama dealing with mental deterioration holds interest—French-made; English titles-Landau

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics

MARRIED WOMAN, THE—D—94m.—Macha Meril, Bernard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up her mind—French-made; English titles—Royal Films Int.

MOMENT OF TRUTH, THE—D—110m.—(TS; TC)—Miguel Mateo Miguelin, Linda Christian—5310 (8-18-65)—Interesting tale of the making of a bull fighter—Filmed abroad; English titles—Rizzoli

MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action program meller—Seven Arts—Filmed abroad

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone

RAPTURE—D—104m.—(CS)—Melvyn Douglas, Dean Stockwell, Patricia Gozzi—5310 (8-18-65)—Off-beat drama should hold interest in art spots—Filmed abroad—International Classics

RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Phillppines—Hemisphare

REPULSION—D—105m.—Catherine Deneuve, John Fraser—5332 (10-6-65)—Shocking fara with limited appeal—English-made—Royal Films Int.

SANDRA—D—100m.—Claudia Cardinale, Michael Craig—5375 (2-16-66)—Fair import—Royal Films Int.

SHOP ON MAIN STREET, THE—D—128m.—Josef Kroner, Ida Kaminska—5375 (2-16-66)—Fine import for discrinminating audiences—Czecholovakian-made; English titles; Prominent

SHEPHERD GIRL, THE—MUD—105m.—(EC; Shawscope)—Julie Yeh Feng—5355 (12-15-65)—Import has limited appeal—Made in China; English titles—Frank Lee Int. Films

SLEEPING BEAUTY—FAN—70m.—(C)—Narrated by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SLEEPING CAR MURDER, THE—MD—90m.—(WSO)—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly interesting import —French-made; English titles—Seven Arts

SNOW WHITE—FAN.—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale—Made abroad; dubbed in English—Childhood

SWEDISH WEDDING NIGHT—D—96m.—Jarle Kulle, Christina Schollin—5355 (12-15-65)—For adults in art spots—Swedish-made; English titles—Royal Films Int.

TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad —Seven Arts

VIOLENT AND THE DAMMED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamanian prison break—Made in Panama; dubbed in English—ADP Int.

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5502 (Feb.) The Sky's The Limit
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5504 (Apr.) Don't Spill The Beans
5505 (May) Weather Magic
5506 (June) Darn Barn
5507 (July) Dress Reversal
5508 (Aug.) Robots In Toyland
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6553 (Mar.) We Give Pink Stamps
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4611 Rough Riding Hood (WW)
4612 Foot Brawl
4613 Lonesome Ranger (WW)
4614 Snow Place Like Home
4615 Woody and The Beanstalk (WW)
4616 South Pole Pals
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461B Polar Fright
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4707 (Dec. Highway Runnery
4708 (Dec.) Chaser on the Rocks
4709 (Jan.) Astroduck
4710 (Jan.) Shot and Bothered
4711 (Jan.) Out and Out Rout
4712 (Feb.) Mucho Locos
4713 (Feb.) Solid Tin Coyote
4714 (Feb.) Mexican Mousepiece
4715 (Mar.) Clippety Clobbered
4716 (Mar.) Daffy Rents

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4301 (Sept.) What's Opera Doc?
4302 (Nov.) Wideo Wabbit
4303 (Dec.) Snow Business
4304 (Mar.) Now Hare This

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4502 (Oct.) A Country Reborn

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MARCH 16, 1966 Volume 75 Number 6

IN THREE SECTIONS • THIS IS SECTION ONE

N.Y. Cinema Center On Drawing Board

(See Page 6)

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AN "ADULT" POINT OF VIEW

Samuel Stiefel, a good friend of this publication, is a veteran exhibitor, formerly from Philadelphia, who now headquarters in Hollywood. Recently, he opened the Plaza Theatre, with a policy of the best in foreign films, in a Long Beach shopping center. Even before the theatre opened, area residents protested its policy as a threat to the neighborhood's children.

The local newspaper carried angry letters from people who acted as though the theatre were going to be the center for vice and corruption.

The answer to these outraged citizens came in the form of a column in the Long Beach Independent, written by George Robeson and headlined, "DON'T TAKE ME TO THE KIDDIE SHOW." We think it is worthy of a wider audience and are reprinting it in its entirety:

CHILDREN BE DAMNED, is what I have to say today. Mind you, I like the little ones. Kindly Old Uncle George, as I am known around my neighborhood, tells Mother Goose rhymes and sings clean folk songs.

But I never lose sight of the fact that I am an adult and I live in an adult's world. There are those in this community who would put you and me back into the world of children. They would have us watch only those movies suitable for a 12-year-old child. They would ban all books that juvenile minds and emotions are not equipped to handle.

I object. It has taken me years, not all of them good years, to become an adult. Superman and Captain Marvel and the Three Stooges used to knock me out, but I have grown since then. And so, I trust, have you.

But there are those who want to turn back my time-clock, and yours. In their world, everything in our society would be acceptable for children, and there would be no point in growing up.

A case in point: A new motion picture theater opened recently in a shopping center on Spring Street. It opened as an "art house," a theater exhibiting both foreign and domestic films of depth and meaning that have enjoyed critical acclaim.

But letters to this newspaper and to me would lead us to believe the theater had hired topless usherettes.

Art films are called art films only to distinguish them from the trash we've been exposed to for years. They are dramatic presentations of an infinite number of life situations that you and I have lived through and some we haven't, written by good writers, directed by good directors and produced by producers who would be insulted if a child wanted to watch them, because the child is not qualified by experience or intelligence to enjoy them.

These movies win international awards, and the trophies are not given for dirt. The film playing this week at this particular theater recently won a Catholic film award, and you don't get that for smutty jokes.

You want to hear smutty jokes? Go see some of our popular "light comedies" with the vaguely-suggestive titles, which base their entire appeal on juvenile snicker-sex dialogue. Good American films. The farmer's daughter and the traveling salesman. Snicker-snicker.

The parents in the Los Altos area who are so incensed over one good, adult theater moving into their area might be interested to know that the "bikini-beach party" movies, written and produced for kids, get a blanket "B" rating from the Legion of Decency, by which the Legion means "objectionable at least in part for all ages." The teen-agers flock to these films, and Mom sees nothing wrong. Perhaps she's never seen the movies. She's never seen the foreign films, either.

The difference is that the foreign films are, admittedly, for adults only.

Cigarettes are not for children, but adults smoke them. Liquor is not for children, but adults drink it. Off-color jokes are not for children, but adults tell them.

There are many things for kids today that did not exist for them 20 or 30 years ago, but I will not agree to giving over the whole world to them. I don't want all art, literature, drama, music, comedy and conversation reduced to a level acceptable for a child.

If the outraged parents want to protest, let them find a legitimate cause, and let them learn about the subject before they make fools of themselves. But I demand my right—and yours—to see "A Taste of Honey" instead of "Peyton Place"; "Room At the Top" instead of "Soupy Sales"; and "Lilith" instead of "The Time Machine."

The kids can see adult movies when they grow up. In return, we'll promise not to crash their birthday parties, right?

Incidentally, exhibitor Stiefel informs us that the theatre runs special kiddie matinees on Saturday afternoons, featuring the very best in children's features. Neighborhood kids have reacted enthusiastically to the matinee policy, and during the evening, adults are enjoying such fare as "THE KNACK," "DARLING," "MARRIAGE ITALIAN STYLE," and similar quality features.

Thanks, Mr. Robeson, for saying a few things that should be said in every community where the vocal opponents of adult entertainment think freedom is fine for them, but not for anyone who might disagree with them.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Arthur Silber, Lawrence Park Theatre, Lawrence Park, Pa., became a grandfather with the arrival of **Heather Dee,** born to **Mr. and Mrs. Ronald Bennett.**

Diamond Rings

Mr. and Mrs. Giocondo Gagliardi, West Englewood, N.J., announce the engagement of their daughter, **Laura Nina,** to **Edward A. Stettner,** of New Brunswick. Gagliardi is chief engineer for Stanley Warner Theatres.

Obituaries

Ernest A. Doreau, 57, general manager of Affiliated Theatres of Connecticut, a film buying and booking combine for 25 theatres, died. He was manager of the Capitol, Middletown, in 1933, and later was manager of the Middlesex, Middletown.

Art Levy, who moved to Hallandale, Fla., several weeks ago to manage E. M. Loew's Gulf Stream Drive-In, died of a heart attack. He formerly served as Florida film salesman for **Don Kay** of New Orleans, and prior to that spent more than 30 years in distribution in Pittsburgh, Pa.

Benjamin M. With, 73, father of **William With,** manager, Palace, Albany, N.Y., died at Memorial Hospital following a brief illness. His wife, three other sons, and 12 grandchildren survive.

Fox Earnings Rise

NEW YORK—President Darryl F. Zanuck announced that 20th Century-Fox had net earnings for the year ended Dec. 25, 1965, of $11,762,000, equal to $4.10 a share on 2,866,082 shares now outstanding. This compares with earnings in 1964 of $10,565,000, or $3.69 a share, excluding a special credit of $922,000 or 32 cents a share resulting from the sale of foreign property, based on the 2,866,082 shares presently outstanding.

In 1965, film rentals from feature pictures, including television and film series produced specifically for television, increased to $154,361,000 from $110,273,000 in 1964, and total income increased to $162,626,000 from $114,954,000.

New T-L Post For Pugh

NEW YORK—Raymond G. Pugh has been elected administrative vice-president of Trans-Lux Corporation, it was announced by Richard P. Brandt, president. Brandt also announced the election of George T. Kuhn, Jr., as treasurer.

Formerly treasurer, Pugh continues as secretary along with his new position. Kuhn, a certified public accountant, joined Trans-Lux in 1964 as Pugh's assistant, following his association with Aronson & Oresman, the company's certified public accountants.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., MARCH 14

Fla. Exhibitor Convention Goes To Grand Bahama

JACKSONVILLE—Henry B. Glover, independent exhibitor at Largo and president of the Motion Picture Exhibitors of Florida, announced here that the annual MPEOF convention this year will be held May 12–15, for the first time on foreign soil.

Arrangements have been completed which provide the MPEOF members and officers with reserved accommodations at the palatial Grand Bahama Hotel at the community of West End on Grand Bahama Island in the British West Indies. In spite of the fact that the convention site is abroad, Glover explained that it is more accessible from a geographical standpoint than many parts of Florida would be to exhibitors who live at distant points. The British resort is only four and a half hours from Palm Beach by cruise ship and only 30 minutes away by airline from West Palm Beach.

Glover stated that MPEOF officers are now preparing an outstanding industry program for the gathering which will feature leading officers of NATO as its main speakers and workshops for working theatre men. The island has some of the most noted recreational facilities of the Caribbean area. Off-season economy rates will be prevailing during May. Special rates to the conventioneers will range from $26 daily for doubles to $37 daily, and singles from $17 to $28. Rates include breakfast and dinner. The round-trip boat fare from Palm Beach is $20.

Mrs. Betty Loop, secretary to Horace Denning, local district supervisor for Dixie Drive-In Theatres, is again serving as registrar for the convention, and Denning is the MPEOF treasurer. Other officers active in making arrangements for the yearly gathering are Carl Floyd, Haines City; Mark DuPree, Silver Springs; Harvey Fleischman, Miami; Pete Sones, Tampa; Ignacio Carbonnell, Key West; and Robert Heekin, this city.

Polon Succeeds Mandel

NEW YORK—Glen Alden Corporation announced the resignation of Harry Mandel as president of RKO Theatres, effective March 31. Mandel will continue as consultant to the circuit.

Throughout his career, Mandel has been a prime mover in many important industry projects and charities. Among these were chairman for the motion picture industry of the United Jewish Appeal campaign for two years; member of the executive committee of the Motion Picture Pioneers; Will Rogers Memorial Hospital; National Association of Theatre Owners (NATO); and Metropolitan Motion Picture Theatres Association.

Matthew Polon, previously executive vice-president and general manager of the circuit, was appointed president and general manager, succeeding Mandel. Polon has been with the company for many years, having served as head booker and buyer, chief buyer of films for the entire circuit, and vice-president since 1961. Further details will be covered in the next issue.

BROADWAY GROSSES

"Holy Gross, Batman"

NEW YORK—Columbia's vintage serial, "An Evening With Batman and Robin," now strung together as a marathon "camp" feature, was the only opening as Broadway first-runs registered satisfactory business. The breakdown was as follows:

"INSIDE DAISY CLOVER" (Warners). Radio City Music Hall, with usual stage show, did $78,000 from Thursday through Sunday, with the fourth and final week going to a sure $105,000.

"AN EVENING WITH BATMAN AND ROBIN" (Columbia). DeMille opening with this marathon serial to a very big $11,000 over the weekend, with a fine first week expected.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli did $38,000 on the 54th week.

"DR. ZHIVAGO" (MGM). Capitol claimed $45,000 for the 12th week.

"THE OSCAR" (Embassy). Loew's State reported $40,000 for the second week.

"THE FLIGHT OF THE PHOENIX" (20th-Fox). Astor stated the sixth and final week was $8,000.

"THE CHASE" (Columbia). Victoria claimed $17,000 for the fourth week.

"MY FAIR LADY" (Warners). Criterion did $34,620 on the 73rd week.

"BATTLE OF THE BULGE" (Warners). Warner Cinerama had $8.000 for the 13th week.

Rochester Strike Settled

BUFFALO—The four-day strike at the Paramount, Rochester, has been settled. An agreement has been reached by the owners, Martina Theatres, and the International Union of Operating Engineers, Local 71 (AFL-CIO). (This announcement came too late to kill story elsewhere in this issue.)

The strike began Sunday morning, March 6, after the company discharged two members of the heating and air-conditioning staff.

Seymour Nusbaum, city manager for the theatre chain, said the agreement provides for retaining one of the men.

Charges of unfair labor practices against Martina Theatres, filed by the union with the National Labor Relations Board, are to be dropped, a union spokesman said.

The Paramount is Rochester's largest downtown theatre. It has been under the Martina management for only a short time. The house formerly had been operated out of the Buffalo office of American Broadcasting Companies.

Nizer To Head MPAA?

NEW YORK—An unconfirmed but persistent rumor has noted attorney Louis Nizer being named president of the Motion Picture Association of America. Ralph Hetzel has been acting president since the death of Eric Johnston.

Several names have been in the rumor mill concerning the top job at MPAA, but none passed the "talk" stage. Nizer's background in the industry and his international legal reputation make him a prime candidate indeed.

Cinema Center Planned In N.Y.

Madison Sq. Garden Corp. Maps $50 Million Complex To Include Theatres, Film Studios, Processing Setup

NEW YORK—Madison Square Garden Corporation announced plans to construct a $50 million building complex including twin 39-story office towers, motion picture production facilities, and stage and film theatres on the site of Madison Square Garden.

Demolition of Madison Square Garden and other buildings on the four-acre tract in Manhattan is scheduled to begin late in 1967 to make way for the proposed Cinema Center. The demolition will begin after the opening of the new Madison Square Garden Sports and Entertainment Center under construction above Pennsylvania Station.

The new complex is expected to be completed by mid-1970.

The film production and processing facilities will include three large studios with filming, taping and recording stages each measuring 80 by 25 feet high, divisible into smaller units, but also allowing for the possibility of 200-foot long shots.

Equipment for producing and processing will encompass virtually every type of film. Complete scenery work shops, post-production sound recording and sound synchronization areas and laboratories for dubbing foreign films, optical houses for special effects, complete film processing laboratories, editing and screening rooms, and offices for production executives are also planned.

Two legit theatres seating 1,500 each will have dual capability for motion picture operation. The four cinemas—750 seats each—will have specialized as well as conventional projection and screening facilities. The office towers will contain a total of more than 1,100,000 square feet of space. There will also be extensive retail space, display areas, and a variety of dining facilities.

Charles Luckman Associates are the architects planning the project.

Seattle Starts Classifying

SEATTLE—A local film censorship squabble was settled for the time being when the Seattle City Council passed an "interim" ordinance that made it unlawful for exhibitors to show an "obscene" motion picture or play to persons under 18.

The interim ordinance was created after Judge James Mifflin ruled in Superior Court last November that all of Seattle's movie-control ordinances were unconstitutional. The city filed an appeal shortly after and drafted—in the interim until the State Supreme Court hears their appeal—an ordinance that would satisfy the film exhibitors and still maintain the city's policy of controlling film showings, their content, and their audiences.

Universal Dividend Set

NEW YORK—The board of directors of Universal Pictures Company, Inc., declared a quarterly dividend of 25 cents per share on the common stock of the company, payable on March 28 to stockholders of record at the close of business on March 17.

NSS Special Oscar Trailer, One Sheet For Theatres

NEW YORK—Burton E. Robbins, president of National Screen Service, announced that his company would this year again distribute a special trailer and special one-sheet for the Academy Award telecast on April 18. The trailer, starring Bob Hope, runs 48 feet.

All major circuits throughout the country have been contacted to submit their requirements for both the one-sheets and trailers. National Screen will begin shipping at the end of March, in ample time to herald the April 18 Oscar telecast.

All the major distribution companies have been requested to plug these special Academy Award accessories in their trade advertising during the current period prior to the Academy Award telecast.

Columbia Salutes Jackter During 1966 Sales Drive

NEW YORK—Columbia Pictures has designated its 1966 drive as a "Salute To Rube Jackter," vice-president and general administrative executive of the company.

The announcement was made by Mo Rothman, Columbia's vice-president in charge of world distribution, who stated that the designation is "a tribute to a man, who has been one of the industry's leading sales executives and one of the real spark plugs of the Columbia organization for the past 40 years."

The drive opened March 11, and will run through June 23. During that time, Columbia's branches throughout the U.S. and Canada will compete for cash awards based on a point system developed to measure the performance of each branch.

The weeks ending June 2 and June 9 will be designated as "Columbia on Every Screen" weeks, with the branches reporting the highest percentages of theatres playing Columbia releases earning special-dividend points for the week.

All Columbia personnel at each branch will be eligible for special "Man of the Week" awards, through recommendations submitted to the drive captain who will select a winner each week. The special awards will be granted to those who have contributed a particularly imaginative or effective idea to advance their own special function, whether it be in bookings, collections, promotion, or any other phase of branch operations.

In addition to Columbia's four regional divisions in the U.S. and its Canadian division, branches which have been operating independently will be united as a sixth division for the purpose of the drive.

"Stop The World" Bow Set

HOLLYWOOD—World premier of Warner Bros. "Stop The World I Want To Get Off" is set for Pacific's Pantages in Hollywood on April 13.

Produced in London by William Sargent as a "stage play on film," the Anthony Newley smash legitimate attraction was shot in Technicolor. Tony Tanner plays the Newley role, with Millicent Martin as the co-star.

Norman Robbins Named To Head Cinema Lodge

NEW YORK—Norman Robbins, vice-president and general manager, National Screen Service, has been nominated as president of New York's Cinema Lodge of B'nai B'rith to succeed Howard Minsky, executive vice-president of Cinerama, Inc., who now headquarters in Hollywood. Robbins had been serving as executive vice-president of the Lodge since last summer and had headed Cinema's successful fund-raising effort this past year.

ROBBINS

Nominated as vice-presidents are Max Fried for fund-raising and financing; Leonard Kaufman for youth services; Ted Lazarus for Anti-Defamation League; Carl M. Levine for programming; Milton Livingston for public relations and publicity; and Mel Maron for membership and membership retention.

Michael G. Shapiro was nominated as secretary; Howard Schulman as treasurer; and Rabbi Ralph Silverstein as chaplain.

Nominated as trustees are Alex M. Arnswalder, Julius Collins, Donald S. Freeberg, Jack H. Hoffberg, Marvin Kirsch, Joseph Maharam, Eugent Margoluis, David V. Picker, Sol Rissner, Samuel Rosen, Herman Schleier, Stanley Schneider, Hon. Arthur H. Schwartz, Cy Seymour, and Louis Wolff.

Nominated as delegates to the District Grand Lodge Convention of B'nai B'rith are Norman Robbins, Leonard Rubin, Jack H. Levin, Jack H. Hoffberg, and Carl M. Levine, with Milton Livingston, Abe Glick, Joseph Maharam, Michael G. Schapiro, and Ted Lazarus as alternates.

Nominated as delegates to the Metropolitan Council of B'nai B'rith are Norman Robbins, Leonard Rubin, Carl M. Levine, and Jack H. Levin, with Jack H. Hoffberg, Milton Livingston, Mel Maron, and Abe Glick as alternates.

Leonard Rubin was chairman of the nominating committee this year with the other members being Abe Dickstein, Irving Greenfield, Martin Levine, Joseph B. Rosen, and Alfred W. Schwalberg.

Montreal House To Odeon

TORONTO—The Montcalm Theatre will be the latest new addition to the operations of The Odeon Theatres (Canada) Limited, in French-speaking Canada. The theatre, asquired on lease from the former operators, United Amusements Limited, is situated in the northeast section of Montreal.

It was previously called the Rosemount, but has been a live show house for the last couple of years, and known as the Folies Bergere. As the Montcalm, the theatre will have fewer seats, because of widening of the aisles and rows. It will now seat 700, in a completely refurbished and redecorated auditorium with new drapes and other fittings. The theatre will be managed by Harold Woolley, formerly manager of the Odeon Electra.

Woolley will be succeeded at the Electra by Guy Parent, formerly assistant manager of the Odeon Cremazie.

NATO Toppers Discuss Problems With Distribs

NEW YORK—The National Association of Theatre Owners' trade practices committee began its series of meetings with film company sales chiefs for the discussion of exhibitor problems.

A "National Movie Week," during which each company would release its best picture during the established period in September, met with promises of cooperation from the first three companies contacted, Buena Vista, 20th-Fox, and MGM.

On the subject of bidding, however, there were differences of opinions encountered.

NATO representatives requested that bids be awarded within a reasonable time after the due date. On this, the three companies agreed, with Buena Vista saying it makes awards within 24 to 48 hours. Fox reported that it awards pictures within seven days, and MGM said that bids should be awarded within seven to 10 days at the most.

When asked to disclose winning bids to all bidders, Buena Vista pointed out that the company is already doing that. Fox was revealed as opposed to disclosing this information and said it would not give it out, and MGM was also opposed to the NATO request, contending that winning bids were privileged information between company and customers.

It was urged that more consideration be given to the needs of small theatres.

Another subject that came up for discussion was unfair 16mm competition, with the three companies expressing themselves as concerned with protecting their theatre accounts as far as is legally possible. They assured the NATO group that when cases of unfair competition are brought to their attention, they will invoke the protective clauses in their contracts with 16mm distributors.

The Buena Vista meeting was participated in by Irving Ludwig, president and general sales manager; Leo Greenfield, western division manager; and for NATO—Marshall Fine, president; Jack Armstrong, and Irving Dollinger.

At the 20th-Fox home office, Joseph M. Sugar, vice-president in charge of domestic sales, met with Fine, Armstrong, Dollinger, and Sherill Corwin.

The four NATO representatives conferred at MGM with Morris E. Lefko, vice-president and general sales manager; Mel Maron, roadshow sales manager; and Jay Eisenberg.

All the other companies with which the NATO delegation met saw no reason why a bid for a picture could not be awarded within seven days of the due date and certainly not beyond 10 days at the very most.

Universal joined 20th-Fox and MGM in opposition to disclosing winning bids, but Paramount and United Artists, like Buena Vista, do disclose winning bids. Warner Brothers said it would take another look at the question of divulging bid winners.

Universal, Paramount, and Allied Artists went along with Buena Vista, 20th-Fox, and MGM in approving the NATO proposal for the establishment of a national movie week.

Warners, Universal, Paramount, and AA also joined the other companies in promising to protect their customers against unfair 16mm competition. Warners said it is discontinuing 16mm distribution and will no longer service non-theatrical accounts.

At the AA meeting, the NATO delegation said it would ask all exhibitors to give every possible assistance to the company in playing its pictures. Confidence was expressed that AA will soon again be a prime supplier of product.

At Warners, the NATO group met with Morey Goldstein; at Universal with Henry H. "Hi" Martin; at Paramount with Charles Boasberg and Ernest Sands; and at AA with Claude A. Giroux, Roger W. Hurlock, Edward Morey, and Nat Nathanson.

All companies were reported as enthusiastic to a NATO proposal that old product sold by the film companies to television be used for promoting their current attractions. The proposal called for every picture sold by a film company to tv to be required to carry at the end of a 30-second tag plugging one of the company's new pictures, with the tag consisting of scenes from the new film. The companies told the NATO representatives they would adopt the proposal. The NATO group felt that since exhibitors could do nothing about stopping the sale of pictures to tv, the films could at least be used as means of promoting new product to the advantages of both distributors and exhibitors.

TONE Wins Big Legislative Battle As Sales Tax Exempts Exhibs

BOSTON—One of the biggest victories for the industry has been won by TONE (Theatre Owners of New England), through whose efforts Massachusetts exhibitors are exempt from the surprise three percent limited sales tax, passed by the House and Senate and signed by the Governor, which goes into effect April 1.

While the state was agog at the passage of the Governor's bill, which has been fought for a year, Carl Goldman, executive secretary of TONE and legislative consultant, reported to exhibitors who besieged his office with phone calls that they were exempt from the sales tax.

"Massachusetts exhibitors have much to be thankful for because of the hard work and vigilance these past 14 months of TONE and its executive secretary Carl Goldman," Malcolm Green, president of TONE, stated. "As a result, Gov. John A. Volpe signed a sales and excise tax bill into law on Wednesday, March 2, with admission taxes and film rentals specifically excluded from the bill. In addition, practically all concession items are also excluded.

"The value of belonging to a strong regional exhibitor association was never more exemplified than by this achievement. All exhibitors in the state will now benefit from our local victory which compliments the successful national campaign. Membership in TONE automatically conveys membership in NATO. No exhibitor can afford to be without membership in both."

The victory of TONE in getting theatres exempted was highlighted by the fact that the limited sales tax goes on new and used automobiles; excise taxes on cigarets jumped two cents per pack; and those on liquor rose by an average of 30 per cent, effective the next morning after the bill was signed. It is the first sales tax in the history of Massachusetts, and its signing culminated a long and sometimes bitter 16 months of debate and controversy. Both branches of the General Court enacted the measure, the seventh bill submitted by Gov. Volpe. The House gave final approval by a roll call vote of 118–102, and the Senate on a roll call of 21–16. Debate was brief in both branches.

The measure will remain in effect until Dec. 31, 1967. At that time, the Legislature may take action to let it die, extend it, or pass new revenue-producing legislation. How the new $180,000,000 state revenue bill, based on a limited sales tax, will be distributed, collected, and operated raises many questions which are being answered by state fiscal and tax experts.

William B. Williams, center, as spokesman for the radio and television industry, recently accepted a plaque honoring station WNEW radio for the assistance given to New York Variety Club, Tent 35, during the Old Newsboy Day campaign. Representing Tent 35 are Irving Dollinger, chief barker, left, and Phil Harling, the Tent's program chairman, right.

Disney Promotes Granger

NEW YORK—Walter Granger has been named general representative of Walt Disney Productions in Australia and New Zealand to coordinate all Disney activities Down Under, including television syndication, 16 millimeter sales, publications, music and records, character merchandising, and promotion.

Although MGM distributes Disney theatrical product in Australia, Granger will work closely with their local representatives and Disney's Far Eastern supervisor, Albert O'Dell, in backing releases with the type of specialized promotional campaigns that have proven so successful domestically and in other territories.

Granger joined the Disney organization in 1947 as head of merchandsiing and publications in Australia, succeeding his late father, Walter Granger, Sr., in this capacity.

Glen Alden Earnings Down

NEW YORK—Glen Alden Corporation announced that the company's 1965 operating earnings were $6,526,000 before deduction of nonoperating items of $3,213,000, resulting in net income of $3,313,000 or a net of 69 cents per share on 4,804,114 shares outstanding.

The 1964 operating income was $6,000,000 before income from nonoperating items of $3,777,000, resulting in net income of $9,777,000 or $2.04 per share on 4,796,902 shares.

Sales and revenues for the year 1965 were $79,170,000, compared to $98,621,000 in 1964.

Glen Alden's operations consist of RKO Theatres, Swift Manufacturing Company, Opp and Micolas Cotton Mills.

Medal Marks Prince Philip's Visit To U.S. On Behalf Of Variety Club

H.R.H. THE PRINCE PHILIP DUKE OF EDINBURGH
ROYAL VISIT TO NORTH AMERICA
CHARITY · ATHLETICS · YOUTH
1966

PRINCE PHILIP MEDAL

NEW YORK—His Royal Highness, The Duke of Edinburgh, has granted International Numismatic Underwriters, Inc., exclusive permission to distribute the authorized medal commemorating his visit to North America in 1966.

Sculpted by Gilroy Roberts, United States Mint designer of the Kennedy half-dollar, this medal was designed from the official portrait selected by H.R.H. Prince Philip. The obverse bears the effigy of Prince Philip in profile. The reverse symbolizes his interests in Charity, Youth, and Athletics. Struck at the Franklin Mint in sterling silver (.999 fine), the edition has been limited to three thousand serially numbered, two tone proof specimens of traditional silver dollar size. Each medal is housed in an authorized presentation case.

The issue price for each Prince Philip medal is $10.00—immediately available. Orders will be filled according to the sequence in which they are received. Lowest serial numbers will be reserved for I.N.U. members for the first two weeks. Five platinum specimens are available at $3,000 each.

Prince Philip is being honored by Variety Club and civic officials throughout his tour. At a banquet given by Variety Clubs International in Miami, Fla., he made the following remarks:

"If, in years gone by, the thought of coming to Miami had ever entered my head, I am absolutely certain it would never have occurred to me that I would eventually come here for a charity dinner.

"Miami, after all, is not unknown outside the United States but in terms of one of the techniques used, I believe, by psychologists, I don't think the immediate answer to the word Miami would be charity. Yet here we all are in the headquarters of the bikini-belt, in full support—(I daresay some are almost too full after that splendid meal)—of a charity devoted to the welfare of unfortunate and under-privileged children.

"I will not burden you with all the intimate and thrilling details of the reason I am here this evening because it is a long and complicated story. Suffice it to say that I was one of the early members of Tent 36 and the Variety Club of Great Britain. Whatever some people may suspect, I don't consider myself to be a professional member of show business, but for some reason, which I have never discovered, I was invited to become an honorary member of Variety Clubs International.

"I undertook this visit to the States and these Variety Club functions as a very modest attempt to show my appreciation for all Tent 36 of the Variety Club has done for me, without a word of complaint, over many years.

"The Variety Club, as you know, is concerned with children, and every Tent throughout the world has some project or development to show for the generosity of its members and its ability to squeeze money out of others. Here, in Miami, there is the splendid children's hospital which I visited today. This is a remarkable achievement for a charity run by ordinary people without the immense resources of the big trusts.

"Of course, one of the oldest cliches in public speaking is that the children of today are the citizens of tomorrow. This is usually a prelude to a "don't be beastly to the kids" line or "we must give them the very best, the little darlings" stuff. I think we've got to be a bit more hard-headed than that and remember that children are born totally ignorant and intellectually blank, apart from the strong though vestigial remains of animal instincts. No matter how advanced the state of our moral or material civilization, every child has to start from scratch. Out of this almost totally primitive creature we have to create an adult capable of living in and preferably controlling this modern mechanical world; an adult educated and trained to make a reasonable living, with the intelligence to be a responsible citizen and with the strength of character to remain an individual and even to fight for his individuality. Above all, we must try and instil into children a sense of humanity and compassion for others.

"If we neglect the development of children, if we abandon these responsibilities, our children will become no better than myopic members of a mass society—like ants in an ant hill—narrow-minded, intolerant, aggressive, and suckers for any slogan. In the democratic countries, we are committed to the idea of decision by majority so that the only way our civilisation can make any progress is if the decisions are taken as a result of a clash of intelligent opinions. If majority rule means the inevitable defeat of enlightened attitudes by an unthinking mass, we shall end up the dupes of unscrupulous leaders.

"The success of any civilisation is a direct measure of the way it brings up its children.

"No organisation by itself can manage the total process of bringing up children. It depends upon the cooperation of many influences. The Variety Club in its care for unfortunate and under-privileged children is forming a vital part of this cooperation, and I wish it even greater success in the future."

Prince Philip's coast-to-coast tour took him also to Los Angeles, where Mayor Yorty presented him with a gold key to the city. The royal visitor presented the mayor with a commemorative medal.

"Hawaii" Premieres Set

HOLLYWOOD—"Hawaii," motion picture presentation based on James A. Michener's novel, will have its west coast premiere on Oct. 12 at the Egyptian Theatre. World premiere of United Artists' "Hawaii" will take place two nights earlier on Oct. 10 in New York City at the DeMille Theater. These east and west coast premieres will launch the road show release of the Mirisch Corp. film in this country and abroad.

N.Y. Classification Bill Clears Legislative Hurdle

ALBANY—True to his prediction, Assemblyman Noah L. Goldstein, D-Brooklyn, succeeded in getting the codes committee to report favorably his bill which would prohibit the admission of "unaccompanied" children less than 16 years old to a theatre showing a motion picture that has been advertised "For Adults Only" or "Recommended For Adults Only"—unless the youngster's parent, guardian, or other authorized adult is with him.

The measure would hold to accountability any owner, lessee, manager, operator or employee (doorkeeper, ticket seller, or collector) who "knowingly" permits or allows such a child to remain in the house under the specified conditions. Violations would be a misdemeanor, on and after Sept. 1.

Assemblyman Goldstein, graduate of Fordham University Law School, has been sponsoring this legislation the past four years. In 1965, he pushed a bill up to Third Reading; then recommitted it for amendment.

Recently, the distinguished-appearing lawmaker put the word "knowingly" before "admits or allows to remain." This was designed to remove some of the "sting" from the arguments of industry men and organizations opposing the measure. They have claimed it is "too stringent."

Goldstein is optimistic of the bill's chance this time. He believes current public opinion will support it.

New York State Allied Theatre Owners and other industry groups take a different attitude.

SW Tex. Managers Meet

SAN ANTONIO—Stanley Warner Theatres, Texas zone, held the company's fourth annual managers meeting and convention here. The meeting honored circuit president Si Fabian with a "Presidential Sweepstake Drive" theme. Fabian is being honored throughout the circuit on the occasion of his 50th year in show business.

Discussions of strong product available for spring and summer were led by Brandon Doak, assistant zone manager.

The circuit's award for concessionaire of the year was presented to Jack Wolfe, manager, Airline D-I, Houston, while Jack Veeren, Bordertown D-I, El Paso, was named as the Texas zone outstanding showman of the year.

Nat Fellman, general manager; Phil Harling, assistant to Fabian; Henry Burger, advertising director; Arthur Rosen, vice-president, Van Curler Broadcasting Corp.; Jack Yellin, Stanley Warner concessions director and manager, and Gio Gagliardi, chief engineer, were in attendance from the New York office of Stanley Warner.

Attending from the Dallas circuit office were Albert H. Reynolds, zone manager; Harry McCartney, contact manager; and Don Goodwin, purchasing.

NGC Sells Real Estate

LOS ANGELES—National General Corporation has sold its 50 per cent interest in several California real estate holdings to Sunset International Petroleum Company, which owns the other 50 per cent.

National General said it would receive $2 million of Sunset five per cent subordinated debentures and $3,637,000 of six per cent subordinated notes for the holdings.

The real estate includes subdivision acreage in Placer County near Sacramento, in Marin County near San Francisco, and a large shopping center near San Diego.

Coca-Cola Sales, Earnings Hit All-Time High In '65

ATLANTA—Sales and earnings of The Coca-Cola Company reached an all-time high in 1965. This announcement was made by J. Paul Austin, president, following a meeting of the board.

Consolidated net profit for 1965, after reserves, taxes, and other charges, amounted to $75,719,561, an increase of 16 per cent over the $65,344,086 earned the previous year. Per share earnings for 1965 were $2.66 compared with $2.30 a share in 1964 after adjusting to reflect the two-for-one stock split in 1965.

Net profit for the fourth quarter of 1965 was $14,831,074, or 52 cents a share, compared with $12,716,177, or 45 cents a share, in for last quarter of 1964.

Consolidated sales in 1965 were $864,041,454 as against $833,566,733 in 1964.

The directors declared a dividend of 47½ cents per share payable April 1 to stockholders of record at the close of business March 17. This is the fourth consecutive year that the dividend has been raised and the sixth increase in the last eight years.

Provision for income taxes for 1965 was $76,575,000.

Austin reported that there are now more than 1800 Coca-Cola bottling operations in 132 countries around the world and added: "Our new product lines—citrus, coffee and tea, Fanta, Sprite, and Tab—have contributed in a substantial way to the company's annual earnings which have more than doubled since 1959. Other developments, notably the introduction of Fresca now underway, promise further advances in the total refreshment market."

Langston To UA Post

NEW YORK—Harold "Nick" Langston has been appointed Canadian director of publicity for United Artists, it was announced by Al Fisher, UA director of exploitation. Langston replaces Archie Laurie, who recently died.

UA's new Canadian publicity chief had been Canadian publicity director for Columbia Pictures for the past two years. From 1951 to 1958, Langston served as publicity director of Odeon Theatres (Canada) Ltd. in Toronto. He then moved over to Biltmore Theatres, Toronto, in the same capacity, remaining there until 1964.

Court Skirts Obscenity Ruling By Closing Drive-In As Nuisance

By ARTHUR HERZOG
MPE Detroit Bureau

DETROIT—For nearly a year, these columns have closely been following the tangled web of legal battles in which exhibitor Floyd Bloss has become involved. They all appertain to his policy of showing "adult" movies around his Michigan circuit.

As matters reached a climax (MPE 3/2/66), we pointed out that in one case prosecutor James K. Miller was having trouble in making the crime fit the heavy punishment. The crime, "obscenity," isn't even defined in the statute which makes showing "obscene" films illegal.

However, there came the dramatic end of act one (MPE 3/9/66) when Miller received a neat assist from Circuit Judge Fred N. Searl. This worthy by-passed the statute entirely and closed the Star Dust Drive-In, Grand Rapids, by deeming it a "nuisance."

Now, it does not take a Philadelphia or any other variety of lawyer to realize that if this excursion into semantics can be made to stick every anti-obscenity group, or even censorship boards everywhere, will hop onto the "nuisance" bandwagon.

So far, there is no legal definition of "obscene," or "obscenity." States our dictionary "NUISANCE . . . to harm, hurt . . . 1. Injury, annoyance. 2. Law: an annoying, unpleasant, or obnoxious thing or practice."

This begets the question, "To whom?" Judge Searl found for the plaintiff.

The Detroit Free Press editorialized, quoting as did we, from the judge's ruling. It concluded on its own:

"The ruling holds promise in an infinitely complicated area of the law. For, where no two judges agree on what is obscene, nearly every one would object to having a nuisance forced upon them—no matter what the picture on the screen."

There is one unusual facet in this case—the screen of the Star Dust is visible to some residents in the vicinity, although sound is not audible. It would seem from this that the only way in which the "nuisance" could be "forced" on neighbors was for Bloss to send over armed guards to make those living nearby pay attention to the show.

If this permanent injunction to close the airer stands as a precedent, many people might be "annoyed," find unpleasant or "obnoxious" a paper-back at a news stand, a tv show, a burlesque house, a discotheque—or you name it.

Our headline during the trial read, "Can Mich. Succeed In Defining Obscenity? That Is The Question."

Michigan may not have succeeded technically. But it surely has achieved the dubious distinction of doing it in effect.

This sort of thing is unhappily contagious.

Max Tak, left, co-chairman of the Stage and Screen Committee of the Foreign Press Association, recently presented the Association's Best American Motion Picture Award of 1964–65 to Robert S. Ferguson, right, Columbia Pictures vice-president in charge of advertising and publicity, for Stanley Kubrick's "Dr. Strangelove."

UA-De Laurentiis Extend Pact

NEW YORK—Producer Dino De Laurentiis and United Artists president Arthur B. Krim announced the extension of the recently-completed three-picture deal for a total of six films. The three new films, all in color, include "Absurd Universe," written and directed by Federico Fellini, and to star Marcello Mastroianni; "Gramigna's Bandit," to star Clint Eastwood; and "A River of Dollars," with Burt Reynolds and Henry Silva starred.

Balaban To Aid Isaacs

NEW YORK—Max Balaban has been appointed assistant to Phil Isaacs, national sales coordinator for Cecil B. DeMille's "The Ten Commandments," it is announced by Paramount Pictures' general sales manager Charles Boasberg.

Balaban will assist Isaacs in all phases of sales activities for the epic spectacle. Balaban has held a number of key posts in Paramount's domestic distribution organization, both in sales and advertising-publicity.

Language Barrier Stymies Dallas Classifiers On 15 Spanish Films

DALLAS—The Dallas movie classification board ran into its Spanish language barrier again and bowed to a draw decision.

Submitted for classification were 15 Spanish language films to be shown at the Stevens Theatre, Oak Cliff, without any English synopses.

Without a Spanish interpreter, the board took no action thus letting the films become suitably classified by default. The movie ordinance holds that unless action is taken within five days after the proposed classification is submitted, the classification shall be considered approved.

After reviewing a list of prospective members, the city council failed to name a Spanish speaking board member. Earlier, the council had created the alternate position to rectify the language problem.

In other action, the board classified "Quick Before It Melts" suitable and an altered version of "The Silencers" not suitable following screenings.

The theatres' classification of 10 other films as unsuitable was accepted. They included "Ship of Fools," "The Collector," "Mondo Freundo," "Red Lanterns," "The Hot Bed," "Shocking Moment," "Backfire," "Josette," "Bitter Rice," and "One Naked Night."

"Lord Love A Duck" was ordered to be screened for the board, and more information was requested on "Glass Bottom Boat." All other films were given suitable ratings after being reviewed by the board.

Happy Birthday, Jerry

HOLLYWOOD—At the age of five Jerry Lewis walked out on a hotel stage in New York's Borscht circuit and sang. Now, at age 40, and 35 pictures later, his record stands unequalled in the motion picture business. In addition to his performing ability, he has gained stature as a director-producer and screen writer. He is currently filming "Way, Way Out" for release by 20th Century-Fox.

NATIONWIDE POPULAR RELEASE

THIS SUMMER, EVERYWHERE FOR EVERYONE!

THE NATIONWIDE POPULAR RELEASE of Walt Disney's MARY POPPINS will be supported by an unsurpassed campaign sparkling with fresh new appeal to tell everyone, everywhere, in the most exciting and powerful way possible, tha the world's most acclaimed motion picture is coming this summer.

WALT DISNEY'S MARY

5 Academy Awards in 1965 including BEST ACTRESS JULIE ANDREWS

NEW NATIONAL PROMOTIONS...
The New England Confectionary Company (NECCO) is just one of many national advertisers throwing their advertising and promotional weight behind the MARY POPPINS campaign this summer.

NEW RECORDED MUSIC...
The Academy Award winning music by the world's leading recording artists will keep that Supercalifragilistic music in the air everywhere for everyone to fall in love with all over again.

NEW FACILITIES
Trailers, TV spots, radio posters, newspaper ads and accessories for all media, burs new appeal and new exciter

NEW NETWORK TV SUPPORT...

A tremendous line-up of TV spots on the NBC-TV Network, plus Walt Disney's Wonderful World of Color, every Sunday on NBC-TV; Mickey Mouse Club and Zorro in key TV markets, and local campaigns for each engagement.

POPPINS

JULIE ANDREWS · DICK VAN DYKE

DAVID TOMLINSON · GLYNIS JOHNS

CO-STARRING HERMIONE BADDELEY · KAREN DOTRICE · MATTHEW GARBER · ELSA LANCHESTER · ARTHUR TREACHER · REGINALD OWEN · AND ED WYNN TECHNICOLOR®

Screenplay by BILL WALSH DON DaGRADI

Based on the "Mary Poppins" books by P. L. TRAVERS

Co-producer BILL WALSH

Directed by ROBERT STEVENSON

Music and Lyrics by RICHARD M. ROBERT B. SHERMAN

Music Supervised & Conducted by IRWIN KOSTAL

Released by BUENA VISTA Distribution Co., Inc. • ©1964 Walt Disney Productions

NEW ICENSED MERCHANDISE...

books, games, housewares...every-that spells in-the-store and in-the-impact...will be on the market this summer.

EVERYONE WANTS TO SEE IT AGAIN AND AGAIN!

Sameric Circuit Maps New Concept With Drive-In, Motel Operation

PHILADELPHIA—A totally new concept in motion picture theatre and motel operation was announced by Samuel Shapiro, president of Sameric Theatres, builders and operators of motion picture theatres in the Delaware Valley area.

Ground will be broken shortly for a drive-in theatre and a motel, which will include a cocktail lounge, restaurant, convention hall, and banquet rooms, on a 30-acre site on U. S. 1 North, Fairless Hills, Falls Township.

The ground was purchased from the Danherst Realty Company, developers of Fairless Hills and the Fairless Hills Shopping Center.

To be known as the U. S. 1 North Drive-In and the Fairless Hills Motel, the $3,000,000 project is located four miles from Trenton, two miles from Morrisville, and two miles from the Fairless Hills Works of the United States Steel Company.

The first unit of the Fairless Hills Motel will include 150 rooms and it will be air-conditioned throughout.

The new complex will include sound speakers in each motel room and on the terrace outside each room so guests can watch the first-run motion picture being shown on the drive-in theatre screen in both warm and cold weather. This will be the first project of its kind in the eastern part of the United States. In addition, there will be speakers in the swimming pool area.

The motel will also feature an all weather Olympic-size swimming pool and an ice-skating rink in cold weather. The motel will occupy 12 acres of the 30-acre area. Negotiations are underway with a national hotel-motel chain to operate this portion of the project.

The U. S. 1 North Drive-In will have a capacity of 1,500 cars and will feature area first-run motion pictures.

The screen will be one of the largest in the area with the latest projection equipment including 70mm process, making the U. S. 1 North Drive-In, along with the Sameric Theatres' Black Horse Pike Drive-In and the White Horse Pike Drive-In, the only drive-in theatres in the east equipped to handle motion pictures filmed in this wide screen.

The entire drive-in theatre and motel area will be landscaped and a large children's playground will be accessible to the motel as well as the motion picture operation. The latter will also feature a modern air-conditioned concession building, and the rest rooms will also be air-conditioned and finished in mosaic tile with colored fixtures. The exterior and interior of the buildings will be finished in Spectraglaze.

The U. S. 1 North Drive-In will be an all-year-round theatre operation and will be equipped with the latest electrical in-car heaters.

A similar drive-in theatre and motel project is also being planned by Sameric Theatres, Shapiro announced. It will be located on U. S. 1 South, past Media and near Route 202.

Shapiro is a veteran exhibitor and builder in this area. This will be his first venture in the motel field.

Damon and Foster, Sharon Hill, will be the engineering contractor, and Armand Carroll and Sydney Jelinek, the architects. Theatre equipment will be furnished by Ballantyne of Omaha, a subsidiary of ABC Vending Corp.

In the past three years, Sameric Theatres has built and is operating the White Horse Pike Drive-In, Lawnside, N. J.; the Black Horse Pike Drive-In, Camden, N. J.; the King, Valley Forge Shopping Center, King of Prussia, Pa.; the Eric, Fairless Hills Shopping Center, Fairless Hills, Pa.; the Eric, East Park Shopping Center, Harrisburg, Pa.; and construction is underway on the Eric, Pennsauken Merchandise Mart Shopping Center, Pennsauken, N. J.

Hartford Pay-TV Test Hunts New Subscribers

HARTFORD—John H. Pinto, vice-president, RKO General, Inc., operating America's sole on-the-air subscription television experiment, has disclosed earmarking of a $100,000 local promotion budget.

The sum, hopefully being spent to increase the present subscription roster (approximately 5,700) for RKO General's WHCT-TV (channel 18) here, is going into newspapers, direct mail, regional editions of magazines, and outdoor, but not into television.

"While we do not yet telecast in color," Pinto said, "we expect to be equipped to do so early next year." He disclosed that 20 per cent of the 5,700 subscribers own color sets.

Six D-Is To Gen. Cinema

BOSTON—General Cinema Corporation has taken over the operation of six drive-in theatres of the Iselin Theatres. Announcement of the acquisition was made in a joint statement by Richard A. Smith, president of General Cinema, and Alan V. Iselin, head of the Albany-based Iselin chain.

Theatres involved in the transaction are the Auto-Vision and Super 50 Drive-Ins, Albany; 9G Drive-In, Hyde Park, N. Y.; Gainesville Drive-In, Gainesville, Fla.; Trail Drive-In, Sarasota, Fla.; and Suburban Drive-In, Bradenton, Fla.

Second Twin Scheduled By Gen. Cinema In Dallas

DALLAS—General Cinema Corp. and the developers of Southpark, a new shopping center scheduled for South Oak Cliff, announced plans for the construction of a second twin theatre in Dallas.

The first twin, also operated by General Cinema, opened last fall as the Cinema I and II Northpark, located in the shopping center of that name.

The new twin will be known as the Cinema I and II Southpark and will be built as part of a major shopping center development on a 200 acre tract.

The developers of Southpark, James Doss, Lawson Ridgeway, Sam Giles, and Ralph Kindel, plan to start construction on the site during the summer with a target date for completion in the fall of 1967.

The new twin theatre will be a separate structure. Richard A. Smith, president of General Cinema, said in the announcement of plans from the Boston headquarters of the nationwide theatre circuit that the new theatre would be "similar in scope, size, concept, playing arrangements, and product policy to that which we have established at Northpark."

This means that the Southpark twin theatres will have a common lobby with screens at the opposite ends of the two theatre wings and that the theatres will show first run pictures or return engagements of major films. One of the theatres will seat about 1,200 persons and the other about 800.

WOMPI Nominators Set

CHARLOTTE—Mrs. Viola Wister, president, Women of the Motion Picture Industry, International, has named the following members of WOMPI to serve on the international nominating committe for 1965–66:

Mrs. Jean Mullis, Theatre Services, Atlanta, chairman; Miss Clarice Hausman, Paramount, New York City; Mrs. Mildred Warren, 20th Century-Fox, Charlotte; Miss Leone Matthews, Tri-States Theatres, Des Moines; and Miss Lois Evans, Film Transit, Memphis.

The function of this committee is to establish a proposed slate of officers for the 1966–67 term, to be voted upon by the delegates when they convene at the Savery Hotel in Des Moines for the international convention Sept. 30–Oct. 2.

Sameric Corp.
Samuel Shapiro, Pres.
Fairless Hills Motel
Drive-In

SAMERIC'S DRIVE-IN, MOTEL COMPLEX

Mirisch Corp. Continues Upped Production Pace

HOLLYWOOD—The stepped up production pace set by The Mirisch Corporation last summer will continue throughout this year and into 1967, according to the confirmed schedule of activity revealed by Harold J. Mirisch, president. Having completed five major films in the last six months and with one film presently in production, the Mirisch organization will launch a minimum of eight more films in the 13-month period commencing May 1. These 14 films, representing a combined total of more than $60,000,000 in unreleased negatives and production commitments, will all be released through United Artists.

The 14 films are drawn from all creative sources, including original screenplays, as well as adaptations of hit plays and best-selling novels.

"How To Succeed In Business Without Really Trying" will be the first of the eight films to go before the cameras, with shooting starting May 1 in New York and Hollywood. The film version of the Pulitzer Prize-winning musical-comedy will be produced, directed, and written for the screen by David Swift.

"Oh Death, Where Is Thy Sting-A-Ling-A-Ling," starring Gregory Peck, will begin filming June 1 in England and Switzerland. This original screenplay, a comedy-drama, marks the first film work by Roald Dahl, internationally-renowned short story writer. David Miller will produce and direct the film.

"A Garden of Cucumbers," a comedy starring Dick Van Dyke, will begin filming in September in New York and Hollywood. Isobel Lennart wrote the screenplay, based on the novel by Poyntz Tyler. The film will be produced by Walter Mirisch.

"High Citadel," an adventure story set against the background of a South American revolution, will begin filming this fall. John T. Kelley adapted the novel by Desmond Bagley. J. Lee Thompson will direct.

"In The Heat Of The Night," will begin filming in early 1967. Stirling Silliphant currently is writing the screenplay, based on the suspense novel by John Ball. Walter Mirisch will produce the film.

"The Judgment of Corey," an original screenplay by Harry Kleiner, will be filmed early next spring by producer-director Norman Jewison. This is a drama with a southwestern background.

Untitled Billy Wilder original, the seventh film made by producer-director-writer Wilder under his exclusive association with the Mirisch organization, will be written by Wilder and I.A.L. Diamond for filming next spring.

"The Great Japanese Train Robbery," a comedy screenplay by Arnold Schulman, will begin filming June 1, 1967, in England and Japan, and on the seas between. David Miller will produce and direct this motion picture as his second project for The Mirisch Corporation.

In addition, there are a number of other major projects in preparation for filming under the Mirisch banner, including pictures to be made by Blake Edwards, John Sturges, Bryan Forbes, and Arthur Hiller.

"Return of the Seven," a western dealing with the further adventures of characters introduced in "The Magnificent Seven," is currently shooting in Spain. Yul Brynner heads the cast, which also includes Robert Fuller, Julian Mateos, Warren Oates, and Jordan Christopher. Ted Richmond is producing and Burt Kennedy is directing the screenplay, which was written by Kennedy and Larry Cohen.

The five major Mirisch films shot since last summer are all scheduled for release through United Artists this year. They are, in the order of their release:

"Cast A Giant Shadow," the action-drama filmed in Israel and Italy by producer-director-writer Melville Shavelson. Kirk Douglas and Senta Berger are starred, with special appearances by Frank Sinatra, Yul Brynner, and John Wayne. An unprecedented three-theatre road show world premiere is set for New York on March 29, with general release around the country to follow.

"The Russians Are Coming The Russians Are Coming," producer-director Norman Jewison's comedy-drama, starring Carl Reiner, Eva Marie Saint, Alan Arkin, Brian Keith, Jonathan Winters, Theodore Bikel, and Paul Ford, is based on a novel by Nathaniel Benchley, screenplay by William Rose. Scheduled for release June, 1966.

"What Did You Do In The War, Daddy?," producer-director Blake Edwards' comedy set against a World War II background, starring James Coburn, Dick Shawn, Sergio Fantoni, Giovanna Ralli, and Aldo Ray, in a screenplay by William Peter Blatty, story by Edwards and Maurice Richlin. Scheduled for release July, 1966.

"The Fortune Cookie," Billy Wilder's new modern comedy-drama, starring Jack Lemmon and Walter Matthau, and introducing Judi West. An original screenplay by producer-director Wilder and associate producer I. A. L. Diamond. Scheduled for release October, 1966.

And in October, 1966, the launching of the most ambitious project in the history of The Mirisch Corporation will take place with the road show release of "Hawaii," the motion picture based on James A. Michener's celebrated best-seller, which stars Julie Andrews, Max von Sydow, and Richard Harris. Walter Mirisch produced the film, directed by George Roy Hill from a screenplay by Dalton Trumbo.

MPAA Ad Code Group Carries Self-Regulation Story To Papers

NEW YORK—During the past year, the Advertising Code Administration of the Motion Picture Association of America—Michael Linden, director—reviewed an overall total of 143,477 units of advertising, publicity, and exploitation.

The figures for 1965 show a substantial increase over the 1964 grand total of 107,809. The bulk of the material submitted for review is still photographs. These totaled 131,276 and the Advertising Code found it necessary to reject, or cause to be revised—843 stills.

In the all-important category of advertisements, posters and accessories, a total of 5,435 items were reviewed. Corrections and rejections in this category totaled 422 or approximately eight per cent of the submittals.

Ralph Hetzel, acting president of the MPAA, following review of the 1965 annual report of the Advertising Code Administration, stated: "The member companies of this Association once again have indicated their sense of responsibility to the public and to the industry by voluntarily submitting for review and revisions, if necessary, all of their advertising, promotion and publicity for all films bearing the Production Code seal.

"Of course, not all advertising that appears in the motion picture pages of our newspapers enjoys the services of our Advertising Code Administration. However, a constant effort is being made to inform advertising departments of the leading newspapers in the country of the dedicated and conscientious work that the industry has carried on for the past 35 years to maintain and improve the standards of its advertising."

Concluding his report, Michael Linden commented that the year 1965 showed an increased use of television, radio, advertising heralds and production background featurettes.

In connection with the general support of the member companies' advertising departments, Linden said:

"I wish to thank the advertising representatives of the member companies for the increasing measure of cooperation and consideration I have experienced in my work with them throughout the year."

Attending Martin Rackin's recent showmanship revival meeting for 20th-Fox's "Stagecoach" in Philadelphia were, left to right, David Milgram, Milgram Theatres; Sharon Gilpatrick, "Miss Stagecoach"; Rackin; and Rex Morgan, WFIL-TV.

Col. Int. Ups Wiener

NEW YORK—Jack H. Weiner, publicity director, Continental division of Columbia Pictures International Corporation, has been elected a vice-president of that company, the board of directors announced.

Anti-Trust Suit Filed

NEW YORK—An anti-trust suit was filed in Federal Court here by Glen Cove Theatre, Inc., which operates the Glen Cove, Glen Cove., L.I., and Franklin Theatre Corporation, operator, Town, in the same community, against United Artists, Columbia, Warner Brothers, Universal, MGM, 20th-Fox, and Magna Pictures.

Named along with them as defendants were Century Circuit, Combined Century Theatres, Inc., United Artists Theatre Circuit, and Skouras Theatres.

It is charged that the defendants deprived the plaintiffs of the opportunity to get pictures on terms determined by standard factors and instead forced them to play pictures "subject to extremely onerous terms and requirements." The defendants are further accused of unlawfully discriminating and conspiring in favor of the exhibitor defendants.

T-L Declares Dividend

NEW YORK—The directors of Trans-Lux Corporation declared the regular quarterly dividend of 15 cents per share.

Lefko To Chair Will Rogers Drive; Early Start Marks 40th Year

NEW YORK—Morris E. Lefko, MGM's vice-president and general sales manager, has been chosen by the board of directors of the Will Rogers Hospital and O'Donnell Research Laboratories to be national campaign chairman for a second year, 1966–67, the 40th anniversary of the industry's famed institution at Saranac Lake. The announcement was made by the hospital's president, New E. Depinet, even before the current drive ends. The cutoff date for this year's Will Rogers Fund Drive is March 31.

Lefko has already put in motion plans for the earliest start of any Will Rogers campaign of the past, in order to insure for the 40th anniversary year full industry participation toward a collection goal to surpass any previous year.

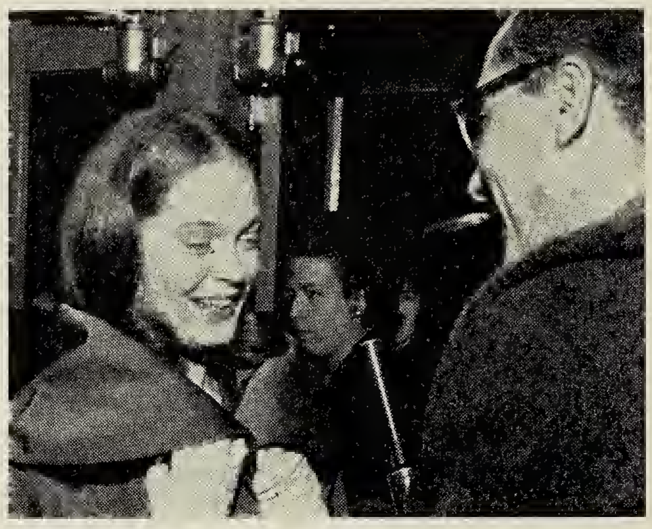
Said Lefko: "The 40th anniversary milestone of Will Rogers is an occasion for industry pride in surveying the strides that have been made at Saranac Lake. Every individual in the motion picture business who has been a part of its growth, from the modest contributor who has given from the heart, to the exhibitors—the backbone of our efforts—who conscientiously hold audience collections, to the executives who conduct the drives, all of us may truly be gratified as this 40th year commences."

The early start of the new drive, according to Lefko, was voted by the executive committee in order to facilitate among other things both coverage and participation by the drive-ins. Experience of the campaign now closing, he said, points to certain refinements or procedure which will help not only the 1966–67 campaign, but all future campaigns as well.

Appointment of exhibitor chairmen by NATO president Marshall Fine in all 32 exchange areas, as well as six regional chairmen to work with six regional distributor chairmen, is proceeding now. The chart of distributor chairmen requires change only in Los Angeles and Omaha, since it is customary for area representatives to serve a second year along with the national chairman and his associates. Consent of company sales managers, essential to the continued service of distributor area chairmen, is being obtained, and with the machinery of national Will Rogers workers established at this early date, a smooth functioning operation from an early start promises one of the brightest years in Will Rogers history.

"We have just screened a rough cut of the new 40th anniversary audience collection trailer," said Lefko. "We owe a debt of gratitude to Alfred Hitchcock for producing and starring in it. With his charm and sly good humor, Hitchcock involves the audience in a scene wherein he 'directs' them in the procedure of putting bills and coins into the receptacles passed by the ushers. Combined with the amusing Hitchcock footage are scenes of dedicated doctors, research and patient care, all of it adding up to the most winning sales message ever put on the nation's screens in behalf of Will Rogers." Production of the trailer and other campaign material is far ahead of schedule and will be distributed early in April.

Lefko made a point in accepting the national chairmanship for the second year that the cooperation of National Screen Service, in distributing the trailer nationally, is vital.



Academy Award nominee Elizabeth Hartman was interviewed recently in the lobby of the Paramount, Youngstown, Ohio, prior to the hometown premiere of MGM's "A Patch Of Blue" in which she makes her motion picture debut.

Turell Heads Hearst-MGM Video Production Division

NEW YORK—In a move to bring to television production the new excitement of "cinematic journalism"—the merger of journalistic and movie techniques—Caleb B. Stratton, executive vice-president of Hearst Metrotone News, the partnership of the Hearst Corporation and Metro-Goldwyn-Mayer, announced the creation of a new division, Metrotone Productions, with Saul J. Turell as managing director.

Hearst Metrotone News is jointly owned and controlled by the Hearst Corporation and Metro-Goldwyn-Mayer. It presently produces the theatrical newsreel released by M-G-M and Universal, as well as the monthly school newsreel, "Screen News Digest," which is the most widely viewed educational program of its kind in the world. For many years it has also been prominent in the production of films for various government agencies and American industry.

Saul J. Turell, a partner in the foreign film distribution company of Janus Films, previously founded Sterling Television in 1946 and served as its president for 19 years.

Six Directors, Supported By ACLU, Challenge Guild Loyalty Oath Rule

NEW YORK—The American Civil Liberties Union announced a new round of challenge of the loyalty oath requirement of the Directors Guild of America, Inc. (DGA), a labor union of film and television directors.

Supported by the ACLU, six members of the Screen Directors International Guild (SDIG), formerly a directors union in the New York area, have filed an appeal in the U.S. Court of Appeals for the Second Circuit seeking a preliminary injunction to forbid the DGA from denying the directors membership because of their refusal to sign the oath "as a matter of principle." The ACLU is asking for a reversal of the decision of a Federal District Court in New York last fall rejecting a request for the injunction and a restraining order on the grounds that the oath requirement was valid and that no showing of irreparable damage had been made.

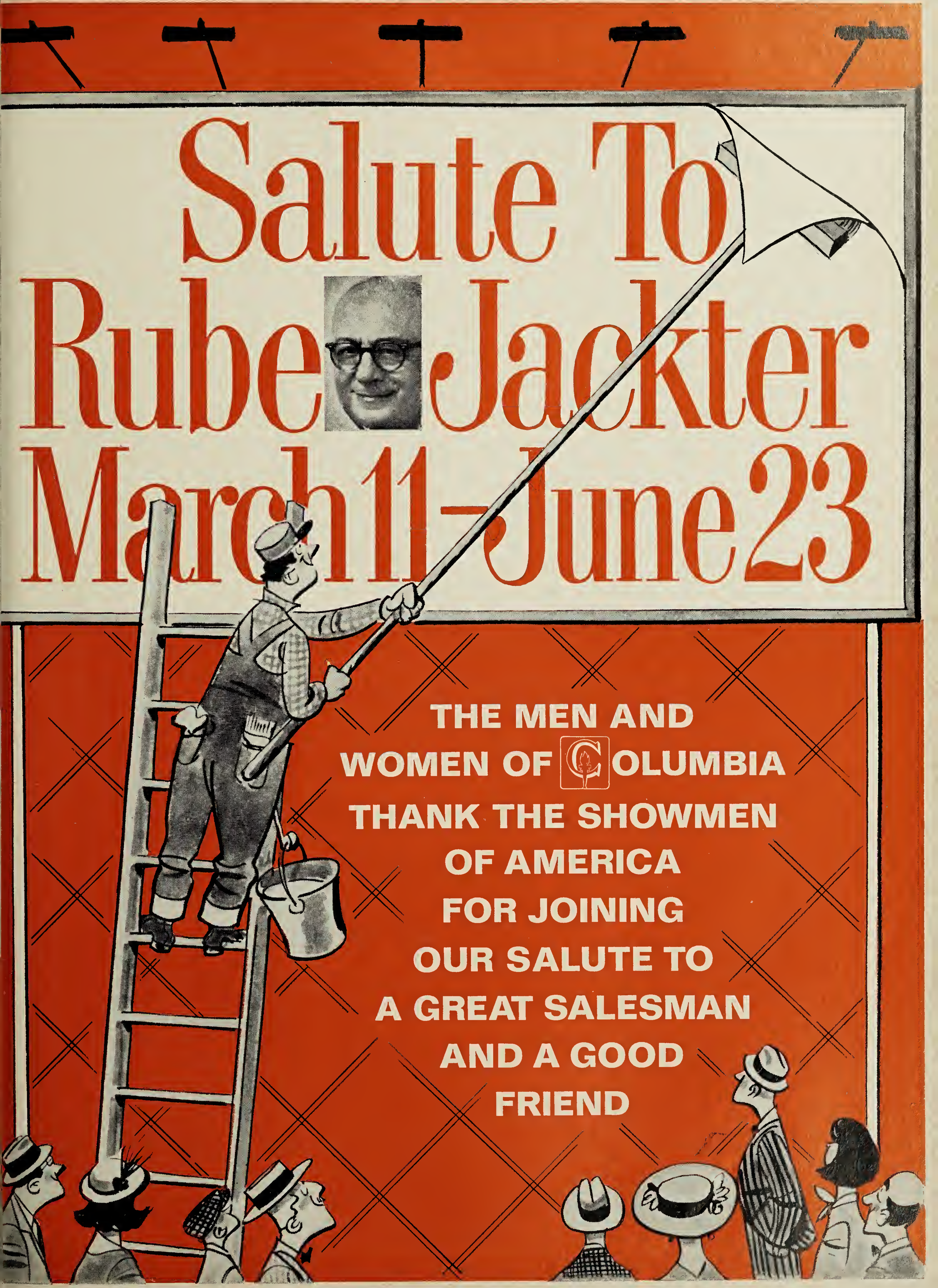
Among the six bringing the action are Leo Hurwitz, who handled the tv coverage of the Adolf Eichmann trial; Lee R. Bobker, Gene Searchinger, who has directed films for the United States Information Agency; Darrell Random; and Hilary T. Harris, winner of a 1962 Academy Award for the Best Short Subject.

The SDIG recently merged with the DGA, which had operated on the west coast. A stipulation in the merger agreement provides that the New York group will hold membership in the Directors Guild, conditional upon their swearing that they are not and have never been Communist Party members and do not support the overthrow of the government by unconstitutional means. SDIG never had an anti-Communist oath requirement.

The ACLU brief argues that the anti-Communist oath is "unreasonable because of its vagueness and uncertainties." DGA's rejection of the directors "solely for their refusal to take the oath," states the brief, "means a denial of membership to those whose only fault may be a scrupulous integrity and compunction against swearing to an oath of such uncertain reach." Pointing to a series of Supreme Court decisions invalidating anti-Communist oaths, the ACLU contends that the Court's decisions "rest on the basic unreasonableness of vague political oaths due to their oppressiveness to a man of conscience and deterrent effect on constitutionally protected, innocuous speech."

Noting the possibility of a perjury prosecution for violation of the oath, the Union brief asserts that "the history of blacklisting in plaintiffs' field of work highlights the threat." The ACLU brief further calls the oath unjustifiable "because of its irrelevance to plaintiffs' competence as directors or conduct as union members."

Expanding its case against the oath, the ACLU brief charges that the oath requirement is invalid because "it is inconsistent with public policy as determined by Congress." The brief supports its charge by observing that the federal government "has never restricted mere union membership," even though "it has repeatedly imposed a disqualification on union officership on the basis of Communist Party affiliation or belief." The brief asserts, "It seems clear Congress intended that the right to join a union should be free from such a political condition." To deny union membership, as opposed to officership, the brief argues, "affects an individual's right to earn a livelihood throughout his field of work and to achieve professional advancement." Further, continues the Union brief, "the denial of membership is likely to mean, as it does in the directors' case, the individual's complete disenfranchisement with respect to the determination of his emploment conditions—again an unreasonable result on any view of the danger of Communism." The ACLU also attacked the oath provision on other legal grounds.



Salute To Rube Jackter March 11–June 23

THE MEN AND
WOMEN OF COLUMBIA
THANK THE SHOWMEN
OF AMERICA
FOR JOINING
OUR SALUTE TO
A GREAT SALESMAN
AND A GOOD
FRIEND

The NEW YORK Scene

By Mel Konecoff

JOSEPH E. LEVINE, PRESIDENT OF EMBASSY PICTURES, ANNOUNCED that "John F. Kennedy: Years of Lightning, Day of Drums" will open in New York on April 10 at the Lincoln Art Theatre via a "People's Premiere," instead of one with the usual first nighters, fancy dress, and a gala afterwards. Levine noted that this film merits this type of treatment, and he wants the public to see it as rapidly as possible. Anyone in line that evening will get to see the film even if it means operating throughout the night.

The policy that will follow the opening will be a mixed one of reserved performances and regular admissions. Group sales will not be permitted on Fridays or Saturdays, but will be honored at other times with each ticket purchaser guaranteed a seat. Special morning showings will also be in order for school children at special rates whenever the demand warrants it. The Board of Education is cooperating.

According to Levine's assistant, Edward Solomon, all kinds of groups and organizations are inquiring regarding ticket sales. All proceeds from the release of the film, except for print and direct advertising costs and an initial charge by Congress of $150,000 to recoup production costs, will go to the John F. Kennedy Center for the Performing Arts in Washington, D. C.

Levine revealed that the film is expected to play in four or five large cities after the American premiere—in Chicago, Cleveland, Detroit, Boston, and possibly Philadelphia. Further playoff will be delayed until the fall when a mass saturation distribution will take place with some 300 to 400 openings planned.

Levine will be after top terms from exhibitors, he warned, which will mean 50 per cent to 60 per cent of boxoffice take. Embassy controls the television rights, and these will be made available when the time is right, according to Levine, with these proceeds also going to the Center. Naturally the tv playoff will await its exhaustion via the theatrical route.

Incidentally, the film will play Boston despite showings to some 180,000 people free as part of a Kennedy Memorial observance.

A COUPLE OF WEEKS BACK, WE RECEIVED IN ROUTINE FASHION A NEW type of press book put out by 20th Century-Fox on "The Flight of the Phoenix," and we thought it novel enough to comment briefly on it. The other morning, Jonas Rosenfield, Jr., decided that a breakfast conference was in order to explain a bit regarding the press book.

First of all, he was disturbed by a number of recent exhibitor attacks on press books generally, wherein they accused these distributor aids of coming through with a wearing sameness and of not keeping up with the times. Rosenfield dismissed these gents as headline seekers.

As regards his company, it has been looking into the matter of press books since a great deal of thought, money, and effort goes into them. Contrary to the opinions of some, he claimed that streamlining has made many of today's press books modern and useful, and he dug into the files to compare the efforts of yesterday with the present.

Said he, "These days, the distributors are doing a careful, yet elaborate job."

He wondered whether some exhibitors even bothered to look at the press books that are sent them, recalling when he was with another company that a prize was once offered in the press book for a very simple reply. The result was an infinitesimal number of answers.

The press book, he noted, offered 8,500 accounts (disregarding the top 1,000 accounts), who generally don't have advertising and publicity personnel, a simple yet effective means of selling assistance for their films. They don't need fancy productions, but rather practical assistance, which his new books will provide. He called the new press book "a breakthrough" and "a break with the printed page," as well as a prototype.

The size is legal pad size (8½ by 14), and pages are perforated for easy removal and printed only on one side. All publicity material is printed in press release form and may be detached and sent out for local planting. Ads and publicity cuts are reproduced clearly on high quality paper in order to meet the needs of exhibitors whose local papers utilize the offset process. Each section is separated, and each book can contain only the number of pages necessary to do the job without being "padded" to accommodate a certain number of pages or to inflate the ego of a producer. Future issues will be similar in size for easy storage and filing. Smaller pictures will be covered similarly, but with fewer pages.

At the moment, there is no saving, but he estimated that costs would be reduced as time went by, perhaps through a reduction in the number sent out. He hoped also to test whether or not exhibitors are using the new aids (maybe dollar bills will be glued to some pages).

The people he attacked regarding their press book references were not the theatre managers, who generally don't have the proper facilities, but rather the actual owners, who never have to actually get out and do the physical job.

He stated that the reaction from exhibitors and even from competing distributors was most encouraging, and if he has increased the books' usage by 10 per cent across the country, then everyone concerned will be happy.

Touching on the increase in advertising costs to put a picture across these days, Rosenfield attributed a need for higher budgets to the upping of costs generally in all areas. He admitted that exhibitors are cooperating more on advertising expenditures than in the past, which showed that some theatremen are showmanship and promotion-minded. For instance, producer Marty Rackin has been asking exhibitors to share in the exploitation costs regarding openings of "Stagecoach," and they are cooperating.

THE METROPOLITAN SCENE: JESSE ZUNSER, FORMER EXECUTIVE EDITOR of CUE and its movie reviewer, doing a nitely stint on the Sandy Lesberg show on WOR each midnite. Naturally, he discusses moom pitchers. . . . New York Journal American sponsored a special morning performance of "The Sound of Music" at the Rivoli for underprivileged children. Refreshments and souvenirs were also in order. . . . Jackson Theatre in Queens joined the "Showcase" group with the initial attraction, "Moment To Moment."

Strike In Wake Of Firings Closes Rochester Theatre

BUFFALO—Charles V. Martina, president, Lyell Theatre Corp., of Rochester, reported that his company's recently acquired Paramount, Rochester, had been shut down by a strike and that there were "no immediate plans to reopen."

The striking union, Local 71, International Union of Operating Engineers, is alleged to have accused management of violating contract terms by refusing to discuss its reasons for firing two union employes.

The union's business manager is said to have declared the two men were given two weeks notice of their dismissal. He is reported to have declared the union filed charges with the National Labor Relations Board after officials of the Lyell Theatre Corp. refused to negotiate the dispute.

A number of union members picketed the Paramount. Martina said the corporation had sent the union a letter affirming its willingness to negotiate.

"Maybe they never got it," Martina remarked. "But anyway, we just bought the building. We didn't buy the union contract, too."

In commenting on the strike while in Buffalo, Martina said: "The theatre has no boiler. It uses city steam, and we can't understand them wanting two men to turn on a valve to let the steam in. We can't afford this type of operation and therefore have closed down the theatre, which is a landmark in downtown Rochester."

The Lyell company recently purchased the Paramount indoorer and the Starlite Drive-In, Henrietta, near Rochester, from the American Broadcasting Companies.

AA Launches Drive

NEW YORK—Plans for an Allied Artists branch managers sales drive were announced by Nat Nathanson, vice president and general sales manager. The drive, which will encompass all of AA's domestic exchange areas, started March 14 and ends July 1.

The drive is unique, Nathanson pointed out, in that the branches will be competing against their own performances instead of against their fellow branches. Each branch has been assigned a weekly quota based on shipments, billings, and collections, and a point plan has been devised predicated on activity in these three areas.

Total points accumulated by each manager will indicate the value of prizes that will accrue to them, and there is no limit to the value of the prizes each of the branches may win. The prizes themselves cover a wide range from world cruises to color television sets, among many others.

MGM's Bebchick Retires

NEW YORK—Benjamin Bebchick, MGM branch manager of the Boston exchange, will retire after 39 years with the company, it was announced by Morris E. Lefko, MGM vice-president and general sales manager.

One of the veterans of the motion picture industry, Bebchick began his career at Paramount Pictures in 1916 before joining MGM in 1927. He will be succeeded by Judson Parker, currently Boston division manager of Continental Films.

Parker entered the industry in 1937 as a shipper at Warner Bros. and later joined United Artists. Prior to his post at Continental, he was sales manager for Universal.

Industry-Sponsored Biopic Honors Cardinal Spellman

NEW YORK—The Motion Picture Association of America announced that production had begun on a 28 minute film on the life of Francis Cardinal Spellman, Archbishop of New York.

The film, which is a gift of the motion picture industry, was produced in cooperation with the Archdiocese and will be premiered at the dinner in honor of the Cardinal's 50th anniversary as a priest to be held at the Waldorf-Astoria on May 14. His Eminence has been closely associated throughout the years in charitable and other works with members of the motion picture industry. Throughout his years of service as Archbishop of New York, he has always been extremely interested in the use of film for the education of the young in the diocese and for the edification of his people.

It is therefore fitting that this film on the Cardinal's life will be the first presentation of the new Catholic Educational Television network of the Archdiocese of New York. It will then be presented to the Archdiocese and will serve as a permanent historical record.

Member companies of the MPAA joined in this venture are Allied Artists, Columbia Pictures, Metro-Goldwyn-Mayer, Paramount Pictures, 20th Century Fox Film Corp., United Artists, Universal Pictures, and Warner Brothers.

The film will be directed by Richard Schneider, whose work includes direction of such tv specials as NBC Symphony's "Tribute to President Kennedy," the color coverage of the White House on Inauguration Day, and coverage of the Papal Mass for all networks.

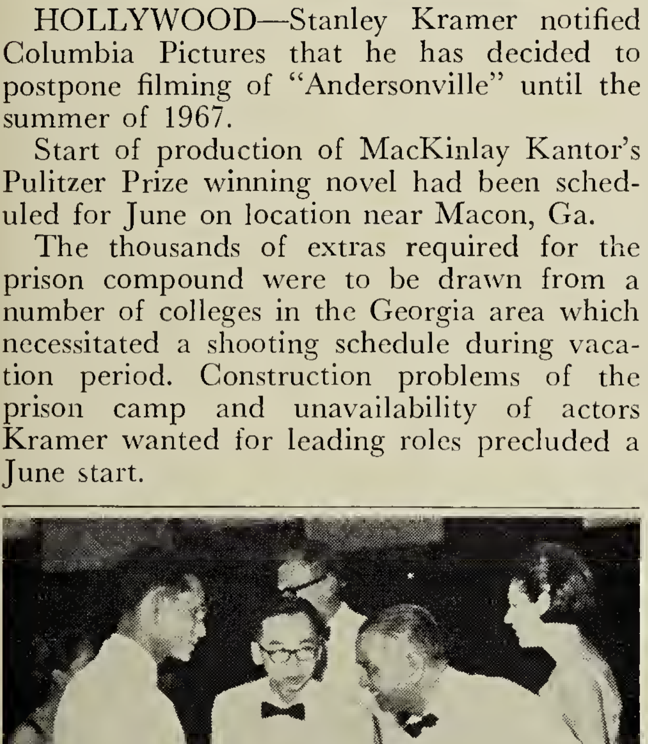
Robert Crean, award winning playwright, who has written well over 40 television plays for such programs as Hallmark Theatre, Kraft Television Theatre, etc., will write the narrative of the film.

"Andersonville" Postponed

HOLLYWOOD—Stanley Kramer notified Columbia Pictures that he has decided to postpone filming of "Andersonville" until the summer of 1967.

Start of production of MacKinlay Kantor's Pulitzer Prize winning novel had been scheduled for June on location near Macon, Ga.

The thousands of extras required for the prison compound were to be drawn from a number of colleges in the Georgia area which necessitated a shooting schedule during vacation period. Construction problems of the prison camp and unavailability of actors Kramer wanted for leading roles precluded a June start.



The King Of Thailand, left, was welcomed recently by R. Nayampally, of Warner Brothers, to the Royal Command Performance of Warners' "The Great Race" in Bangkok at the Chalerm Thai Theatre.

LONDON Observations

By Jock MacGregor

SO FILLED WITH THE JOYS OF SUCCESS WERE COMPTON'S MICHAEL Klinger and Tony Tenser on their return from America that no sooner were they off the plane than they were inviting the trade press to lunch to hear their report. All their completed product has been sold and their ears were ringing with enough offers of co-financing deals to keep them active for at least two years. Their second Roman Polanski picture, "Cul-de-Sac," which is likely to feature at this year's festivals, has been taken by Martin Ransohoff, who plans to distribute through Filmways' new setup. While titles flew around the table, the boys were not so specific about their prospective partners, though George Pal cropped up in connection with "Legend of Loch Ness," for the simple reason that they want to study the various proposals quietly. It would appear that Compton will reach a picture a month output.

It was at the coffee stage that Mike dropped his bombshell. He was appalled by the down-beat statements of the British Lion directors and felt these were misleading. At the time they had had difficulties, Compton had established a flourishing production, distribution, and exhibition set-up and was expanding as quickly as practical. He felt that under their direction BL could flourish again, and they will make a take-over bid. After their success at all levels with "Pleasure Girls"—exploitation picture, "Fog" ("Study in Terror" in some markets)—strictly commercial, and Roman Polanski's "Repulsion"—festival award winner, Mike and Tony have proved themselves.

VISITING STUDIOS REGULARLY, ONE CAN DEVELOP AN EXTRA SENSE—one of prejudging the finished picture. On a set, one feels the enthusiasm and realises if everyone believes in what they are doing, everything will probably be all right. Alternately, one can not miss tensions, over-hearing petty grouses, and observing lethargy, and one then thinks of an excuse to miss the preview. I am looking forward to "Kaleidoscope." Described as a "swinging comedy-suspense-action picture" in color with Warren Beatty and Susannah York, it is being made by the team responsible for "Harper."

When I visited Pinewood, the unit had just returned from shooting in Monte Carlo, and it could not have been the Riviera weather that had made them all so contented. (Note to Jay Emanuel: it does rain there!) Director John Smight was keeping everyone on their toes and, I was intrigued to see, shooting in one of the fine period rooms in the old mansion behind which the studios lie rather than on a stage. The trend towards shooting interior as well as exterior locations for more realism grows.

Though producer Elliott Kastner sits beneath a 10 foot "Not To Worry" banner, I suspect this is sheer bravado and that he does. Only 35, but one time MCA's senior literary agent, he turned to production under the Universal new talent scheme and made "Wild Seed" and "Bus Riley's Back in Town" before going independent with "Harper." Now teamed with Jerry Gershwin in Winkast, he anticipates two or more pictures this year and sees the firm ultimately rivalling Seven Arts and Mirisch in output.

Elliott and Jack are delighted with the crew. They like their willingness to experiment with suggestions and see if they are practical rather than stubbornly claim they have never been done and are obviously impossible. Susannah's dresses are being designed by young Marion Foale and Sally Tiffin, who are among the biggest manufacturers and exporters of kinky fashions. They are themselves almost as short as the modern skirt. Over lunch, they told me their "Kaleidoscope" range would be available through their usual American stockists to coincide with the release through Warners. Without a business card between them, one removed the woven name tag from her coat. Oh, decidedly kinky. I now prize it.

GRANADA'S VICTOR CHAPMAN OPINES IN THE ANNUAL REPORT THAT with the public becoming more and more discerning in their choice of entertainment, intelligent tv comment and press reviews are having a wider effect. The treating of films as a major entertainment, and the selling of reserved seats at continuous performances, increased prices, and longer runs are paying off. . . . Those who stupidly moan that American financed pictures are ousting the indigenous British offering should have no complaints about the latest additions to the evergreen series comedies. Following Peter Rogers' vintage "Carry on Cowboy" comes his wife's (Betty E. Box) "Doctor in Clover," a breezy romp around the bedpans which is set for big business, and Launder and Gilliatt's hilarious "The Great St. Trinian's Train Robbery." The rail chase climax must become a screen comedy classic. When the British Lion directors make such good films themselves, it is all the harder to understand what the company's problems really are. . . . RCA is back in the theatre equipment business here and demonstrated the Italian Fedi 35/70 projector at the Coliseum Cinerama to an impressed group of experts. This presents 70mm at greatly reduced cost, but there is no guarantee of the availability of 70mm prints. Several big pictures have come unstuck here in both dimensions. "Hallelujah Trail," after short runs in some Cinerama halls, had among the year's lowest circuit release grosses so far in conventional form, and "Greatest Story" is getting only selected dates in 35mm instead of a circuit release. In view of the fabulous success of "Sound of Music," "Magnificent Men" and "Agony and Ecstasy" will now play some Cinerama houses in the province instead of the usual roadshow theatres. "Great Race" has moved from the Coliseum Cinerama to the 70mm Astoria, and been replaced by "Holiday in Spain," the deodorized "Scent of Mystery," in which it is hoped the B-O (meaning box office of course) remains. "Brothers Grimm" has still to have a conventional release here. . . . When Raquel Welch arrived from Hollywood to star in "One Million Years BC," she raised little press interest, but her cooperation, especially with photographers, won many hearts. Now she has the unique distinction of being color pinup for March in both Rank's Showtime and ABC Film Review, which are sold exclusively in circuit houses. . . . While "Thunderball" is being retained in an unprecedented number of theatres, "One Spy Too Many," an extended "Man from UNCLE" tv episode, may give MGM its greatest money-maker ever here. Meanwhile, the latest Unitalia press release shows Italians are cashing in with "Agent 007 from the Orient," "077 Mission Lisbon," "Kill Agent 777—Stop," "077—Mission Bloody Mary," etc. Oh dear!

ALBANY

The first drive-in of the immediate Albany area to reopen for the season was Alan Iselin's Auto-Vision, East Greenbush. Fabian's Mohawk Drive-In, Colonie, and Jim Fisher's Hollywood, Averill Park, continued weekend schedules during the low temperatures and heavy snows of the winter. . . . The death of Abe Cohen, 72, long-time group manager for four northern New York Schine houses, was mourned in district film circles. . . . Erwin H. Schlicht, manager, Schine Ten Eyck Hotel for the past two years, has been transferred to Schine's Chicopee, Mass., Motor Inn. . . . The "all weather" 1,000-car drive-in which A. V. Iselin and Howard Goldstein announced last fall for construction on Route 12, near Utica, aims to be so built that patrons are assured of viewing, clear and comfortably, regardless of temperatures or storms. Goldstein, head booker in the old RKO Albany exchange, and subsequently a salesman for 20th-Fox, now conducts the Ft. Dix Drive-In, Glens Falls, and the General Warren, Castleton, Vt., and also buys and books for independent accounts.

BUFFALO

Dan Houlihan, manager, Buffalo branch of Paramount, held an invitational screening for exhibitors of "Paramount 1966," the film presentation showing glimpses of his company's product. There were film clips from over 20 Paramount 1966 releases included in the elaborate trailer. . . . Albert J. Petrella, chief barker, Buffalo Variety Club, presided at a general membership meeting of Tent 7 barkers. A report was given on the recent highly successful telethon, and the club delegate list to the London convention was completed. . . . The Courier Cable Company, which has started operations to supply cable television to Buffalo-area residents, has announced the appointment of Robert B. Bartemus as general manager. He has been on the sales staff of radio station WEBR. . . . The Buffalo Board of Assessors has granted substantial assessment reductions in several Buffalo theatrical properties. . . . The Auditorium, Perry, N.Y., first opened in 1898 and closed the first of this year as a motion picture theatre, has been reopened by two Livingston County men, Phillip Scoville, Geneseo, and Frank R. Versage, Mt. Morris. The theatre is in the Town Hall, and much of the equipment in the theatre is owned by the town. Versage will be managing director. He said the theatre will be operated on a full-time basis, with plans being made for children's matinees as well as adult programs for evening showings. . . . Leon L. Sidell, who has revitalized a number of downtown Buffalo buildings, is a great believer in parking space as the nub of tenant success, and this fact applies to his venture of buying Shea's Buffalo theatre building in 1964. Effective Oct. 1, he will have leased and provided for theatre patrons a huge lot directly opposite the rear entrance of the Buffalo. As a result, Loew's has renewed its lease on the theatre they once gave up as a ghost. . . . The issuance of vending machine licenses is being held up by the city of Buffalo pending a new court test. The Automatic Canteen Co. of America and 11 others have appealed a recent Supreme Court decision upholding the validity of the city's two-year-old license ordinance. . . . That van in front of Shea's Buffalo actually was headquarters of Matt Helm, fiction's spy assassin being enacted by Dean Martin in "The Silencers," which will unreel at Shea's Buffalo after "Thunderball" closes—if it ever does. Seymour Morris, head of the ad agency with headquarters in Gloversville, has been in Buffalo working with Frank Arena, Loew city manager, on "The Ten Commandments," which Paramount is reissuing and which will be shown at Shea's Buffalo this spring. . . . Vandals struck the Rialto, Albion, N.Y., according to Joseph Ciarico, projectionist, who told police that youths broke the south front door and pulled the candy counter apart. . . . Frank Lindcamp, manager, Loew's new theatre in Pittsford, N.Y., has been elected vice-president of the newly organized Pittsford Colony, an organization of neighbors in the theatre plaza on Monroe avenue. Lindeamp succeeded Rein Rabakkuk several weeks ago as a manager of the Loew house, and Rabakkuk has departed Kodak Town to manage a new Loew theatre outside Paterson, N.J. . . . Two large New York city builders have entered the competition with a local contractor for development of Rochester's Genesee Crossroads Parcel 3. Development schemes have been submitted to William F. Denne, chief of Kodak Town's urban renewal department, by Starett Bros. and Eken Development Corp., a 30-story building west of the Genesee river, twin motion picture theatres on a platform jutting out over the river, a department store, and parking for 900 cars at a price of $25 million; Tishman Rocstar, Inc., a 24 story building east of the Genesee, a motion picture theatre, retail stores and restaurant, and parking for 470 cars at a price tag of $29,363,000. . . . Harry Unterfort, division manager, Schine Theatres, was in from his Syracuse headquarters for conferences with managing director Joe Garvey, Granada, Buffalo's de luxe Schine house. Unterfort and Garvey also discussed promotion plans for the coming attraction, "Madame X."

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CINCINNATI

Mitchell Blachschleger is to open in late March the first new drive-in to be built in Cincinnati area in nine years. The deluxe 1000-car Academy Drive-In is located on the CC Highway, Warren County. . . . James McDonald and Bob LaSance, TOC Booking Agency, are new operators of the Deer Park Theatre. . . . E. C. Nagle is booking and buying for the drive-in, Richwood, W. Va., for owner James Wolverton. . . . Bob Scarborough, Universal student booker, who has resigned to join the Navy, was given a good "send off" at a surprise party at Variety Club rooms by Universal office staffers. . . . Phil Isaacs, Paramount publicity department, was here to arrange for "The Ten Commandments," a summer release.

COLUMBUS, O.

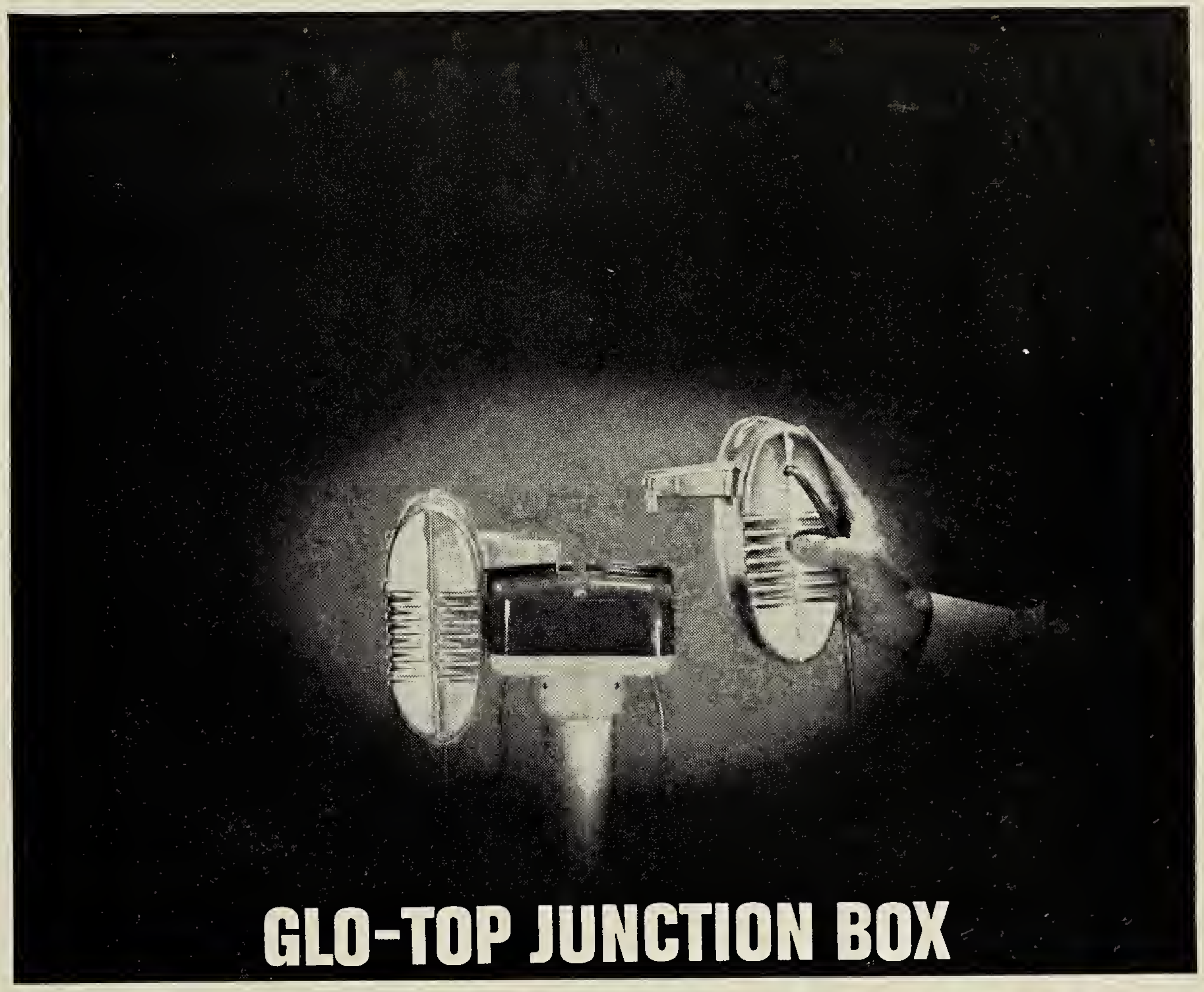
"Our Man Flint" opened a fifth week at RKO Palace as one of the bigger grossing films there in several months. . . . "Lord Love a Duck" was held for a second week at Loew's Ohio. . . . Allied Van display of the huge trailer truck ballyhooing "The Silencers," coming to Loew's Ohio, was the attraction at Northland Shopping Center. Manager Sam Shubouf presented top prize of a week's stay in a Loew's Hotel in New York to Angela Kennett, chosen Columbus Police Department Sesquicentennial Queen, who arrived at the display via helicopter. . . . Tom K. Hamilton, local organ hobbyist, is playing each Saturday evening at the Robert Morton organ in Loew's Ohio for Sing-a-Long interludes. . . . Kenley Players will bring in a number of screen and television stars during the sixth summer stock season at Veterans Memorial, starting June 14. The incomplete list includes Roger Smith or Jerry Van Dyke, Richard Chamberlain, Edie Adams, Gordon and Sheila MacRae, Carroll Baker, Juliet Prowse, Robert Horton, and Shirley Jones. The Kenley season will be limited to 12 weeks, closing the week of Aug. 30. Kenley Players' productions will move to Memorial Hall, Dayton, after the Columbus engagements.

DALLAS

John Wayne was in the city on a business trip. He went on to Oklahoma to look over some Herefords that he might add to his Bar 26 Ranch in Arizona. . . . L. F. McNally, manager, Wilshire, has announced that the current attraction, "A Patch of Blue," has set a house record in its first four days. McNally reported long lines extending more than a block from the box office. . . . "The Spy Who Came in From The Cold," which closed an eight week run at the Esquire, will return for a multiple opening at 10 area theatres. . . . "The Ten Commandments" is scheduled to return for the first time since its original engagement at the Palace, where it was shown for 14 weeks, on May 26 when it will open at the Village for three performances daily. . . . Beverly Adams, the young film starlet under contract to Columbia, was a visitor here on a promotional tour in behalf of "The Silencers," starring Dean Martin. The film is scheduled to open at the Majestic on March 18. . . . Crowds were turned away at the Festival where "Darling" is in its second engagement. The film opened the Festival last Sept. 20, ran for six weeks, and was brought back on Feb. 16 for a second engagement. . . . Charmian Carr who plays the role of "Liesl," eldest of the seven Von Trapp children in "The Sound of Music," will make an "Anniversary Tour" of Texas where the film is to round out its first year of showings. The film opened at the Inwood here in March 23, 1965, and the following week in Houston and San Antonio. Miss Carr will be honor guest and cut the first slice of an anniversary cake on March 23. The Inwood will be host to couples married on that date, and Bill Reisner, manager said plans include the same festivities as when the film opened, red carpet rolled out for patrons, kleig lights, and the Frohsinn Singers who appeared at the opening. "The Sound of Music" is now in its 51st week here and is certain to become the longest running film in local history. It is already the third longest. . . . Two of Walt Disney's best friends, or oldest characters, are Mickey Mouse and Pluto. They are coming from Disneyland to take part in activities during Tiche's gala two weeks of seeing California—both people and products—from Feb. 28 to March 12. Tiche's North Park store will turn its auditorium into a motion picture theatre where lively, short, educational, and entertaining films will be shown. . . . Rose Marie, who was a recent visitor, stated that "Don't Worry, We'll Think of a Title Later" will have its world premiere in Dallas sometime in May. . . . Director Jerry Dickinson was recently married to Miss Sidney Stoner, talent manager, of Jamieson Film Studios.

HOUSTON

Becky McFerran left for Miami Beach as Houston's representative at Universal Pictures' "Madame X" premiere. While there, she'll compete in a talent contest that could win her a screen test in Hollywood. Miss McFerran was named "Miss X" by judges in a contest co-sponsored by The Post and Cinema Theatres. . . . Carl E. White, 19-year-old laborer, was indicted by a Harris County



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grand jury on charges he started a $100,000 fire at the Dowling on Jan. 13. Police said White signed a written statement confessing that he set fire to the theatre first in the early afternoon, later learned that the firemen had extinguished the blaze, and then went back and set fire to the theatre again that night. White said in his statement that he played with a band at the Dowling on Jan. 9, just four days before the fires. . . . Beverly Adams took a bubble bath during her visit here on a promotional tour for "The Silencers." . . . Roy Hofheinz, head of the Houston Sports Association, owner of the Astrodome, has stated that he has already the world's finest projection equipment and world's largest movie screen, and it will be reserved for three pictures a year, the world premieres of the three best pictures released next year. An agreement will be made with the producers for international exploitation, importing newsmen from all over the world, plus live extravaganzas in keeping with the film. . . . Donna Douglas, Nancy Kovack, and Sue Ann Langdon may be in the city on April 1 to brighten up the opening of Elvis Presley's new picture, "Frankie and Johnny." . . . Comedian Don Knotts flew into Houston in behalf of his film, "The Ghost and Mr. Chicken." The film will have a multiple opening on March 24. . . . Charmian Carr will be in Houston when "Sound of Music" rounds out its first anniversary at the Alabama, where the film is now in its 49th week. Miss Carr plays the role of "Liesl," eldest of the seven Von Trapp children in the film. The actress is expected to be here on March 24.

JACKSONVILLE

Beebee Ludwig, Florida State Theatres home office receptionist, is in Baptist Hospital recovering from major surgery. . . . Don Prince, expert on theatre machine repairs, went into Baptist Hospital for observation after his car was wrecked by another motorist who ran a downtown stop signal. . . . A team of WOMPI members served as hostesses at a sneak preview screening of "Glass Bottom Boat" at the downtown Florida. Kitty Dowell, WOMPI president, said that WOMPI assistance is always available to exhibitors and distributors for special presentations to the public through the WOMPI industry service committee. . . . Fred Mathis, Paramount manager, held two advance product screenings. He presented "Nevada Smith" to a large industry group at a morning screening in the downtown Center and "The Ten Commandments" was shown to a group of VIPs at an afternoon showing in the suburban San Marco Art Theatre. . . . R. F. Mackes, former Florida exhibitor residing at Sciota, Pa., is returning to the industry as manager of the Okeechobee Drive-In, Okeechobee. . . . W. A. "Bill" McClure, Universial manager, returned from a company sales gathering in New Orleans and went to Miami with his division chief, Pete F. Rosian, where they attended the world premiere of "Madame X." . . . Several WOMPI groups held Tupperware sales parties as part of their current fund drive. . . . Three Florida State Theatres managers have formed a team to present a 1966 series of recognized musical film classics from the past on a Thursday only policy. They are Joanne Starr, Colony, Winter Park; H. A. "Red" Tedder, Matanzas, St. Augustine; and Iva Lowe, WOMPI manager of the local San Marco Art. . . . Barbara Hutchinson is now serving as Tom Sawyer's secretary in the FST booking office. . . . Sunny Greenwood, Universal booker, said that her leg will soon be out of a cast after several weeks of hobbling about on crutches. . . . The long run of "The Greatest Story Ever Told" is expected to surge past Easter on the screen of Sheldon Mandell's Five Points. . . . Teachers and students were supplied with discount coupons for attending special performances of "Othello" at the San Marco Art.

Beverly Adams (Lovey Kravezit) and "The Slaygirls" who appear in Columbia's "The Silencers" recently posed for the press at a poolside conference at the International Inn, Washington, D.C., during their national promotional tour for the film.

MIAMI, FLA.

Milton Berle has joined the cast of locally-produced "Mr. Innocent," which stars Anthony Quinn. Veteran actor Akim Tamiroff is another new addition to the cast. Art director Richard Day, who is up for an Academy Award nomination for his work on "The Greatest Story Ever Told," was able to secure a genuine Everglades swamp shack for use on the set being used for the picture's filming. Day's scouts paid the owner $50 cash for what would have cost about one hundred man-hours of designing and construction. . . . Stars Lana Turner and John Forsythe were well-received when they made their numerous personal appearances locally in conjunction with the world premiere of "Madame X." All were interviewed over radio stations, by newspaper writers, television programs, etc. The "Miss X" beauty contest entrants were also well-received and well-publicized by Jack Mitchell and his Wometco crew, working in conjunction with Universal Pictures. . . . In connection with the showing of "The Chase," Wometco Theatres had a tie-in with Grand Union Stores with a contestant "chasing" up and down the aisles of a supermarket within a specified period of time, the winning couple, chosen in a radio contest, to receive free, all the groceries they could carry in their arms. The contest received excellent news media coverage.

MEMPHIS

Those attending the February Better Films Council meeting heard a report from the head of the local vice squad concerning the houses recently launched in Memphis where the "nudie-sexie-girlie" type of movies are shown. The Council was urged to join dozens of other Memphis organizations to stop this type of exhibition. "The police are not censors," stated the police official. "However, we are interested in serving the people of this city. Memphis does not wish obscene films, and if we permit to happen here what has happened in many other cities, our crime rate will go higher. Let these out-of-town questionable show operators and film-makers from France know we will not tolerate obscene films . . . and the two films recently confiscated by our vice squad were the most obscene I have ever seen. I urge you to write our judges, police officials, mayor, city attorneys, and editors. If the citizens of Memphis write their objections, I know pornography will not be tolerated here." Mrs. Tom Spalding, correspondent for MOTION PICTURE EXHIBITOR, reported and classified movies showing in Memphis, and those to be shown through April. Mrs. Clive Reed conducted a poll to select the Best Family-Movie-of-the-Month, and the Best Adult-Movie-of-the-Month. In the family category, winner was "China." In the adult classification, selection was "Moment to Moment." Mrs. James Fay Hall, Council president, was appointed a delegate to the Better Films Council convention in New York City. . . . Richard Lightman, partner in Malco Theatres, Inc., was a panelist on a special tv show: "Comment: Movies, More and Better?" He commented that "exhibiting as a business must stay in the black, but movies still has its artistic side." . . . Mrs. J. A. Eggerman reopened Glenwood Drive-In, Glenwood, Ark., and Southern Theatres reopened Skylark Drive-In, Pocahontas, Ark. . . . Exhibitors' Services reports that Starlite Drive-In, Gassville, Ark., has reopened. . . . Neil Blount reports the Bristol, Memphis, is in ful operation. . . . Ground breaking ceremonies were held in Whitehaven, a suburb of Memphis, for the new 1,200 seat luxury theatre, Cinema, to be built by General Cinema Corporation at a cost of $220,000. Ken Goderre, manager of General Cinema's Plaza, officiated at the formal ground breaking ceremonies. In addition to government, financial, and building representatives present, Jim Butler, assistant Plaza manager, was present. The "Cinema" is scheduled to open in September, and will feature first-run films, possibly opening day-and-date with the Plaza.

NEW HAVEN-HARTFORD

Industrial construction costing $84½ million is on the drawing boards for Connecticut sites, according to the State Development Commission. . . . A late May opening is anticipated for the 1,200-seat hard-top theatre being built for Stanley Warner Theatres in the Gateway Shopping Plaza, Danbury. . . . The Stanley Warner College, in the Storrs Shopping Center, adjacent to the University of Connecticut campus, is running a series of Wednesday and Thursday programs highlighting the New York Times film critics' best attractions of 1965 selections. Morris Simms, theatre manager, planted a feature story in the Willimantic Daily Chronicle, the area newspaper. . . . MGM's "Butterfield 8" was screened at New Haven's United Church on the Green as "The 4th Film Dialogue." Admission was free. . . . Stamping device on all outgoing mail for the Nutmeg Theatre Circuit, New Haven, imprints these four lines: "Best Films In Town At Lincoln And Crown!"

SPRINGFIELD, MASS., NOTES: Paramount booked western Massachusetts premiere of "The Spy Who Came In From The Cold" day-and-date into the downtown Arcade and the Memorial Drive-In, West Springfield. The under-skyer added Allied Artists' "Tickle Me" as companion feature, the hard-top playing the Richard Burton starrer with shorts.

NEW ORLEANS

Director Richard Quine was in scouting locations for a film based on Arthur Hailey's best seller "Hotel." . . . Warners' "Othello" at $3.00 top filled the Orpheum for two night performances and two matinees. Students were admited for $1.00. . . . Lillian Graciannette, UA's cashier's section, greeted a new grandson. . . . Barry, son of WOMPI Imelda Giessinger, Richard Center executive real estate staff, was hospitalized for four weeks. . . . The wife of C. Clare Woods, president, United Theatres, was also a hospital patient. . . . Others on the sick list were Mrs. Anna Hall, mother of Audrey Hall, Paramount Gulf Theatres' accounting department; Carl Cudia, former Loew's State assistant manager; and the husband of Anna Ryan, Warner exchange. . . . WOMPI Regina Labbou, Motion Picture Advertising Service, was named WOMPI chairman of the finance committee. . . . Bill Cobb, president, Exhibitors Poster Exchange, and friends celebrated a birthday at the Andrew Jackson Restaurant. . . . Milton Aufdemorte, Jr., former Paramount salesman, is now with Don Kay Film Enterprises as a special regional sales representative. . . . Gerry Youmans, Film Inspection Service, was named "Queen of the night" at the recent WOMPI supper-meeting. . . . The WOMPI plan their annual "Bosses Luncheon" in mid-March. Lillian Swerrick is chairman of the event.

PHILADELPHIA

Columbia branch manager Harry Weiner asked the cooperation of all exhibitors to help the local branch win the recently inaugurated Rube Jackter drive which runs until June 23. . . . MGM's "Doctor Zhivago" opened at the SW Boyd with the premiere a benefit for the Pennsylvania Academy of Fine Arts sponsored by the Women's Committee. . . . In memory of Whitey Molitch, late head, Highway Express Lines, 59 contributions were made by Variety Club Tent 13 members—a new high in memorials and a tribute well earned. . . . Variety Club Tent 13's chief barker Harold H. Salkind announced that a feature race at Liberty Bell Park was named in honor of the Variety Club Telethon. . . . The boxing matches at the Valley Forge Veterans Hospital, Phoenixville, Pa., sponsored by Tent 13 Variety Club were held on March 28.

ST. LOUIS

Mid-America Theatres new Village in Hazelwood, a suburb of St. Louis, will open on March 25. Roy Mehlemann, present manager of the Crestwood, will be supervisor of the Crestwood and the Village, and Paul Glassbriner, now manager, Capri Drive-In, Woodriver, Ill., will be the manager. . . . Hugh Griffin, formerly with Durwood Theatres in Jefferson, has been appointed manager of the 50 Hiwa Drive-In, Jefferson City, Mo., recently purchased by Mid-America Theatres. . . . Plans are being made for the opening of MGM's "Doctor Zhivago" at the Fox. Opening night will be a theatre party with tickets going for $50 and proceeds going towards expense of moving the Spanish Pavilion from New York to St. Louis. . . . Mid-America Theatres have extensively remodeled the Brentwood. . . . Rosalind Russell was due in for the world premiere of Columbia's "The Trouble With Angels" at the Fox. . . . Parker Theatres will operate the 700-seat St. Charles, in the Lindenwood Square Shopping Center in St. Charles, being built under agreement with the Lindenwood Square Development Company. . . . Mid-America Theatres opened the Plaza Drive-In for the 1966 season. . . . Mid-America Theatres announced they will soon begin construction on a new de luxe 1,000-car drive-in this spring, located on Interstate 70, east of St. Peters. Plans are also in the making by Mid-America to acquire land for a new indoor theatre in the St. Charles area.

Window displays similar to the above have been placed in retail outlets throughout the country timed to coincide with the local premier of Seven Arts' "Ten Little Indians." The display has appeared in more than 100 windows in the U.S. and Canada.

SAN ANTONIO

The regular monthly meeting of the Motion Picture Council will be held in the Wayfarer Motor Hotel. Faye Kemper, film director for WOAI-TV, will speak on selection of films for television. A question and answer period will follow. The San Antonio Motion Picture Council is an organization consisting of 22 of the major religious, civic, and youth groups in the city. Mrs. Henry Shaper, Sr., is president . . . Ronald Ibbs, famed Shakespearean actor and founder of the Dublin Players, has been named artist-in-residence at Incarnate Word College here. Ibbs has also appeared in several movies. . . . The San Antonio Little Theatre will present a festival of oldtime movie classics at the San Pedro Playhouse to raise funds for the SALT building fund. Feature attraction of the program will be W. C. Fields in "The Pharmacist." Also on the program are Gloria Swanson tied to a railroad track; Tom Mix in film clips of some of his early films; Laurel and Hardy in two shorts; and film clips of one of America's foremost humorists, Robert Benchley. As an added attraction, two episodes will be shown of the adventures of the hero who must have been the Batman of the Twenties, "King of the Rocketmen." . . . Bob Bixler was in town in advance of the opening of "The Greatest Story Ever Told" for a one week road show engagement opening on March 25 at the Broadway. Bixler is also personal representative for Bob Hope and said that the Hope Christmas Show may be brought to movie audiences. The Interstate Theatres are planning to give the show a test run at one of their Dallas circuit houses and if this test run proves successful, it will be released throughout the country. . . . Screen star Joan Staley will be in the city in advance of the new Universal movie, "The Ghost And Mr. Chicken," in which she co-stars with Don Knott. The film is scheduled to open at the Texas on March 17. . . . George Dunning, composer-conductor-arranger, was a recent visitor in the city. He has written the musical scores for more than 100 movies. . . . Radio station KITE and Cinema I at North Star Mall have a promotional campaign on "Those Magnificent Men in Their Flying Machines." The listener who sends in on a postcard the closest attendance figure on any certain day will win four passes to see the film. To the individual guessing the total attendance on the nose, will be awarded a theatre party for 50 persons. . . . Charmian Carr, who plays the role of "Liesl," eldest of the seven Von Trapp children in the 20th-Fox film version of "The Sound of Music," is expected to pay a visit here on the occasion of the first anniversary of the showing of the film at Cinema II on March 25. . . . The Pepsi Cola Bottling Co. sponsored two Saturday morning showings, one at the Texas and the other at the Woodlawn, with admission being six Pepsi or Mountain Dew bottle caps. . . . Norman Schwartz, manager, Aztec, gave away free to the first 500 ladies attending the Friday showing of "Made in Paris" a vial of Robert Tigiet Bandit Perfume. . . . On Saturday and Sunday, one can of Kal Kan cat food was given to the first 500 patrons attending the showing of "That Darn Cat" at the suburban Broadway.

Sack Has Happy Knack For Picking "Oscar" Pix

BOSTON—Ben Sack, president Sack Theatres, now operating seven showcase houses in the city and two neighborhood houses in Fitchburg, Mass., has his eye on the "Oscar" again this year. For the past 10 years, beginning in 1956 with Mike Todd's "Around the World in 80 Days" at the Saxon, one or another of the Sack Theatres has introduced the "Oscar" winning picture to greater Boston audiences.

Sack seems to have an uncanny knack of picking the right pictures, the ones that get the "Oscar" nominations. Of the five pictures nominated for "best picture of the year" honors, the Sack Theatres in Boston have introduced four: "The Sound of Music," which opened at the Gary Theatre last March 17, and 50 weeks later is setting new average records; "Darling," which officially opened the new Sack Savoy (the former RKO Keith Memorial), to critical acclaim, but so little business that Sack invited the public to attend free for two days; "Doctor Zhivago," which will have its New England premiere at the Saxon Theatre on March 16; and "A Thousand Clowns," which will premiere at the Beacon Hill in the spring. The fifth nominee, Stanley Kramer's "A Ship of Fools," had its premiere at the Astor.

SEATTLE

Charmian Carr, 20th-Fox star who appeared in "The Sound of Music," arrived via United Air Lines for publicity appearances that included KING-TV Telescope Show, KOMO-TV Katherine Wise Show, and a radio interview on KIXI. Portland was covered by a special radio hook-up. She is scheduled to fly down to San Francisco following her Seattle appearances. . . . Four top Broadway musicals will headline the entertainment package that Northwest Releasing has announced for the 1966–67 variety season for Seattle. "Oliver," "Irma La Douce," "Funny Girl," and "Fiddler on the Roof" are scheduled for the Opera House this coming summer in what has been termed the biggest musical season that Seattle has ever known professionally in the 14 years of Northwest Releasing. Other attractions include Robert Goulet, Roger Williams, The King Family, Andy Williams, Jose Greco, Liberace, Ferrante and Teicher, and the comedy hit, "The Odd Couple." Jack J. Engerman and Zollie M. Volchok reported that they had guaranteed close to $2,000,000 in talent fees alone. Tickets are now on sale at the Bon Marche. . . . "Sound of Music" in its 49th week at the 5th Avenue continues to do exceptionally well.

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TVI Stockholders Okay Agreement To Acquire Smerling's Beacon Corp.

WILMINGTON, DEL.—Stockholders of Television Industries, Inc., at a special meeting here approved an agreement to acquire all issued and outstanding stock of a group of 20 companies operating 15 motion picture theatres, referred to as the "Beacon Corporations," headed by Sheldon Smerling, Los Angeles, and two associates.

The acquisition involves a total cash consideration of $750,000 and a total stock consideration of 550,000 shares of TVI common stock, $1 par value. Although the Smerling group, upon consummation of the transaction, will not own a majority of the issued and outstanding shares of TVI, they will have "working control" of TVI, which will change its name to Trans-Beacon Corporation.

Included in the resolution approving the purchase agreement was authorization for the filing of Listing Applications for the listing and issuance of the 550,000 shares of common stock on the American, Midwest, and Pacific Coast Stock Exchanges.

Voting in favor of approval were 650,984 shares, while 6,090 were opposed and 89,822 were present and not voting. Outstanding and entitled to vote were 1,015,570 shares, of which 746,896 were present, establishing a quorum.

Change of name from TVI to Trans-Beacon was approved with 641,807 shares in favor, 15,881 opposed, and 89,208 present and not voting.

The session was also a special meeting in lieu of the annual meeting which was not held last year.

In accordance with a by-law amendment adopted Nov. 26, 1965, the number of directors is fixed at six but may from time to time be increased or diminished to not less than three by further amendment.

Elected as directors were Basil Estreich, chairman of the board of directors, president, and chief executive officer of TVI; Walter S. Mack, chairman of the board, Great American Industries, Inc., a diversified operating company; Norman H. Baskin, vice-president, Maxwell Fund, Inc., an investment company; Robert R. Nathan, president, Robert R. Nathan Associates, Inc., Washington, D. C., economic consultants to various foreign governments and domestic industrial interests; Martin Schildkraut, treasurer of TVI; and M. Morton Siegel, vice-president and secretary of TVI.

Estreich was chairman of the meeting; Siegel was secretary; and Schildkraut was also present.

Directors anticipated to be elected upon consummation of the purchase agreement are Estrich, Mack, and Smerling, president of the "Beacon Corporation"; Lawrence E. Brinn, attorney in private practice; Charles A. Greenfield, Jr., treasurer, "Beacon Corporations"; and Edwin Shapiro, vice-president and secretary, "Beacon Corporations."

Upon the closing of the transactions provided for in the purchase agreement, the Smerling group will become the largest single group of stockholders of the corporation by receiving, in part payment for the shares of Beacon sold to TVI, 550,000 shares of TVI common stock, which would be about 35 per cent of the then issued and outstanding shares of the corporation.

Smerling is to receive 412,500 shares, Shapiro 93,500 shares, and Greenfield 44,000 shares.

The purchase agreement provides that the closing for all transactions were to be held March 15, and may be accelerated upon 10 days written notice by the Smerling group if approvals of the aforementioned stock exchanges are obtained prior to that date.

In a letter to stockholders accompanying the notice and proxy statement for the meeting, Echrich noted that TVI "has virtually completed exploitation of the motion pictures in the RKO library, which has been its principal source of income for some years. Diminishing income is attributable to the fact that as the library is sold in various geographic areas, remaining sales possibilities are lessened, and such revenues as are derived are consumed in liquidation of debt obligations and operating expenses."

Some of the companies being acquired, according to the proxy statement, operate seven theatres in six cities in the United States and one theatre in Montreal, Canada; some of the companies have a 50 per cent interest in the operation of eight additional theatres in six cities of the United States; and some of the companies also operate the vending concessions in all 15 theatres.

None of the theatres is owned in fee. Six of the Beacon Corporations hold leases for 100 per cent control of the operation of seven theatres, the Boston, Boston; Music Hall, Detroit; Claridge, Montclair, N.J.; Summit, Detroit; Warner, Fresno, Calif.; Imperial, Montreal, Canada; and Orpheum, San Francisco.

Seven Beacon corporations hold a 50 per cent interest in the operation of each of eight theatres; the McVickers, Michael Todd, and Cinestage, Chicago; International 70, Cincinnati; Grand, Columbus; International 70, Denver; Orpheum, New Orleans; and Golden Gate, San Francisco.

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PHYSICAL THEATRE
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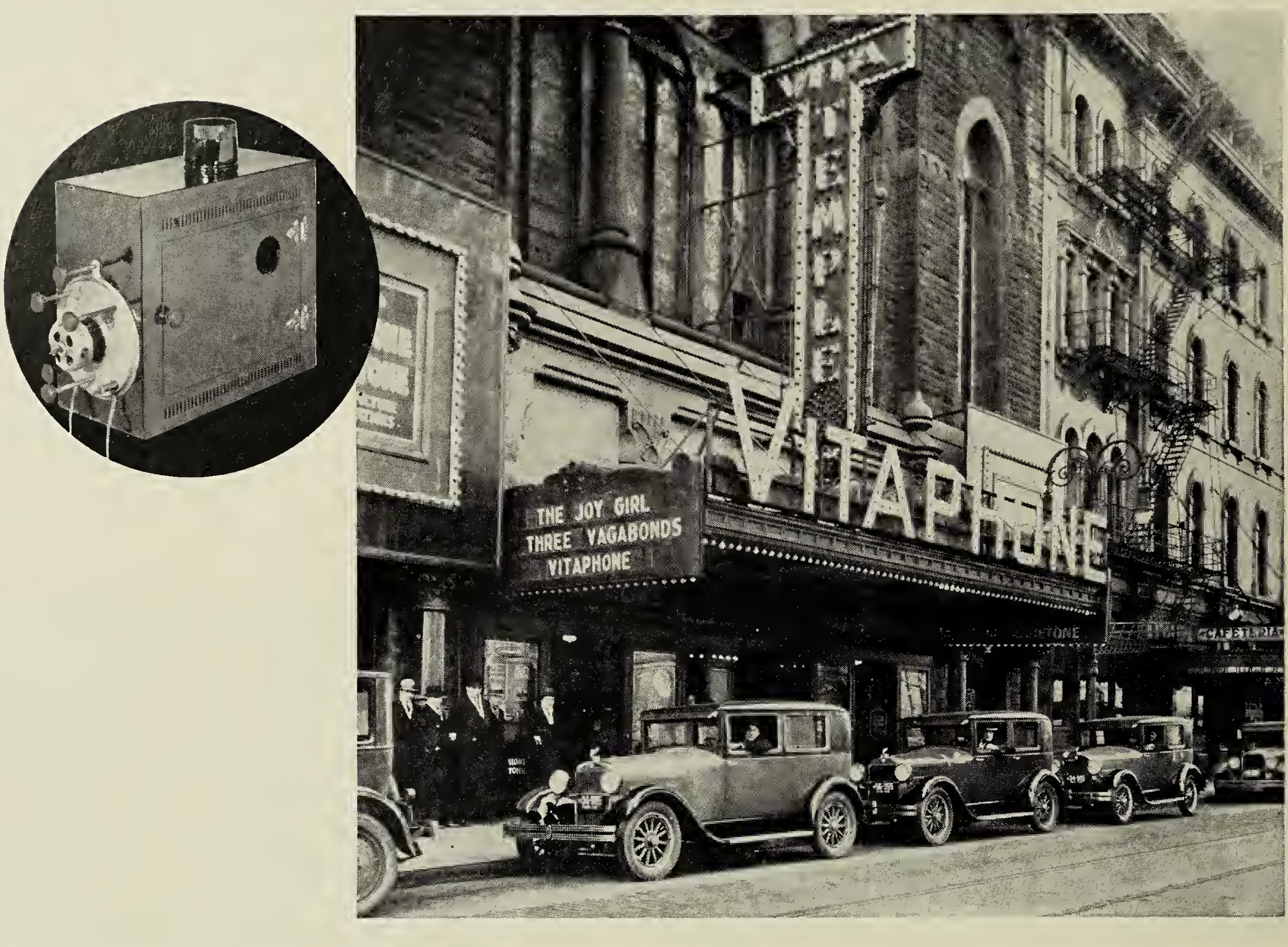
COVER PHOTO • Elegant entrance to Stanley Warner's new Route 4 Theatre, Paramus, N. J., features curved porte-cochere providing protective overhang in inclement weather. Marble and glass entrance is raised above driveway level seen in photo.

Volume 21 Number 3
March 16, 1966

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



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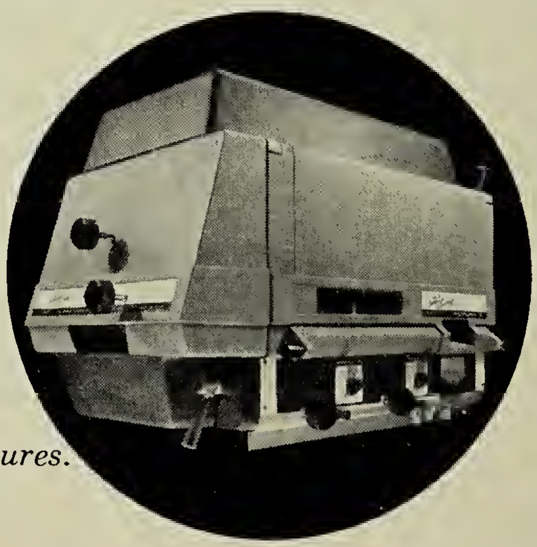

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Editorial

Deliver Us From "Upward Trends"

DO YOU KNOW how many theatres are currently operating in the United States, or what the national boxoffice gross was for 1965? These are reasonable questions for someone connected with a large industry to ask and there are plenty of answers around. The problem is, who to believe.

Adding to the general confusion over industry "facts" is a U. S. Department of Commerce projective study for major American industries, including motion pictures, part of which is featured in the March issue of the National Association of Theatre Owners' Newsletter.

Given the full, upbeat treatment on a page headlined "Bright Outlook For Movie Theatres," the study was quoted: *"The upward trend in motion picture boxoffice receipts during* 1964 *and* 1965 *is expected to continue into* 1966 *and receipts this year should exceed a billion dollars, the highest level attained since* 1957." A little further on, the study cites average weekly attendance figures for 1963, 1964 and 1965, and forecasts that weekly attendance may average 45 million through 1966.

Some pencil-work will show that this would mean 2,340,000,000 tickets sold in 1966 yielding receipts of "over a billion dollars"—— (at an average ticket price of 42 cents!) Yet, as reported in the NATO bulletin, *"the average price of a ticket . . . is now* 50 *per cent higher than it was just seven years ago."* (This would mean, in turn, that the average ticket price in 1959 was 28 cents, a ridiculously low guess!)

To discredit these figures, you might cite another "authoritative" study, the "1963 Census of Business," conducted by the same governmental agency—the U. S. Dept. of Commerce. Under Table 2 (receipt size of U. S. service industries) you will find listed a U. S. total of 12,652 motion picture theatres with annual receipts (1963) of $1,062,732,000. That's over $62 million in excess of the billion dollar "high" called for 1966!

The Commerce Dept.'s latest indoor & drive-in theatre count totals 13,000 which it predicts will reach 13,300 by 1966. The most knowledgeable persons in this industry quote widely varied figures, but few would agree that there are only 13,000 theatres operating in the U. S. This same report cited 450 new theatres built in 1964, a number that has been used in frequent "upbeat" type articles and speeches, but *never* substantiated by an accurate list.

Again, knowledgeable industry spokesmen have quoted a national boxoffice gross from $1.5 to $1.6 billion for several years. If they are right, the Dept. of Commerce is off by 50 to 60 per cent in its projection. The same margin of error would hold true in reverse.

Either way, the enormous disparity between figures thrown around in this industry underscores a need to end this statistical mayhem. Irresponsibility in this area is a general one, owing to a dire lack of reliable information on the industry. Rather than printing such dubious articles, though we all enjoy favorable reports, NATO should get down to the business of securing the first dependable information about the industry it represents. It is the obvious and logical candidate for this sorely needed fact-finding task.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 N. Broad Street, Philadelphia, Pennsylvania 19107. All contents copyrighted and all reprint rights reserved.

Al de Prospero, editor

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PHYSICAL THEATRE

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STONE SEATS, FLOORS ONCE THE RAGE

FOR MANY MILLENNIA, the architects of the world's great civilizations assumed a powerful role in the public affairs of nations. Rulers, particularly in the older civilizations of North Africa and India, often divided their interest between the military problems of raising armies for defense and conquest, and erecting lasting legacies to their reign in the form of great works of civic architecture.

Accordingly, the commission for a major temple or mausoleum carried with it a lifelong appointment and preoccupation for the master architect, whose task of appeasing the infinite ego of his master involved the expenditure of untold life, wealth and materials.

Among the extant examples of these undertakings we can count the marble edifice of the Mogul Emperor Shah Jahan, the great Taj Mahal at Agra, India, which took more than 14 years to complete, or the great pyramids of Rameses and other Egyptian kings, whose tombs have been counted among the wonders of man's varied accomplishments.

Theatre architecture, likewise, is distinctly ancient in its origins, predating by hundreds, or even thousands of years, the Common Era (The Year One, A.D. to 1966 A.D.) Though concerned with the presentation of "live" drama for the greatest part of its history, theatre architecture has changed surprisingly little and remains oriented towards the need for excellent sight and sound characteristics in the auditorium chamber. Most of the extant examples of early theatre design belong to either the Greeks or Romans, both countries having exerted a lasting influence on the architecture of public structures.

As civil architects, both the Greeks and Romans were without equal. They evolved the classic outdoor amphitheatre, with its oval tiers of seating rising above the sunken stage level, and employed "stadium" type seating in many public gathering places. Often, both flooring and seating were cut of native stone, which also formed the shell of the structure.

Though somewhat weak in the comfort department, these basic materials have survived hundreds of years' exposure to both human wear and the elements so that one may visit Florence or Athens today and find outdoor theatres built in ancient times that are still perfectly usable.

In modern times, the use of classic building materials has grown severely restricted, so that marble, granite, and other dense stones, while occasionally used for decorative purposes on facades or wall sections, are seen infrequently.

While classic architecture enjoyed the patronage of kings, the creators of today's large buildings must account to largely governmental or private business interests, whose cost-conscious designs do not take kindly to the extravagant indulgences of the past. Thus, a polished marble floor or two might make its appearance in 1966, but the bulk of today's large public buildings have come to rely upon either resilient type flooring, or commercial contract carpeting.

Most often, both are put down over structural concrete, readily made from cement, sand, gravel and water, and reenforced with a grid of steel rods. As it strengthens the building shell, is fireproof, moisture resistant, and quite capable of standing up under heavy use, a treated concrete floor, troweled smooth, would seem to be the functional favorite of contemporary designers.

Common practise, however, calls for covering the basic floor with any of a number of synthetic or man-made products including asphalt tiles, rubber tiles, linoleum, cork, vinyl, asbestos-vinyl, wool carpeting, nylon carpeting, and other materials.

Asphalt tile is composed of asphalt or resinous thermoplastic binders, asbestos fibers and inert materials including color pigments. Various types will offer different degrees of stain and damage protection.

Rubber tiles as the name suggests, are made from any of a variety of natural or synthetic rubber compounds. They are resilient, easy to install, but prove susceptible to certain types of damage and deterioration.

Linoleum is made from a mixture of oils and gums, combined with cork dust, wood by-products and pigment bonded to a backing.

Vinyl tiles are formed from plastics resistant to most staining and chemical damage, are highly resistant to wear with regular maintenance. Vinyl is also combined with asbestos to offer a wide range of "grades."

Terrazzo is a long life flooring material made from marble chips added to a concrete pour, which is ground, filled and polished. Since it cleans satisfactorily with damp mopping, and is a highly durable, fireproof material, it has long been favored in theatre use, particularly in foyers and restrooms.

Hardwood once enjoyed a far greater popularity in institutional fields than it does today, due to the disappearance of wooden subflooring in larger structures. It remains, never-the-less, an extremely attractive and durable floor.

Carpet has enjoyed long popularity in motion picture theatres as a luxury-type floor covering, due to its softness underfoot and its ability to deaden floor impact sounds.

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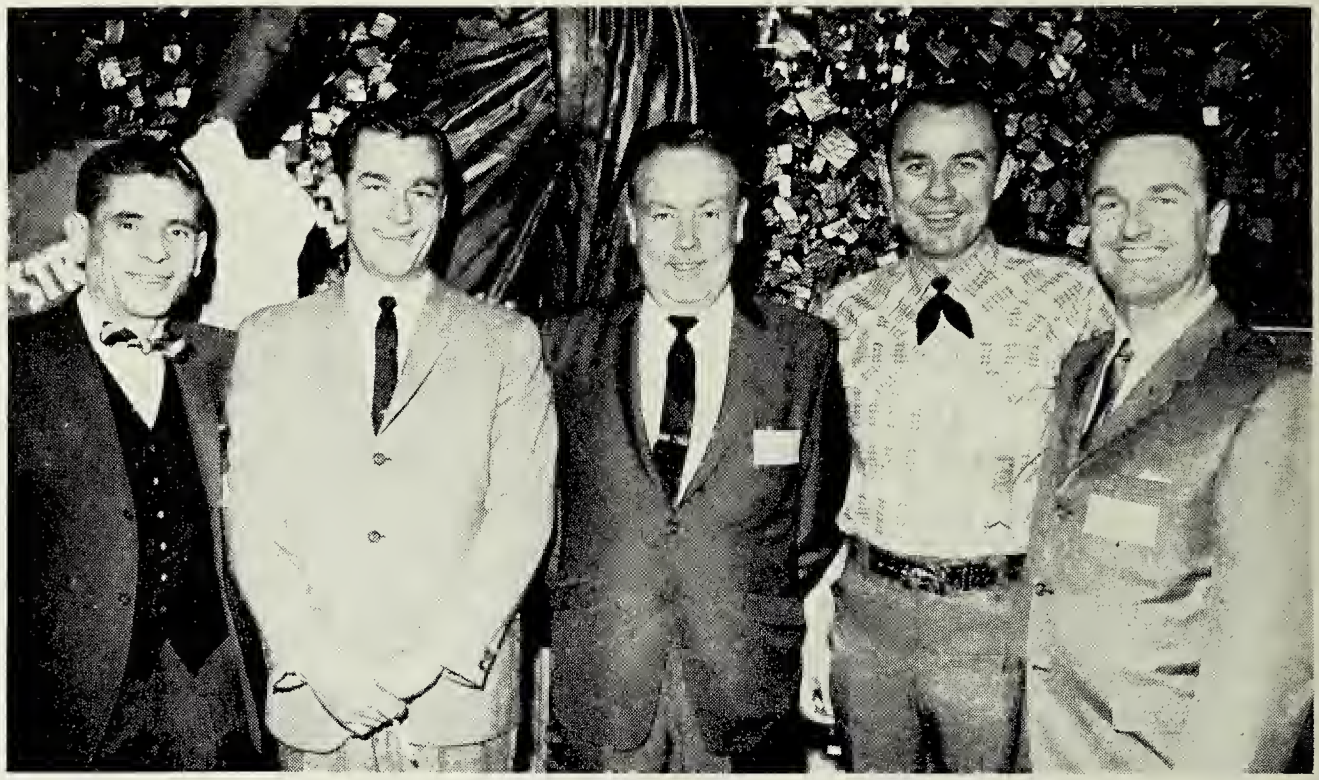
NAC Panel Enlivens Show-A-Rama



A special session on refreshment concessions was conducted by NAC at the Show-A-Rama convention. NAC panelists (L to R) are: Louis L. Abramson, NAC executive director, Chicago; Phil Briggs, Crush International, Inc., Evanston, Ill.; Jack O'Brien, NAC president, Boston; Bob Tankersley, Western Service & Supply, Denver, and Bob Heyl, Wyoming Theaters, Torrington, Wyo.

DENVER—An intent audience of several hundred theatre owners heard speakers from National Association of Concessionaires discuss a wide range of subjects on a panel devoted to concessions at the recent Show-A-Rama convention here.

NAC president Jack O'Brien, New England Theatres, Inc., Boston, in his talk, which included an outline of many successful concession merchandising ideas and contests, dwelt on the important basics of refreshment concession operations.

"The physical plant—the concessions stand," said O'Brien, "should always be attractively decorated with eye-catching colors and lights, well stocked and spotlessly clean. All sales personnel should be trained by the manager, personally, not by other sales girls, as these are the girls who represent him in the eyes of his patrons. Sales girls should be taught to be friendly, to be courteous, and to have a thorough knowledge of schedules and locations of facilities."

O'Brien also stressed these points: "Weekly meetings should be held by the manager at which time he can instill new ideas and new phrases, discuss the sale of special items for the coming week, and also make corrections of errors which he has noted during the preceding week."

O'Brien also said that the use of intermissions is most important. He maintained that not only do they improve the theatre's concessions sales, but the patron appreciates them as it gives them a chance to stretch their legs. While intermissions are easily scheduled into a double feature program, O'Brien strongly recommended that they also be used when a single feature is shown—at least on those single features that run over two hours.

One of the best ways to increase profits, O'Brien said, is to conduct contests among managers and assistant managers, predicated on an increase of over-all per capita or an increase in the per capita sales of special concession items. Prizes for these contests can run from small transistor radios to a free trip for two to Europe.

Concessions Showmanship

Philip Briggs, national accounts manager, Crush International, Inc., Evanston, Ill., spoke about promoting and merchandising soft drinks. "Theatre men, being showmen," he said, "certainly realize the value of showmanship, not only in enticing people into their theatres, but in using the same showmanship, the same merchandising, to entice their customers to the concession stand and once there, promoting them into buying what they want them to."

To properly promote soft drinks, Briggs said that we must glamorize them, dramatize them—in short—romance the theatre patrons into buying more beverages. As a case in point he described, in complete detail, a successful merchandising effort which the Lowe Merchandising Service of Boston conducted in the Rifkin Drive-In Theatres in New England to promote the sale of Crush's Lemon Whopper.

Three intermediate goals were set by Lowe to achieve the final goal of increasing the total cents per person of concession business by a substantial amount. The three goals were increasing the average soft drink sale, increasing the total drinks per thousand admissions, and increasing in cents per person all soft drinks.

The success of the promotion was due entirely, as Briggs described, to exciting the customers' interest and getting them to taste what they considered a very excellent and salable product. Displays were built in the lobbies of the drive-ins. Cups were strung from the ceilings. The product was in their cafeteria line and on their counters mixed with ice before their breaks. Announcements went over the public address system. The ingenuity of the individual managers was taxed and utilized to the extent of papier-mache lemons with faces on them sitting right in front of the door when the patron came in the concession stand. While all this was going on, Briggs reported, other drinks were not neglected. All other regular drinks were offered and displayed at all times.

The final outcome of the promotion, which was conducted for a period of two months, showed a 14 per cent increase in total cents per person.

The "Big Dollar"

Bob Heyl, owner of Wyoming Theatres, Torrington, Wyo.. whose talk was entitled "The Big Dollar for the Small Exhibitor," emphasized that the key word to creating or improving the "Big Dollar" in concession sales is "Change." "It is our attitude," he declared, "that you can't sit still at selling the appeal of your concession stand any more than you can sit still at selling the movies you play." Heavy consideration, he said, should be placed on "eye appeal."

"In our experience," he continued, "we have learned that customer spending habits that were anticipated two and three years ago do not apply today. We believe that a good share of this upward trend in dollar volume and that all important end result—net profit—is largely responsible to changes that have been made in your concession operations."

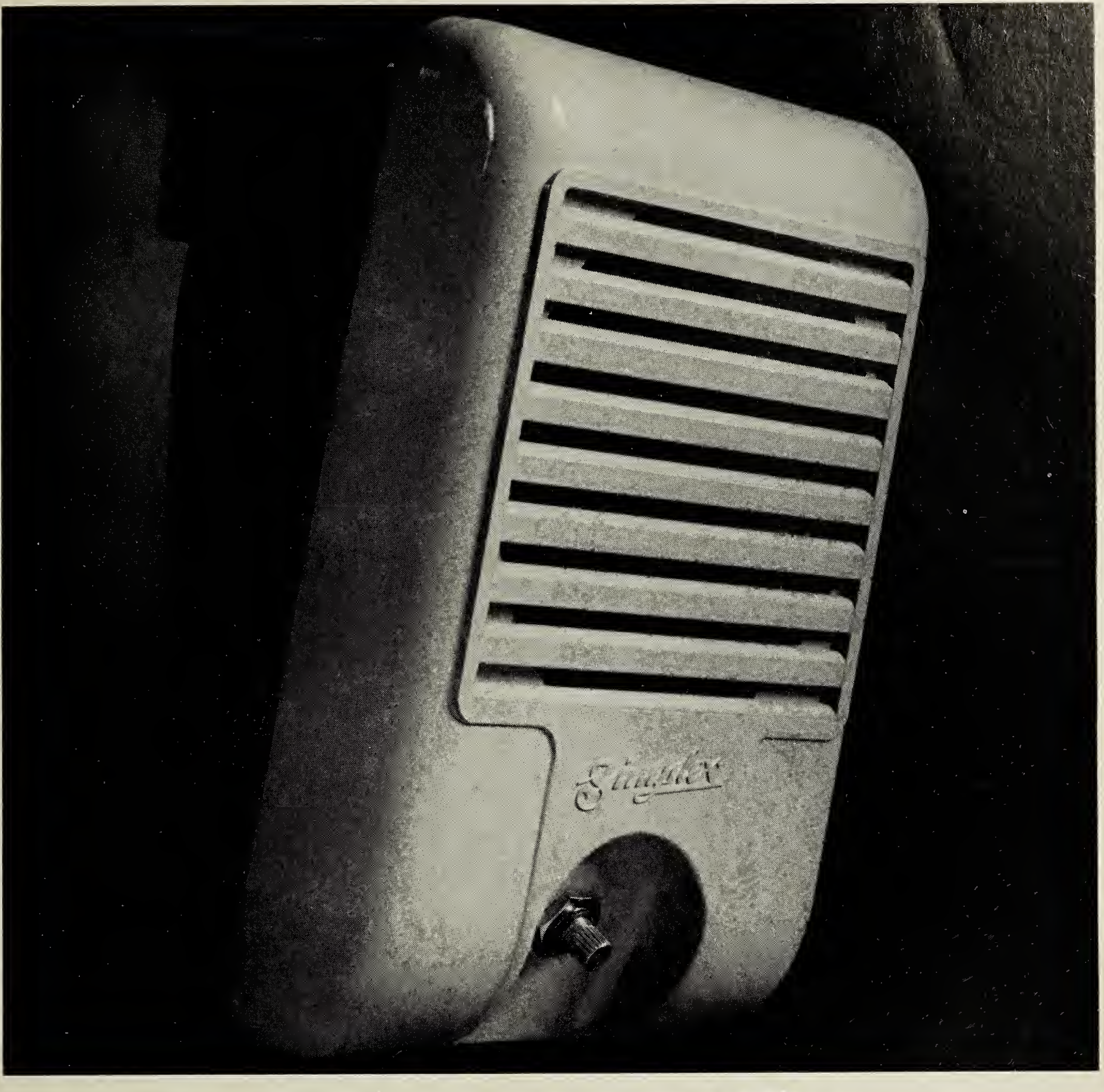
Competitors Close Ranks

NAC executive director Louis L. Abramson, Chicago, dwelt on the important role trade associations play in industry. "Perhaps the greatest single distinguishing feature of a modern trade association," he said, "is its composition of members from a particular industry or trade. In other words—competitors. Hence, the great accomplishment of a modern trade association is that it enables competitors to recognize common problems and work together for the solution of those problems for the benefit of themselves and the public they serve."

In discussing the subject, "There is Solid Value in NAC Membership," Abramson listed these objectives which guide the National Association of Concessionaires in its program of service to all aspects of the concessions industry:

1) To assist its members in the development of the highest quality operations in every field of refreshment concession enterprise; 2) to be the vehicle by which its members are enabled to make a greater profit from their individual operations, by helping them increase their sales and lower their costs; 3) to assist its members to always have the equipment they want at the time they want and need it; 4) to provide an exchange of information for current methods of operations, for current uses of products, for current availability of equipment, and for current methods of promotion; 5) to encourage

(*Continued on page PE-14*)



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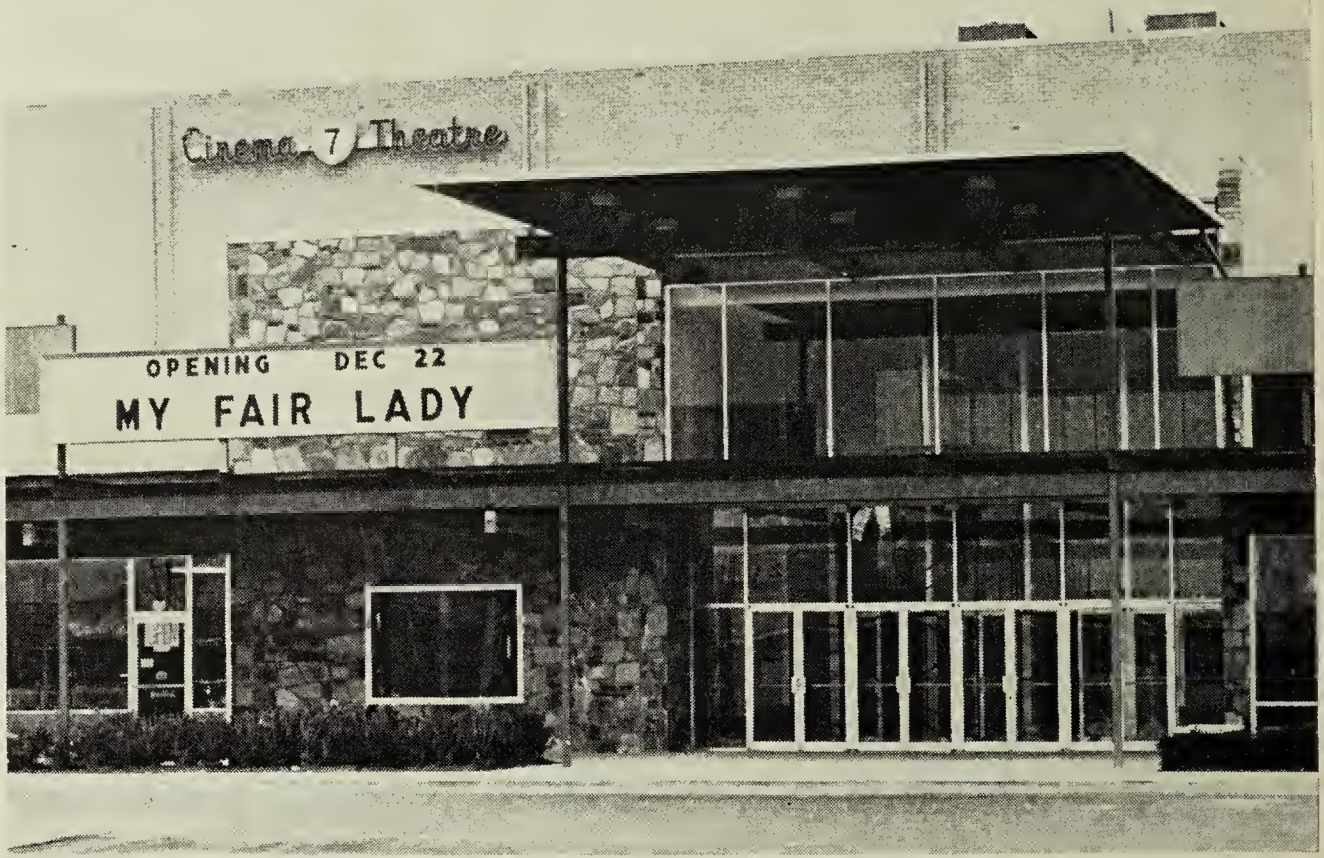
SW Opens New Va. Showcase



Front Shields Patrons From Inclement Weather

■ Stanley Warner Theatres unveiled one of its latest showcases, the Cinema 7, located in the suburban Washington Leesburg Pike Plaza shopping center at Bailey's Crossroads, Va., here recently. Opening attraction was a special, one-night performance of "My Fair Lady."

The gala opening saw state dignitaries and Stanley Warner brass on hand for the official ribbon cutting ceremony. Attending on behalf of SW were Nathaniel Lapkin, first vice-president; Frank J. Damis, vice-president and zone manager; Bernard H. Rosenzwrig, in charge of national real estate; and Stuart H. Aarons, of the legal staff.

The new theatre seats 1,100 persons. Conforming to modern demands for functional, yet striking appearance, the facade of the new theatre employs a 24 ft. high expanse of glass doors and transoms, topped by a cantilevered outer canopy. Similar glass treatment was used on the entrance to the theatre foyer.

The interior color scheme is red, gold and white. Walls of the foyer and mezzanine are gold and white, and doors are red with gold. The theatre carpet, woven for Stanley Warner, is red with sprays of gold and black.

The foyer is dominated by a high crystal chandelier, with spacious settees located on one side and a refreshment area on the other. Foyer walls are broken by area lighting and pictures.

The auditorium carries out the same basic color scheme; flaked gold draperies cover the auditorium walls and similar gold cloth is used for the traveller curtain and stage draperies. Lighting is a combination of concealed spots and recessed down lights.

Luxurious American Seating Company Bodiform chairs, well spaced to afford maximum patron comfort, are used, Norelco projectors make possible the showing of motion pictures in all processes, from conventional 35mm to 70mm formats. Sound is multi-channel Ampex stereophonic.

Climate control in the theatre interior is achieved by use of an all-season Carrier air conditioning system, designed to make every part of the theatre completely comfortable during both winter and summer months.

The Leesburg Pike Shopping Center was developed by Rosenfeld Realty Co., of Washington, D.C., for Grand Southern Investment Co., owners.

Architects were Anthony Musolino, of Washington; and John Huston. Builders were Wagman Construction Co., of Rockville, Md.

Cinema 7 is under the management of J. Merle Lewis, veteran theatreman who started in show biz in 1941.

Cinema 7 Facts

Screen: *Frame, with automatic screen masking, from Tru-Roll Corp.*
Projectors: *Norelco, all purpose 35/70mm.*
Lenses: *B&L, Isco 70mm.*
Lamphouses: *C. S. Ashcraft, Super Cinex*
Sound: *Altec surround, with 120 watt amps per channel*
Signs: *Patrick Sign Co.*
Floors: *Custom carpeting, black and white terrazzo*

Loew's Readies D.C. Indoor; Sets Two For Denver Centers

WASHINGTON, D.C.—The second new Loew's Theatre to be opened in the Greater Washington area in recent months, Loew's at Oxon Hill, Maryland, will debut shortly with a preview showing of a new film for the benefit of the Morris Cafritz Memorial Hospital, it was announced by division director Orville Crouch at a press luncheon here.

Regular continuous showings of the theatre's opening attraction, "The Trouble With Angels," will begin the following day.

Loew's Oxon Hill seats 1,200, provides 1,000 free parking locations, features a 60-foot screen and a lobby art gallery. The theatre has been built by Juliano and Parzow, Washington developers, as part of a new shopping complex.

Loew's also operates three other theatres in the capital area . . . Loew's Palace and Embassy in downtown Washington and Loew's at Fairfax Circle, in nearby northern Virginia.

Loew's also announced it has selected the Northglenn Shopping Center, 104th Avenue and Interstate 25, and the Southglenn Shopping Center, Arapahoe Road and South University, in the Denver Colo. area, as the site for two new theatres—the first new theatres to be operated by the chain west of St. Louis.

Papers were signed recently and announcements made jointly by Arthur Tolchin and Bernard Myerson, chief executives of the Theatre Division of Loew's Theatres and Hotels, Inc., and Leonard Kline, Director of Leasing for the Perl-Mack group developing the two shopping centers.

Both theatres will be of the 1,200 seat deluxe variety and will represent a total investment of $1.2 million.

Loew's executives said that the Denver phase of their group's western expansion program was promoted by the "bustling and growing progressive activity which our people have observed in this city."

The construction of both theatres will be tied into the construction time-table of the two shopping centers.

Construction will start by summer of this year on the Northglenn center, for which Sears, Roebuck and Co., The Denver Dry Goods, J. C. Penney, and Fashion Bar have already announced major stores. The 800,000 sq. ft., $10 million Northglenn Center, which will contain more department store shopping area than any shopping center in Colorado, is scheduled for opening in late 1967.

No construction dates have yet been announced for the major portion of the Southglenn Shopping Center. Sears, Roebuck has already announced that it will have a major department store there.

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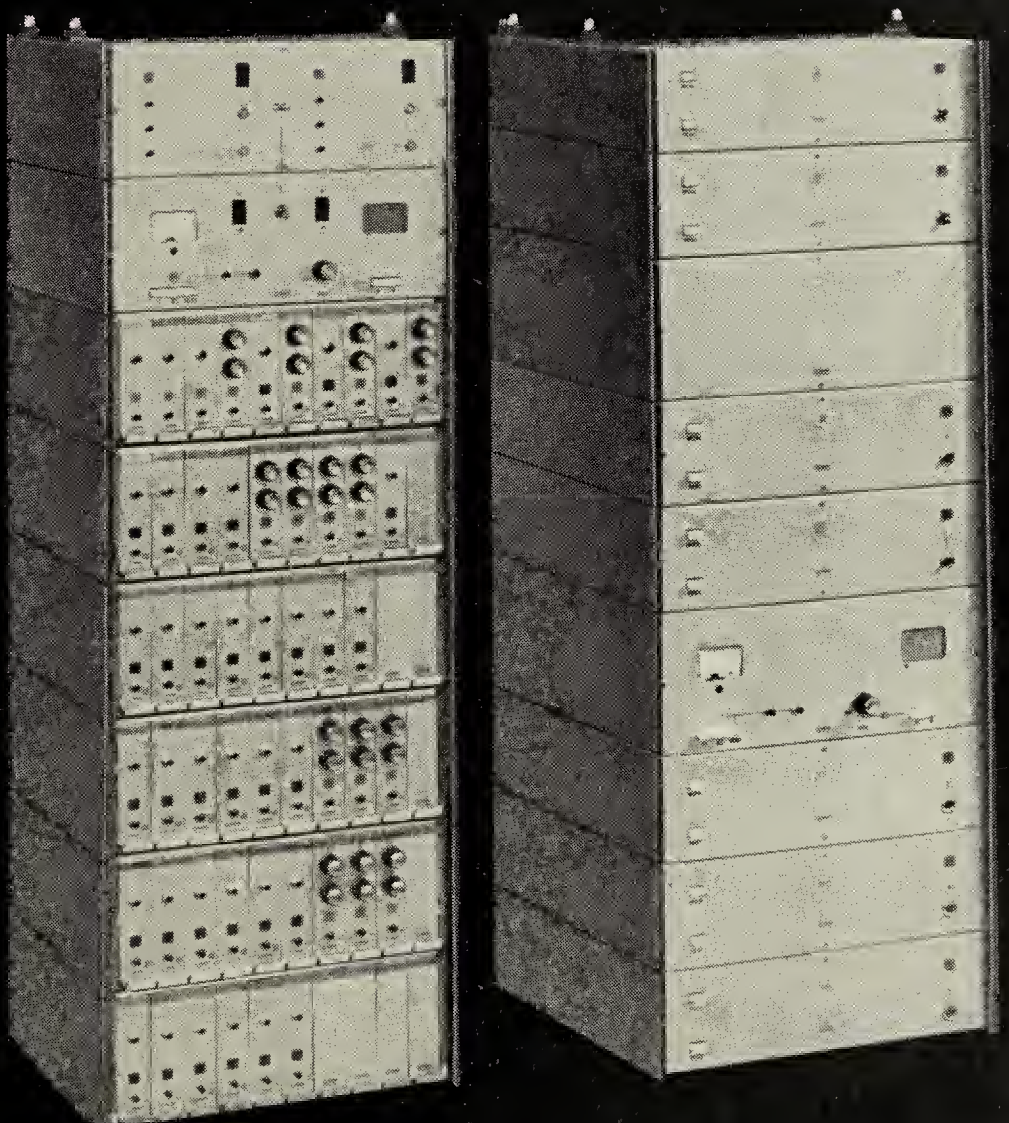

This is the kind of years-ahead sound system you'd expect from Norelco engineering. Capable of *perfect* balance anywhere because each sound source can be individually adjusted to fit the acoustics of a theatre. Lots of other superior features, too. Low hum level. Silent switching. Push button control of each sound source. Preselector switch for change-overs. Long lasting transistors and printed circuits for reliability.

It even has its own built-in testing system. And if anything should go wrong, separate plug-in units save time, money and embarrassment. Spare power amplifier and spare power supply are built in and ready for instant use. All are packed into compact units that are wall hung to save floor space.

New Norelco sound operates with single channel optical 35mm, 4 channel magnetic 35mm, 6 channel magnetic 70mm, plus 3 optional non-sync sources: record players, microphones and tape recorders.

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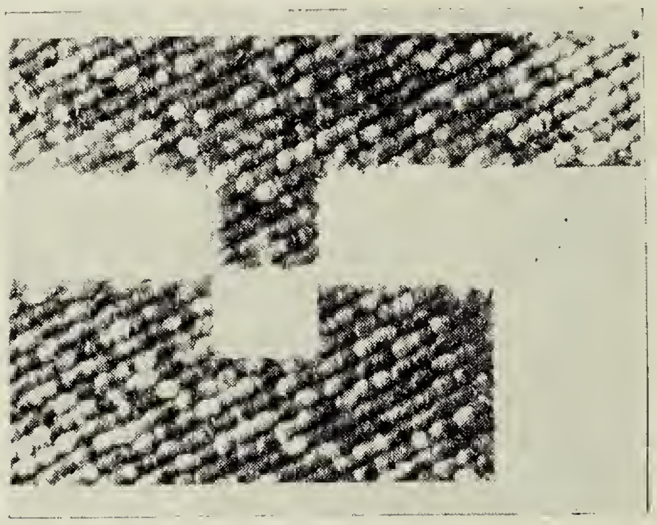
Versatile Contract Carpet Introduced

■ DuKane Textiles, Inc., manufacturer of textile accessories for the automobile industry for over 20 years, has announced the introduction of a specially backed contract carpeting —called "Duke"—which the company is marketing through distributors to the contract field.

DuKane's carpet division is making its initial entry into contract carpet markets with "Duke."



NO-SEW JOINING

Samuel Leshen, president, DuKane Textiles Inc., said that the new carpet—woven of three-ply nylon yarn in seven textured tweed colorations—has been designed to rigid performance specifications, "of a type customarily reserved for airlines.

"No carpeting on the market today is more capable of taking heavy-traffic punishment," he said. "Its extremely close weave is even able to stand women's stilletto heels (they won't penetrate)."

A high-density, latex foam back is applied to the carpeting by Dukane. The backing, DuKane's Leshen notes, makes for firm support, resiliency and comfort, with about one-half the weight of conventional rubber-backing, to facilitate installations.

It will be available in 54-inch-wide roll form to distributors serving the contract field.

The latex cushion backing is non-toxic, non-allergenic and odor-free, and, since the carpet backing itself is made of latex, the latex cushioning is permanently bonded to it. The textured face of the carpet has been so designed and constructed to make butting virtually invisible. (Seams do not have to be sewn.)

Its densely woven pile face fabric by Collins & Aikman makes "Duke" virtually abrasion-resistant; there is no fraying, fuzzing or "pilling." The face also serves as a shield against dirt, a factor which makes "easy-care" more than merely words. Surface dirt can be sponged off, and stains easily removed with a detergent.

Other advantages noted include "built-in" temperature controls and superior acoustical properties. It is available in seven tweed colorations (red, blue, rust, brown, beige, green and gold) designed to blend with all furnishings and accessories.

LATEX CUSHION BACK

By absorbing cold from floors, the carpet helps maintain uniform room temperature. The carpet resists abrasion, and uses no re-processed materials or solvent adhesives which are detrimental to either the rubber or carpet.

No costly extras are required for installation. Ends are clearly marked for cutting and butt together without sewing. The foam backing will grip the floor firmly, and can be installed and cemented on any type floor surface.

Swinging Smile Promotion

ATLANTA, GA.—Somewhere in the United States a lucky young lady is flashing a "Most Refreshing" smile destined to win a fabulous "Swinging Party Kit" consisting of a KLH Model 20 plus complete home music system, Cornelius-Compact 50 Personalized Cooler, four top record albums and a year's supply of Coca-Cola.

This "Swinging Party Kit" grand prize award plus a $500 college scholarship, all courtesy of The Coca-Cola Company, is one of the top prizes to be awarded in the Jantzen, Incorporated 1966 "Smile Girl" Hawaiian Holiday promotion. Announcement of the company's third annual participation in the promotion was made by James F. Williams, vice-president and director of advertising and sales promotion for Coca-Cola.

Hundreds of girls with sparkling smiles will complete this Spring at leading department stores for local and national awards. Final judging will be held again this year at the beautiful Hilton Village Hotel in Honolulu, Hawaii, Aug. 25–28, 1966.

Local winners making the Hawaiian Holiday trip will receive a $500 college scholarship plus several valuable prizes provided by co-sponsors.

Coca-Cola will support local merchandising efforts with publicity pictures featuring Miss Lynn Allen, the girl with the "Most Refreshing Smile" in last year's "Smile Girl" promotion, and the "Swinging Party Kit" award. Bottlers who participate will receive additional local publicity through national magazine and newspaper ads featuring all co-sponsors and an attractive full-color composite product promotion entry poster.

Other sponsors in addition to Jantzen, Inc. include the Ford Motor Company, Eastman Kodak, Jantzen International Shoe Company, United Airlines and the Hilton Hawaiian Village Hotel.

General Cinema Opens Three; Calls For 35 More In 1966

BOSTON—Richard A. Smith, president, General Cinema Corp., Boston based film chain, reported the opening of three new shopping center theatres here: one in Buffalo, N.Y.; one in Westchester, N.Y.; and a third in Baltimore, Md. He also said that another shopping center theatre will be opened shortly "in a week or so," in Denver, Colo. "Our plans call for 35 new theatres by the end of the year," he said.

Smith predicted that "within the next three years we'll build at least 100 more" shopping center theatres. "In the past six years," he said, he has traveled all over the country looking over potential sites for "my company's concept of twin theatres in shopping centers. I've seen and surveyed the potential of close to 4,000 centers for the kind of motion picture theatre we build."

The General Cinema Corp. president said "I study the population statistics, examine the traffic patterns, economic growth of the area, and available parking space before reaching a decision."

General Cinema now has 98 shopping center theatres in states ranging from Connecticut to California, he pointed out, and "we are proposing and constructing many more. "We are bringing to people where they live—an attractive entertainment facility to provide recreation. Our focus is on the attraction on the screen instead of the decor."

Smith reported "In the early days they built garish palaces for motion pictures because people enjoyed viewing splendor and interior decorating as much as they needed to share the wish-fulfilling escapades on the screen. Today we carefully select first-rate, first-run pictures because 'the lost audience' is our market."

He explained 'the lost market' as "the college graduate, the selective, discriminating filmgoer who grew disenchanted with . . . the typical pre-television Esther Williams bathing suit pictures with actors in swimming pools. They could see those on TV, and for nothing, so they either sat home with their shoes off, or they got into their sports cars and drove to foreign films—or to the avant-garde pictures. They were snobbish—if it was made in Hollywood it was terrible and they didn't go. Now income and population growth have increased, working hours have shortened, more vacation time is available, and retirement benefits support more people.

Smith also said: "public tastes require more mature stories, better acting and production, despite what the present glut of espionage pictures indicates. We use a pull strategy rather than a push strategy to create our market. And, I like to think we are influencing the tastes of the film-makers because we buy films to distribute to our chain of shopping center theatres. We are involved with the entire market of available films. They formerly made 150 feature films each year, now they make 175 because there are more houses in which to show them.

"We buy every picture made at some time or another to show in our theatres, so we must eventually influence the film maker."

General Cinema's chain of shopping center theatres started in Framingham, Mass., in 1950, where the first suburban shopping center twin theatre was built at Shopper's World. Before that, in 1935, Smith's father, Philip Smith, pioneer exhibitor, started the first drive-in theatre in Detroit.

Kodak Reports Record Year

ROCHESTER, N.Y.—Eastman Kodak Company sales and earnings rose to new high levels in 1965, Albert K. Chapman, chairman, and William S. Vaughn, president, reported here recently. It was the 11th consecutive year of higher sales and the 13th year of increased earnings reported for the Company.

Consolidated sales of U.S. units last year reached $1,463,485,000, about 18 per cent above the $1,237,176,000 of 1964. The percentage increase was the best in 14 years.

Net earnings were $247,625,000, about $60 million or 32 per cent above the 1964 total of $187,248,000. The earnings, based on the 80,602,718 shares outstanding at the year end, were equal to $3.07 per common share, against $2.32 in 1964.

For the fourth quarter (16 weeks ended Dec. 26), total sales were $490,037,000, about 20 per cent higher than the $409,275,000 a year ago. Net earnings were $81,923,000, 27 per cent higher than the 1964 good fourth quarter total of $64,579,000.

Earnings from operations in 1965 were $432,813,000, while a year ago they were $335,365,000. Earnings before income taxes were $473,625,000, against the 1964 total of $371,748,000. The provision for income taxes was $226,000,000 in 1965 and $184,500,000 in 1964.

Chapman and Vaughn commented: "Against a background of general economic expansion, the company's sales and earnings rose to new high levels in 1965. It was Kodak's best year to date. Amateur photographic products set the pace. There was good progress also in commercial and professional markets."

Budco Sets Twin D-I

DOYLESTOWN, PA.—Claude J. Schlanger, president, Budco Quality Theatres, announced construction of a new 2,000 car twin drive-in on the site of the former Bucks County D-I on Route 611 between Willow Grove and Doylestown, Pa.

The new theatre will be equipped with the latest projection innovations including 70mm equipment for one side of the twin. It will also be one of the first in the East to be equipped with in-car air conditioning as well as in-car heaters.

Schlanger feels that if the in-car air conditioning proves satisfactory, all of Budco's 18 drive-in theatres will be equipped with the units by 1967. These units are being purchased from Parkaire Engineering Co., 1301 Tampa St., Tampa, Fla.

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NAC Seeks "Man Of Year"

CHICAGO—With the obvious success of the 1965 CIMY (Concession Idea Man of the Year) contest sponsored by the National Association of Concessionaires, plans are now being readied to launch a similar project this year, it was announced by Julian Lefkowitz, L & L Concession Co., Detroit, NAC second vice-president, who is this year's CIMY contest committee chairman.

The 1966 contest, which is open to participation by all refreshment concession operators and managers in the United States and Canada, seeks to discover and honor the most imaginative and promotionally-minded refreshment concessionaire in the amusement-recreation industry.

A free all-expense trip to the 1966 convention of NAC being held Sept. 27–Oct. 1 in New York City at the Americana Hotel is again being offered to this year's winner, whose entry is judged to be the most original and outstanding presentation of a successful refreshment concession merchandising campaign. Several merit awards will also be made to runners-up.

Mortie Marks, concessions manager, Jefferson Amusement Company, Beaumont, Tex., was the 1965 CIMY Grand Award Winner. His winning entry featured the use of novelty figurines on jumbo straws which helped increase his company's beverage sales; also, the introduction of pre-cooked, frozen hamburger meat patties in conventional (indoor) theatres resulting in a substantial increase in per patron sales.

Marks will also serve as co-chairman of the 1966 CIMY contest and handle the preparation and publication of a handbook featuring highlights of outstanding refreshment concession merchandising and promotion ideas, judged as the 12 top winning entries in the 1965 CIMY contest. The handbook, which is now in preparation, will be distributed to NAC members as an added member service of the association.

A panel of industry leaders will be appointed by NAC to judge the entries covering campaigns completed between Aug. 15, 1965, and Aug. 15, 1966.

In announcing the 1966 CIMY contest, Lefkowitz stated that it should help create strong incentives for concession operators and managers to develop imaginative merchandising promotions that will gain extra profits for their establishments as well as being eligible to win the grand award.

Jack O'Brien, president, National Association of Concessionaires, announced the appointment of NAC's 1966 convention program chairman and general convention committee co-chairman.

Heading the program committee will be Leonard Pollack, Loew's Theatres, New York City. Pollack was recently named a member of the NAC board representing the concessionaire segment.

Nat Buchman, Theatre Merchandising Corporation, Boston NAC first vice-president, will serve as co-chairman of the general convention committee.

Dr. Pepper Income Up

DALLAS—Net income rose to $2,349,713 ($1.59 a share) during 1965 for Dr. Pepper Company, a 27 per cent increase over 1964's figures of $1,842,790 ($1.26 a share).

Net sales in 1965 amounted to a record $27,478,828, the Company said, compared to $24,565,059 for the previous year.

"This (1965) was Dr. Pepper's most progressive year," chairman and president Wesby R. Parker said. "The big gain was in bottle sales which comprise the company's main sales revenue."

Number of shares outstanding increased from 1,459,230 in 1964 to 1,474,730 as of record Dec. 31, 1965.

The 1965 sales total was a new record, the eighth consecutive year in which Dr. Pepper has set a new high. Parker said December closed with nearly a 22 per cent gain, marking the 56th consecutive monthly sales gain over the same month the previous year.

He said January sales were up eight per cent this year over the same month in 1965.

In 1965, Dr. Pepper increased its quarterly dividend rate from 17½ cents to 20 cents a share. Total payments for the year amounted to 77½ cents compared to 60 cents for the previous year.

Reade Appts. Schuman

NEW YORK—Walter Reade, Jr., president, Walter Reade-Sterling, Inc., announced appointment of Edward Schuman as vice-president in charge of the company's theatre division.

Schuman will divide his time between the company's New York office at 241 East 34th Street and the theatre division's headquarters in Oakhurst, New Jersey. Nick Schermerhorn continues as vice-president in charge of theatre operations.

The Walter Reade-Sterling theatre division consists of fifty-seven theatres including five first run show cases in New York City and fifty-two conventional and drive-in theatres located in upstate New York, Long Island, New Jersey, and California.

Schuman joined Reade-Sterling as head film buyer for the motion picture theatre department in 1963 after three years as vice-president in charge of film buying for the Rugoff Theatre Circuit.

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Pepsi Names Product Mgrs.

NEW YORK—Product diversification at Pepsi-Cola Company has prompted the firm to establish a product manager system to handle its continuously growing line of soft drinks.

Explained William C. Munro, vice-president of marketing and operations and the innovator of the program: "In the days when cola was the single big product that our company and Pepsi bottlers had to keep track of, the job of evaluating volume and profit figures was relatively simple.

"But today, with our company's growing family of products—and with more to be added as Pepsi bottlers need them—it becomes quite evident that no one human being could possibly supervise the marketing and related activities surrounding the profitable sale of all these products and their many packages."

The new product managers will report to Munro and be responsible for maintaining a constant check on the evaluation of the effective expenditure of marketing funds; conducting a continuing examination of the effectiveness of the promotions designed for a product; running a thorough check on the product's profitability.

Also funneling a continuous series of recommendations—based on knowledge gained from the field, from market research and from other departments—to Munro and his staff so short- and long-term plans may be made.

Product manager for Pepsi-Cola is John F. Corbani. He will work with the field organization, bottlers and the world headquarters staff on all aspects of the product's marketing strategy and operations.

Charles Thomas is product manager for Diet Pepsi, Teem, Sugar Free Teem and Patio Flavors. In 1963, Thomas was appointed manager of low calorie products and also held responsibility for development of marketing programs for Teem and Sugar Free Teem.

Frederick Sorensen is product manager for Mountain Dew. In 1965, Sorensen was named vice-president of Pepsi-Cola's home market department and general manager of the then Tip Corporation of America. Tip Corporation is now a part of PepsiCo, Inc.

David L. Jones has been named product manager for the company's new chocolate drink.

SW Builds In Cleveland

CLEVELAND—The Great Northern, a new deluxe Stanley Warner house, opens March 24 at the Great Northern Shopping Center, North Olmstead. Opening attraction will be Warners' new Cinerama spectacular, "Battle of the Bulge."

The new house will have 1364 seats with the 90 foot screen covering most of the back wall. All-purpose projection (35/70) and stereo sound will be featured. The theatre will open with a reserved seat policy, with one performance each night and matinees on Wednesday, Saturday and Sunday.

Stanley Warner district manager Dick Wright will name the managing director of the new showcase shortly.

Strong's Callender Mourned

TOLEDO, O.—Cliffton A. (Cliff) Callender, 51, for 24 years with the sales department of Strong Electric Corporation, Toledo, died.

He was a World War II veteran. Surviving are his wife, a son and daughter, and two brothers and two sisters.

LEFT—Spero Kontos, TEDA president; Union Carbide Corporation's Bill Cosby, arc carbon marketing manager, and E. Geissler, past president, TEDA, at ceremony marking "Manufacturer of the Year" award presentation to Union Carbide at recently concluded TEDA-TESMA Conference in New Orleans. Cosby, also a director of TESMA, accepts on behalf of Union Carbide, voted TESMA manufacturer who most closely exemplifies the progressive principles of product development. . . ."

Union Carbide Corp. was again honored by the industry when its Carbon Products Division was made an honorary member of the Twenty-Five-Thirty Club. RIGHT—Morris J. Rotker, club secretary and retired projectionist with 52 years membership, presents scroll to Cosby, as Phil Freeman (LEFT) and Jim Hoynes, also of the arc carbon marketing organization, look on. Resolution cites Carbon Products Division, manufacturers of 'National' projector carbons, for "superior service" standards.

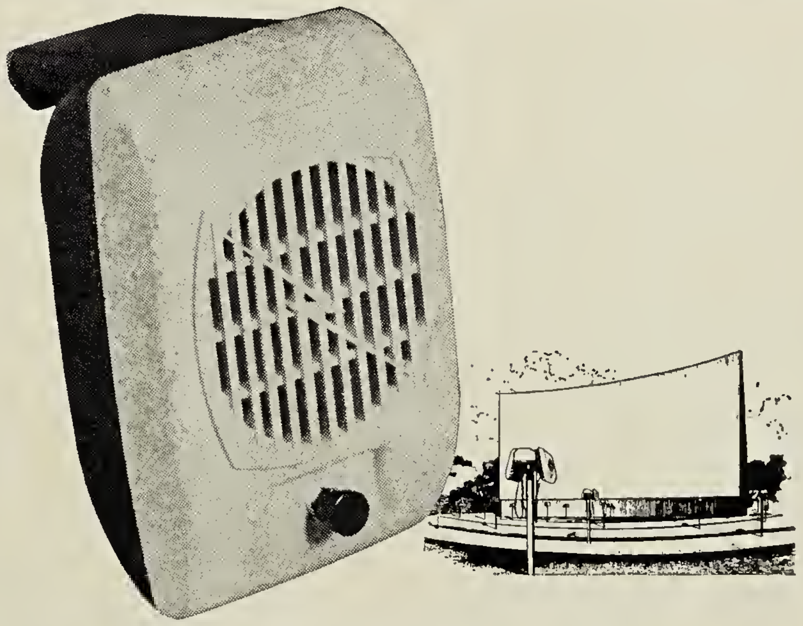
Broumas Resumes Plaza Work

SILVER SPRING, MD.—John G. Broumas, president, Broumas Theatres, announced that construction has been resumed on the North Point Plaza Theatre.

The new theatre, located in the North Point Shopping Center in suburban Baltimore features the most modern innovations for the exhibition of first run motion pictures. Among the highlights of the new Plaza are six channel stereo sound, line-of-sight viewing, and one-thousand "living-room" comfort chairs.

The custom-decorated lobby and well lighted auditorium complement an all-weather, triple filtered heating and cooling system. The Plaza, featuring one of the widest screens in the state of Maryland, will be equipped for the latest in projection techniques, including 70 mm and Todd-AO. The theatre will play top product from major Hollywood studios, as well as ranking international films.

The Plaza will be the third Broumas unit to open in the City of Baltimore.



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NAC PANEL ENLIVENS

(Continued from page PE-6)

manufacturers and suppliers to the concession industry to research and develop new products that will ably fit its particular needs; and 6) to keep members informed of future developments and trends in the industry as well as new ideas being tested.

Bob Tankersley, Western Service and Supply, Denver, acted as moderator of the concession forum. The Show-A-Rama convention, which was co-sponsored by the Rocky Mountain Motion Picture Association and the United Theatre Owners of the Heart of America was held at the Denver Hilton Hotel, March 1–3, where it was reported that a record-breaking registration of more than 1,200 industry representatives was chalked up.

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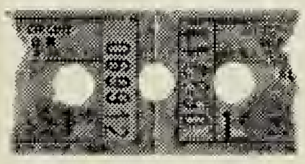

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Bell & Howell's Percy To Resign In Senate Bid

CHICAGO—Charles H. Percy announced here he will sever his 28-year relationship with Bell & Howell Company this May following his decision not to stand for re-election as chairman or as a Bell & Howell director at the company's annual shareowners meeting.

Percy joined Bell & Howell in 1938 while attending the University of Chicago, was first elected to the company's board of directors in 1942 and became president and chief executive officer in 1949, at the age of 29. He was elected board chairman in 1961 and served as chief executive officer until July 1963, at which time he relinquished his duties as chief executive in order to devote time to his Illinois gubernatorial campaign.

He will continue as board chairman until the May 5, 1966 shareowners meeting.

In an exchange of letters with Peter G. Peterson, Bell & Howell president and chief executive officer, Percy said his decision not to continue as part of the company's active management was in the best interest of the company and his own plans in connection with his campaign for the United States Senate.

Bell & Howell's board of directors acted to reduce the company's board membership from 11 to 10 directors, effective May 5, reinstituting the practice which the company followed prior to Percy's election as board chairman in 1961, of not having a chairman's post.

Bell & Howell reported record 1965 sales and earnings, according to Peterson.

Net earnings rose 28 per cent to $6,317,000, or $1.51 per common share, from $4,952,000, or $1.17 per share, in 1964.

Noting that net earnings included special gains of 12 cents per share, Peterson said 1965 net operating earnings, excluding special gains, rose 18 per cent.

Sales of $185,670,000 were up eight per cent to establish an all-time high, as compared with $171,646,000 a year earlier.

Pepsi Names Product Manager

NEW YORK—Charles Thomas has been named product manager for Diet Pepsi, Teem, Sugar Free Teem and Patio flavors of the Pepsi-Cola Company, it was announced by William C. Munro, vice-president of marketing and operations for Pepsi-Cola.

Early last year, Thomas had been appointed director of new products. The position included responsibility for further development of marketing programs for Teem and Sugar Free Teem.

N.J. House Adds New Chairs

LANDISVILLE, N.J.—The Lyric, owned and operated by Vincent Ferrara, recently replaced seating in its center section with new theatre chairs. A rust colored nylon upholstery fabric was used by the contractor, Neva-Burn Products Corp., of New York, and seating was respaced and staggered.

The contractor also flameproofed the entire house.

A new motion picture theatre syndicate headed by Spyros Lenas, former district manager for Skouras Theatres, has signed a five theatre equipment contract with National Theatre Supply Company. Photo shows Lenas (R) and Harry Pear, sales engineer for National Theatre Supply's New York City branch, at the contract signing. The first of the syndicate's new theatres completed was the 800-seat Squire Village shopping center theatre in New Windsor, N. Y. Three additional conventional theatres and one drive-in are expected to be completed during 1966.

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REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined the every second week, yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

SECTION TWO
Vol. 75, No. 6
March 16, 1966

ALLIED ARTISTS

El Cid

DRAMA 181M.

Allied Artists
(Super Technirama)
(Technicolor)
(Filmed in Spain)
(Reissue)

ESTIMATE: Impressive, colorful adventure should ride high.

CAST: Charlton Heston, Sophia Loren, Raf Vallone, Geneive Page, John Fraser, Gary Raymond, Hurd Hatfield, Massimo Serato, Herbert Lom, Andrew Cruichshank, Christopher Rhodes, Michael Hordern, Ralph Truman, Tullio Carminati, Gerard Tich, Douglas Wilmer. Directed by Anthony Mann; produced by Samuel Bronston.

For complete review, please refer to page 4893, of Dec. 20, 1961.

AMERICAN-INT.

Blood Bath

MELODRAMA 69M.

AIP

ESTIMATE: Fair horror offering.

CAST: William Campbell, Marissa Mathes, Lori Saunders, Sandra Knight. Produced by Jack Hill; directed by Jack Hill and Stephanie Rothman.

STORY: A number of beautiful girls disappear in Venice, and responsible is modern-day vampire-artist William Campbell. He paints his victims in various death poses, after which he coats the bodies with hot wax and leaves them around his studio in the bell tower of a building. He either kills his victims in the street or lures them to his studio. During his rational day time hours, he woos Lori Saunders, though he refuses to make love to her. Terrified by a night prowler, really Campbell, she seeks refuge in his studio while artist friends chase him through the streets. She is fascinated by his odd studio and when he returns, he threatens to kill her too. However, his victims seem to come to life and drive him to his death in his vat of boiling wax.

X-RAY: A minor horror entry, this could serve adequately as filler on a terror-type of exploitation show being booked in combination with "Queen of Blood." There is some suspense, some action, and some horror to be found here, along with fair performances and adequate direction and production. The use of color might have made the release a bit more effective. The screenplay is by Jack Hill and Stephanie Rothman.

AD LINES: "He Used Real Models For His Horror Paintings"; "The Shock-Packed Adventures of a Vampire-Artist."

La Dolce Vita

DRAMA 175M.

American International
(Italian-made)
(Dubbed in English)
(Reissue)

ESTIMATE: Unpleasant but fascinating film depicting dissolute life of modern Roman upper crust.

CAST: Marcello Mastroianni, Walter Santesso, Anouk Aimee, Yvonne Fourneau, Anita Ekberg, Harriet White, Lex Barker, Alain Cuny, Magali Noel, Nadia Gray, Jacques Sernas, Richcardo Garrone. Produced by Guiseppe Amato; directed by Frederico Fellini.

For complete review of this film first released by Astor Pictures, please refer to page 4815, of May, 1961.

Queen Of Blood

MELODRAMA 81M.

AIP
(Pathecolor)

ESTIMATE: Interesting science fiction horror entry.

CAST: John Saxon, Basil Rathbone, Judi Meredith, Dennis Hopper, Florence Marly. Produced by George Edwards; written and directed by Curtis Harrington; associate producer, Stephanie Rothman.

STORY: In 1990, the earth's scientists discover a strange body entering the solar system. It lands on Mars, after which a missile containing a filmed message for help lands on earth. The science institute headed by Dr. Basil Rathbone sends a spaceship, and when there are complications, another is sent up. Sweethearts and astronauts John Saxon and Judi Meredith are reunited as they rescue the sole survivor of the strange vessel from another world, unconscious Florence Marly. On the trip back, she refuses food, which sets the crew to wondering. A crew member is found dead drained of his blood, and she has blood around her lips. Though the danger is apparent, they are instructed to try to bring her back to earth. They give her the available blood plasma aboard, and when this is exhausted, she kills off the crew until only Saxon and Meredith remain. When Marly turns on Saxon, Meredith fights with her and scratches her. Marly bleeds to death. She has left behind a number of pulsating eggs which Meredith and Saxon are reluctant to have on earth but which Rathbone is most anxious to receive. The implication is that anything can happen once any of these things grow and get loose.

X-RAY: A bit of a different twist, a lady vampire in space from another world, is to be found in this science fiction thriller. It could do okay as part of an exploitation package, teamed with "Blood Bath." The science fiction angles are competently handled, and performances, direction, and production are good. The use of color adds to the overall effectiveness of the presentation

AD LINES: "Beware The Vampire In Outer Space"; "A Blood-Curdling Thriller About A Vampire From Another World."

MGM

The Alphabet Murders

MYSTERY COMEDY 90M.

MGM
(English-made)

ESTIMATE: Who-done-it for the program.

CAST: Tony Randall, Anita Ekberg, Robert Morley, Maurice Denham, Guy Rolfe, Sheila Allen, James Villers, Julian Glover, Grazina Frame, Clive Morton, Cyril Luckham, Richard Wattis, David Lodge, Patrick Newell, Austin Trevor, Alison Seebohm, Windsor Davies, Sheila Reid. Produced by Lawrence P. Bachmann; directed by Frank Tashlin.

STORY: When an aqua-clown is found murdered in a swimming pool, and an instructress in a bowling alley is also found murdered with a poisoned dart in her neck, Tony Randall (famous Belgian detective Hercule Poirot), in England on a holiday, becomes interested in the seemingly unrelated crimes. A psychiatrist, Guy Rolfe, is the third victim. Robert Morley of British Intelligence is assigned to follow and protect Randall, whose life may be in danger. It is finally divulged that Anita Ekberg is the enigmatic murderess. She is a schizophrenic obsessed with the alphabet, and her targets are people with the initials A.A., B.B., C.C., and so on. With Randall in hot pursuit, she commits suicide.

X-RAY: This English-made version of an Agatha Christie story does not quite come off. There is plenty of action and mysterious goings on, but the inclusion of much British humor does not quite make for the laughs intended. This includes Tony Randall's interpretation of the Belgian detective. His make-up is good; the presence of a cute little march theme on the sound track is okay; but the anticipated laughs are hard to come by. Robert Morley, as a somewhat bungling B.I.S. agent, is somewhat better and nearly over-shadows the star. Anita Ekberg as the murderess is beautiful as always, but she too does little with her role. The screenplay is by David Pursall and Jack

Seddon, based on Christie's "The A.B.C. Murders." The film will do as part of the program.

Ad Lines: "It's Really No Mystery Why This Girl Is Murder"; "Tony Randall As Agatha Christie's Famous Detective."

Hold On

Comedy Musical
85M.

MGM
(Panavision)
(Metrocolor)

Estimate: Strictly for teen fans of Herman's Hermits.

Cast: Peter Blair Noone, Karl Green, Keith Hopwood, Derek Leckenby, Barry Whitwam, Shelley Fabares, Sue Anne Langdon, Herbert Anderson, Bernard Fox, Harry Hickox. Produced by Sam Katzman; directed by Arthur Lubin.

Story: When the children of America's astronauts vote to name the next space ship after Herman's Hermits, there are all kinds of apprehensions in government, and Herbert Anderson is assigned to check on the rock-n-roll group to see if there would be reason to object. He is also told to follow them on a tour arranged by manager Bernard Fox, who is always trying to keep them out of the hands of their screaming girl fans. In Los Angeles, ambitious movie starlet hires press agents to get her some publicity in connection with their visit. There are a number of complications as well as a bit of a romance with Shelley Fabares and Herman (Peter Blair Noone) as her mother arranges for the group to play at an outdoor charity event. All is peaceful until teenagers crash the dignified soiree. Their Rose Bowl concert is a success, and the powers-that-be decide it's okay to name the next space ship after the Hermits.

X-Ray: Teenagers anxious to get a look at one of their long-haired groups in action are the prime audiences for this entry. Adults who get caught unaware in theatres showing this entry will be bored silly with its inept story, just passable direction, and routine performances. With all the money and talent available, this entry for the program should have come off better. The use of color is a helpful factor. The screenplay credit goes to James B. Gordon.

Ad Lines: "Herman's Hermits In A Riot of Fun"; "The 'In' Picture of the Year."

North By Northwest

Drama
137M.

MGM
(VistaVision)
(Technicolor)
(Reissue)

Estimate: High rating, entertaining Hitchcock entry.

Cast: Cary Grant, Eva Marie Saint, James Mason, Jessie Royce Landis, Leo G. Carroll, Philip Ober, Josephine Hutchinson, Martin Landau, Adam Williams, Edward Platt, Robert Ellenstein, Les Tremayne. Produced and directed by Alfred Hitchcock.

For complete review, please refer to page 4602, of July 1, 1959.

The Singing Nun

Musical Drama
98M.

MGM
(Panavision)
(Metrocolor)

Estimate: Warm, tuneful combination of religion and music.

Cast: Debbie Reynolds, Ricardo Montalban, Greer Garson, Agnes Moorehead, Chad Everett, Katharine Ross, Ed Sullivan, Juanita Moore, Ricky Cordell, Michael Pate, Tom Drake, Larry D. Mann, Charles Robinson, Monique Montaigne, Joyce Vanderveen, Anne Wakefield, Pam Peterson, Marina Koshetz, Nancy Walters, Violet Rensing, Inez Pedroza. Produced by John Beck; co-produced by Hayes Goetz; directed by Henry Koster; screenplay by Sally Benson and John Furia, Jr.

Story: Young nun Debbie Reynolds is assigned to work at Samaritan House in a Belgian slum. Music is the language in which she tells of her love of life and of God. Priest Ricardo Montalban recognizes the appeal of her songs and persuades her to accompany him to a recording studio. Executive Chad Everett, who knew Reynolds before she became a nun, agrees to record a few of her compositions. Convinced he has made an important musical discovery, Everett urges Reynolds to make an album of her songs. Her great popularity creates a conflict between the simple religious life she has chosen and the acclaim of the outside world. Meanwhile, Reynolds works to rehabilitate the family of an appealing child in the neighborhood. She is over-zealous, incurring the dislike of the boy's father and sister. Providing guidance is Mother Prioress Greer Garson. Disturbed by her inner conflict, Reynolds seeks help from Montalban. He tells her that it is her decision. When the youngster is hurt in an accident, Reynolds realizes how much her religious vocation truly means. On his recovery, she gives up music and is transferred to a mission in Africa.

X-Ray: This fictionalized version of the story of the famed "Singing Nun" is a warm and appealing story despite some dramatic shortcomings. The music is catchy and tuneful, and most of it was written by Soeur Sourire, the nun who achieved musical fame a few years ago. Reynolds is fine in the lead role, particularly in the musical sequences, which are plentiful. Performances generally are very good although the story is a little too pat to be as meaningful as it might have been. Production and direction are first-rate, and audiences generally should respond quite well. Certainly, they will delight in the music and in Reynolds' spirited characterization. It should give a good account of itself with family audiences in most situations.

Ad Lines: "The Warm And Tune-Filled Story Of The Singing Nun"; "Her Life And Her Music . . . Was There Really A Conflict Between Them?"

PARAMOUNT

The Naked Prey

Drama
94M.

Paramount
(Technicolor)
(Panavision)

Estimate: Offbeat entry contains fine photography, plenty of action.

Cast: Cornel Wilde, Gert Van Der Berg, Ken Gampu, Patrick Mynhardt, Bella Randels. Produced and directed by Wilde, with script by Clint Johnston and Don Peters.

Story: White hunter Cornel Wilde is heading a safari for ivory hunter Gert Van Der Berg. The antagonism of the two comes to a head when Van Der Berg refuses to give the customary gifts to a warrior tribe through whose hunting grounds the safari must pass. Shortly after, the warriors ambush the safari, and all of its members are either killed outright or tortured to death. Wilde, however, is stripped naked and turned loose. The warriors give him a few moments to get a head start and then, at intervals, each hunter of the tribe who has killed 10 lions sets out in pursuit. Without shoes, weapons, food, or water, Wilde must fight his trackers or die. When the spear of the first tracker narrowly misses him, he seizes it and wheels just in time to impale the attacking native. A second native finds his trail, but drops in his tracks from the pace set by the white hunter. Others, in turn, close in only to find a trail of bodies as the cunning Wilde fights desperately for his life. The hunted man finally reaches his base of operations, and the fort garrison is barely able to save him from the surviving pursuers.

X-Ray: For sheer photographic impact, this unusual film of the hunter turned hunted offers viewers a tour of some of the most unusual country on the earth. Locations included Vendaland of the Northern Transvaal, where no commercial footage had been shot before; the vast game sanctuary of Kruger National Park; the Kalhari Desert, Bechuanaland; mountainous areas of Mozambique; rare tribal music and dances of natives who had never seen a motion picture or camera; and more. The story itself has some hair-raising scenes, as the ill-fated safari members are joyfully subjected to gruesome tortures amid a holiday atmosphere, and the lone survivor fights with savage ferocity to escape certain death. The suspense and pace of the hunt are relieved by some breathtaking footage and a few light moments as Wilde befriends a native girl whose tribe has fallen to slavers. Many of the fascinating aspects of Africa's biological and zoological life are brought to the screen and photography director H. A. R. Thompson and cameraman Ray Sturgess are to be commended. Wilde carries the center of action well as the man returned to his primitive state, and the various native actors play convincingly.

Ad Lines: "Man, Stripped Of Civilization, Fights For His Life"; "They Followed His Trail Body By Body."

The Ten Commandments

Drama
219M.

Paramount
(VistaVision)
(Technicolor)
(Reissue)

Estimate: One of the top entertainments of all time.

Cast: Charlton Heston, Yul Brynner, Edward G. Robinson, Debra Paget, Anne Baxter, Yvonne De Carlo, John Derek, Nina Foch, Sir Cedric Hardwicke, Martha Scott, Vincent Price, Judith Anderson, John Carradine, Douglas Dumbrille, Henry Wilcoxon, Donald Curtis, H. B. Warner, Olive Deering, Frank DeKova, Eduard Franz, Lawrence Dobkin, Julia Fale. Produced and directed by Cecil B. DeMille; associate producer, Henry Wilcoxon.

For complete review, please refer to page 4237, Oct. 17, 1956.

UNITED ARTISTS

Hamlet

Drama
148M.

United Artists
(Russian-made)
(English titles)

Estimate: Classic is for discriminating audiences.

Cast: Innokenti Smoktunovsky, Anastasia Vertinskava, Mikhail Nazvanov, Elza Radzin, Yuri Tolubeyev, V. Erenberg, C. Olesenko, V. Medvedev, I. Dmitriev, A. Krevalid. Directed by Grigori Kozintsev.

Story: Based on Shakespeare's masterpiece, in which Hamlet, Prince of Denmark, is tormented by knowledge that his uncle was the murderer of his father. Hamlet's procrastination over avenging the murder, the question of his madness, and the powerful theme of incest dominate the original stage classic, translated and adapted by Nobel prize winner Boris Pasternak.

X-Ray: The famous play by Shakespeare has been translated into Russian by author Boris Pasternak, and director Grigori Kozintsev has fashioned his screenplay from this, being also the author of the screen version. The subject benefits from a lack of stage confinement as the work is spread out over vast sets and impressive backgrounds that allow the actors room to roam and perform to their heart's delight, which they do with quality and noble intent. Direction and production values are most worthy. However, all is not right with this world of Hamlet for viewers must reckon with English titles that are clear, yet literally translated, and this can be a distraction. To sum up, it's a worthy screen rendition that should find favor with the discriminating art house attendee, the student of Shakespeare, the classic lover, all of whom may not mind the extreme length. Others, beware.

Ad Lines: "A Classic Tale With A Bold, New Approach"; "A New Internationally Acclaimed Version of Shapespeare's Famous Work."

UNIVERSAL

The Boy Cried Murder

Drama
86M.

Universal
(Filmed Abroad)
(Color)

Estimate: Okay programmer..

Cast: Veronica Hurst, Phil Brown, Fraser Macintosh, Tim Barrett, Beba Loncar, Edward Steel, Anita Sharpe-Bolster, Alex Macintosh. Directed by Goerge Breakston; produced by Philip N. Krasne.

Story: Fraser Macintosh is a young boy with an imagination and a penchant for getting into mischief. On a steamer carrying him, mother Veronica Hurst, and step-father Phil Brown on a second honeymoon-holiday to Montenegro, a deck hand falls overboard. The lad claims he saw him pushed. Not so, claims the rescued deckhand, who fell because he was drunk. Macintosh gets a lecture. On shore, he looses a trained wild animal in public, which causes a bit of fuss. It stands to reason that when he actually sees Tim Barrett murder an old girl friend who was going to register a complaint to the police about him stealing money from her, no one believes him. Barrett sees in him a threat to his life and tries to catch him alone, but Macintosh eludes him. His parents find him missing from their apartment when they return from an outing and turn to the police, who did not believe the boy when he tried to inform on Barrett. The latter's girl friend confirms the boy's story and the police commence a large-scale search for the pair. Barrett eventually catches Macintosh but gives him up before toppling to his death from a ledge.

X-Ray: The oft-told tale of the boy who cried wolf once too often has been recreated here, and the result is an effective entry that can be used to round out the program. Performances are adequate, and direction and production are okay. The screenplay by Robin Estridge, based on a story by Cornell Woolrich, builds and holds interest fairly well.

Ad Lines: "No One Believed He Saw A Killing—Except The Murderer"; "A Murderer Stalks An Eye Witness In The Dark of Night."

A Man Could Get Killed

Comedy Melodrama
99M.

Universal
(Technicolor)
(Filmed abroad)

Estimate: Top cast in romantic spy-spoof.

Cast: James Garner, Melina Mercouri, Sandra Dee, Tony Franciosa, Robert Coote, Roland Culver, Brenda DeBanzie, Cecil Parker, Nora Swineburne, Jennifer Agutter, Isabel Dean, Ann Firbank, Niall MacGinnis, John Bartha, Pasquale Fasciano, Gregoire Aslan, Nello Pazzafini, Daniel Vargas, Martin Benson, Arnold Diamond, George Pastell, Peter Illing, Conrad Anderson, Eric Demain. Produced by Robert Arthur; directed by Ronald Neame.

Story: American James Garner is sent to Portugal by Anglo-American financial interests to examine investment opportunities and is mistaken for a secret agent on a hush-hush mission. He is confused as he becomes involved with smugglers, among them Tony Franciosa, and representatives of several different spy factions, all interested in two million pounds in missing commercial diamonds. Garner's efforts to prove his total ignorance are unavailing, but things look up as adventuress Melina Mercouri enters his life, also involved in the diamond hunt. A confrontation with the spy-nest results in Garner's arrest. He is freed and chases Franciosa and Mercouri to a coastal inn where the diamonds are supposed to turn up. Garner is accompanied by American tourist Sandra Dee, who had a childhood crush on Franciosa and is after him for good now that she has found him in Portugal. After several wrong turns, Garner and his friends are captured by the real international culprit, but they manage to escape via some ingenious home-made bombs. Garner bids a reluctant farewell to Mercouri, but she knows he'll return to her shortly. After all, she's lifted his passport.

X-Ray: This is yet another spoof on the secret agent team, but it has plenty of extra box office lure going for it. Garner and Mercouri make a provocative romantic team, and the younger set should respond to the presence of Franciosa and Dee. They all play for laughs, aided by other fine performers, and there is enough action and excitement to get the story past a few heavy stretches. There is no shortage of death and violence, but it's all of the comic-book variety and handled with a good humor that becomes contagious. If all the steam isn't out of the spy-spoof cycle, this could give a good account of itself. It's not the best of the cycle, but it's as good as most, and that cast is high-powered stuff. Color also adds to the lure.

Ad Lines: "It Didn't Take Long To Discover That A Man Could Get Killed Chasing A Woman Like This"; "This Reluctant Spy Found That Intrigue Had Its Compensations . . . And They Were All Beautiful."

FOREIGN

Dear John

Drama
115M.

Sigma III
(Swedish-made)
(English titles)

Estimate: Good entry for art spots.

Cast: Jarl Kulle, Christina Schollin, Helena Nilsson, Morgan Andersson, Synnove Liljeback, Erik Hell. Written and directed by Lars Magnus Lindgren.

Story: Jarl Kulle is the captain of a coastal ship which puts in for a load of sand near a supply store and restaurant where Christina Schollin is a waitress. Kulle is interested in her and tries to make a date, but she puts him off to the next day. He shows up early for a swim, and they meet again when she does the same. They get better acquainted, and when she and her little girl decide to go into the small town for a look at the zoo, she invites him along. They have an enjoyable time during the all-day outing, and at night, with the child out of the way, their loneliness throws them together into an affair. They talk and make love and it develops that Schollin has been reluctant to get involved, having once done so, resulting in the child. He also admits to a lonely existence, and the talk smooths things out between them. He hopes to see her again before he takes his boat out, but she is away. During the trip, he thinks about her. When they dock, he calls her and proposes marriage, which she accepts.

X-Ray: Adult art house audiences will best appreciate this study of two lonely people falling in love, even though it is overlong and addled by repetitious flashbacks. It has a naturalness about it that will hold audience interest and sympathy and leave the viewer pleased at the happy outcome. The small cast is quite good, and the direction and production are capable. The subject matter, which has the lovers getting in and out of bed together, is handled with taste, and most audiences who are art house attendees won't be shocked at the on-screen happenings. The screenplay is based on a novel by Olle Lansberg.

Lollipop

Drama
89M.

Times
(Foreign-made)
(Dubbed in English)

Estimate: Adult drama of "Lolita" type.

Cast: Vera Vianna, Jece Valadao, Maria Helena Dias, Fregolente, Odilon Azevedo. Produced by Herbert Richers; directed by J. B. Tanko.

Story: Teen-age sex kitten Vera Vianna attracts Jece Valadao and is practically raped by him. She believes him to be her cousin, and he is engaged to marry another cousin, Maria Helena Dias. When Vianna learns she is pregnant, she tells Dias, who breaks off with Valadao and urges him to marry Vianna. However, Vianna's father, Odilon Azevedo, reacts with unexpected violence when appraised of the situation and tells her the marriage is impossible. He tries to arrange an illegal operation for Vianna, but she tricks the doctor and plans to run away with Valadao. Azevedo finally is forced to confess that Valadao is really Vianna's brother—a mistake from his youth. Valadao commits suicide, as does Azevedo, who feels he is responsible for it all. Vianna is left alone to suffer for all her lust and sins.

X-Ray: This tragic drama of an incestuous love affair based on a novel by Nelson Rodrigues has merit in the fine performance by Vera Vianna, and although it is definitely adult in nature with considerable nudity in many scenes, it should prove satisfactory for the exploitation spots. The entire cast production, and direction are okay, and the title should prove an exploitable factor. It is definitely an "adult only" proposition, and should so be sold.

Ad Lines: "Her Loves And Sins From 12 to 18"; "Love Unnatural And Violent."

ALPHABETICAL GUIDE TO 193 Feature Reviews

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EXPLOITATION

***ACTUAL PROMOTIONS** from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.*

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March 16, 1966
SECTION THREE
Vol. 75, No. 6

SW Jersey-N.Y. Zone Awards Drive Prizes

NEWARK, N. J.—A general meeting of the New Jersey and New York State zone was held at the Robert Treat Hotel in Newark, N. J., by Charles A. Smakwitz, zone manager, in conjunction with the Stanley Warner year-long "Presidential Sweepstake" campaign.

Plans were discussed for the forthcoming pictures and activities from now to Aug. 31. Also, procedures and operation were discussed by the various department heads.

Approximately $3500 in prizes were distributed as a result of the first six months of the year-long campaign.

Top prize of $1,000 bond was won by Harry Wiener, manager, Wellmont, Montclair, N. J., plus a $150 bond. Second prize was won by Sabi Conti, manager, Stanley, Jersey City, N.J., of $800, broken down to $650 in cash and $150 in a bond. Murray Spector, manager, Oritani, Hackensack, N. J., won a $50 bond and $130 in cash. There were 25 other cash prizes handed out to various managers.

Smakwitz said: "We have to get back to the old-time way of exploitation, contact all avenues of publicity, and get out and do a good selling job, both merchant-wise and otherwise. In looking over the type of operation that is taking place nationally, from a managerial standpoint, we find that the real hard worker and knowledgeable individual is getting scarcer and scarcer. Don't let the bars down in our zone. Let's continue to be leaders and keep up the good work."

Department heads present at this meeting, in addition to Smakwitz, were Anthony Williams, assistant zone manager; Harold C. Widenhorn and Martin Burnett, district managers; Edgar Goth, advertising head; Louis E. Dennis, contact manager; Gene Santo, auditor; George Isenberg, real estate; Charles Piltz, sound department; John Damis, in charge of maintenance; John McKenna, film buyer and booker; John Scillitani and Robert Fabian, bookers.

Reade Winners Honored

OAKHURST, N. J.—Four managers were the winners of last month's "Manager of the Month" competition among all Walter Reade-Sterling Theatres, it was announced by Nick Schermerhorn, vice-president for theatre operations.

The winners were Frank Deane, Community, Eatontown, N. J., who won two prizes, one of which was for his special campaign on "Ship of Fools"; Ann DeRagon, Strand, Plainfield, N. J.; E. I. Bennett, Baronet, Long Branch, N. J.; and Jon Doyle, then of the Carlton, Red Bank, N. J., who has since been promoted to city manager of the company's three theatres in Kingston, N. Y.

New Modernized Pressbook Format Introduced By 20th Century-Fox

Jonas Rosenfield, Jr., 20th Century-Fox vice president and director of advertising, publicity and exploitation, displays the new format of 20th-Fox pressbooks that begins with Robert Aldrich's "The Flight Of The Phoenix."

Starting with Robert Aldrich's "The Flight of the Phoenix," 20th Century-Fox has introduced a new concept in pressbooks which will be used on all forthcoming releases, it was announced by Jonas Rosenfield, Jr., vice president and director of advertising, publicity and exploitation. The new pressbook was unveiled at a press conference in the Colonial Room of the City Squire Motor Inn, New York.

"Pressbooks are tools to be used by exhibitors," Rosenfield said, "and we have started from scratch to devise a pressbook that will best accomplish this purpose. The old style, used for decades, is cumbersome, often confusing, and no longer fulfills the requirements of modern showmanship."

Rosenfield explained that surveys establish that pressbooks are no longer used to sell motion pictures to exhibitors, and that most of today's elaborate pressbooks are actually holdovers serving no useful purpose. He said that for years pressbooks have been like the weather; everybody talked but nobody ever did anything about them.

Rosenfield listed five principal ways in which the 20th-Fox pressbooks have been modernized:

1. The size has been reduced to a handy 8½ inches by 14 inches for greater compactness in handling and filing. Pages are perforated for easy removal of material and are printed only on one side.
2. All publicity material is printed in press release form, and may be detached simply and sent out for local planting.
3. Ads and publicity cuts are reproduced clearly on high quality paper in order to meet the needs of exhibitors whose local newspapers utilize the offset process.
4. For fast reference the material has been separated into clearly labeled publicity, exploitation and advertising sections.
5. The flexibility of the new format permits pressbooks to be printed in as many pages as are warranted by available material on a particular picture. Conventional pressbooks must be "padded" so that an equal number of pages will result.

Numerous exhibitors have contacted Rosenfield to voice their praise of the new pressbook format, and several of these comments were read during the conference.

Ted Arnow, national director of publicity for Loew's Theatres, has written: "While this version of a pressbook might not be as glamorous-looking as some of the big color jobs that are put out, it is much more practical. No

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"The Group" Fashion Show

An international fashion tie-up culminating in a fashion show on March 21 has been set with Alexander's Department store in behalf of Charles K. Feldman's United Artists' motion picture, "The Group."

Titled Alexander's International Haute Couture Spring Fashion Show, the event, to be held at Alexander's New York store, will feature the female stars of "The Group" modeling the latest French fashions, which will be shown for the first time in America. Fashion and society press from all over the world will cover the program.

H. H. The Duchess of Windsor is the Honorary Chairman of the show, which will be accompanied by a champagne luncheon. All proceeds will go to the Boys' Club of New York.

This show will feature Joan Hackett, Shirley Knight, Joanne Pettet, Mary-Robin Redd, Jessica Walter and Kathleen Widdoes of "The Group," who will model the latest fashions for charity. Candice Bergen and Elizabeth Hartman, the remaining two members of "The Group," will be unable to appear due to previous commitments.

Cincinnati House Scores A First With Showings On Transit Bus

Times Towne Cinema, Cincinnati, has the honor of being the first theatre in the world to show a film promotion on a regular on-board, in-service moving transit bus. The stunt was featured by both wire services—AP & UPI.

The movie was United Artists' "Thunderball" which opened at the Times Towne Cinema, and the theatre's own "bombshell" was the film clips shown aboard the Cincinnati Transit's Mt. Lookout Club Flyer.

Also, another "first"—passengers boarding the bus were served champagne by hostesses wearing "007" sweaters.

On their way home the startled but pleased and excited passengers settled back to enjoy "Thunderball" clips, projected by a 1500-watt generator in the rear of the bus.

This "bombshell" event opened the Times Towne Cinema promotion for "Thunderball."

The stunt was publicized by all local newspapers, radio TV stations and was sent out by both wire services—AP and UPI to all their newspapers as an outstanding promotion for a film.

In addition, the promotion was featured by the Passenger Transit, the weekly newspaper of the Transit Industry. The event was also the highlight of the 10th anniversary of the Cincinnati Transit's Mt. Lookout Club Flyer.

Times Town Cinema had still another "first" for a local theatre. A week before the "Thunderball" opening, downtown shoppers rode for free on a especially painted white and black Cincinnati Transit bus which stopped at all corners having the "Thunderball Express Stops Here" signs. Police estimated there were over a million people in the downtown area during that period and a goodly number of them took advantage of the free rides.

In addition Times Towne Cinema had another "first" for the city—screening "Thunderball" on a 24-hour-around-the-clock basis beginning Christmas Eve. The film played to a packed house at every performance during that period.

Times Towne Cinema did not rest on these "firsts" in promoting "Thunderball."

It has become a tradition at the theatre to advertise itself and each opening of a new film by repainting the facade. This time it was repainted a glistening white accented by sharp black. The swag underneath the marquee is a deep blood red.

At the preview the invited guests enjoyed a champagne party following the film presentation, and the ladies received a carnation as a memento of the gay occasion.

On opening night there was a sparkling, imaginative parade with fireworks to herald the "Thunderball" opening.

Newspapers, radio-TV stations publicity throughout the area was wide and very effective.

Results of this sophisticated showmanship have paid off with heavy grosses at the box office.

Times Towne Cinema, Cincinnati, Ohio, recently became the first theatre in the world to show film clips on a regular on-board in-service transit bus to exploit United Artists "Thunderball." In photo a pleased passenger about to board the Cincinnati Transit's Mt. Lookout Club Flyer is being served champagne, another "first" by a "Thunderball" hostess wearing a "007" sweater.

"Commandments" Debate

Nationally syndicated columnist Drew Pearson, actor Sterling Hayden, former Governor of Connecticut John Lodge and film director Irvin Kershner announce their participation in the debate on "Do the Ten Commandments Still Apply to Today's Political World?", at Yale University in New Haven.

Angus Cameron, an editor for Alfred Knopf Publishers, will also participate in the debate and invitations also have been extended to Senators Wayne Morse, Thomas Dodd, Robert F. Kennedy and Jacob Javits. Bill Gandall of Paramount Pictures will be "devil's advocate" in the debate, which is being held under the auspices of the Yale Political Union.

"Maid Of Cotton" Promotion

LOS ANGELES—The 1966 "Maid of Cotton," Nancy Bernard of Lubbock, Texas, arrived at the MGM Studios for the first phase of a far-reaching national promotion set by Metro-Goldwyn-Mayer, the National Cotton Council and Robert Sloan, Inc., on behalf of "The Glass Bottom Boat."

Stemming from the fact that designer Ray Aghayan's wardrobe for the Melcher-Freeman Production is made of cotton, Sylvia De Gay of Robert Sloan is designing an entire summer collection inspired by the film. A special advertising section in the May issue of Harper's Bazaar will herald the beginning of the promotion.

Miss Bernard and Aghayan filmed a special featurette at the MGM Studios, which will be seen on 250 television stations throughout the country, coordinated with major store tie-ins for the spring and summer. In the promotional short, the "Maid of Cotton" will wear a specially created collection designed for her by Miss DeGay.

Following the filming and other publicity activities at the studio, Miss Bernard will visit all major U.S. cities by May and then will continue her tour overseas.

"The Chase" Posters

Columbia Pictures has been joined by the Kinney System and the Horn and Hardart chain in a New York city wide promotional campaign aimed at obtaining saturation coverage of the metropolitan area with posters and window streamers heralding the world premiere of Sam Spiegel's "The Chase."

Kinney, the city's foremost parking organization, placed more than 200 posters for the Columbia release at all entrances and exits to the company's parking establishments. In addition, the same number of window streamers were displayed at all Kinney offices.

Horn and Hardart contributed to the saturation campaign with the placement of more than 300 window streamers in their 88 retail shops, automats and restaurants throughout the metropolitan area.

Further window space and displays have been set in bookshops selling the Horton Foote novel of "The Chase," and in music stores selling the soundtrack album of the film.

Posters and window streamers, like the ones shown, have been set up in all Horn and Hardart restaurants and retail shops and all parking establishments operated by the Kinney System in a New York city-wide promotional campaign aimed at saturation of the metropolitan area to herald the world premiere of Columbia's "The Chase."

Bantam Book on "Shane"

An important phase of Paramount's all-new merchandising campaign for "Shane" will be national and local tie-ins with Bantam Books, which publishes the Jack Schaefer novel that is the basis for the western classic.

Fox Pressbooks

(*Continued from page* EX-745)

doubt you had the poor theatre manager in mind when you designed this, and I'm sure they will bless you for it. With your new version, they can now detach a story with ease. They can work on ads without fear of possibly destroying something printed on back of it. In fact, smart managers can detach the entire pressbook and file it under the individual categories, which I think will make life easier for them."

From Henry Berger of the Stanley Warner Corporation: "The new Fox pressbook format is an excellent idea and will prove very helpful to exhibitors. It is convenient, business-like, and due to its simplified construction, Fox will be able to make it available to exhibitors sooner so that more time can be put behind selling and merchandising each picture."

Ernest Emerling of Loew's Theatres has written: "I have gone through your new style of pressbook carefully and think you have come up with a splendid format. I will await with interest the reactions of the boys in the field."

Henry E. Capogna of W. S. Butterfield Theatres, Inc. supplied this comment: "By God you hit on something! You are so right, pressbooks haven't changed since 'Birth of a Nation.' Pressbooks can now be filed and referred to quickly and easily. The ad proofs should not have other ads behind them, and this you have taken care of. I like your new format and I hope you stay with it."

From Roger E. Rice of Video Independent Theatres, Inc.: "I have received your new pressbook format and at first study it would seem to be most practical and useful for exhibitors. I like it."

Rosenfield emphasized that the new pressbook format was designed with exhibitors' need in mind, and requested that exhibitors write him directly with their comments and criticisms.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

Skin Divers "Invasion" In Monterey Is Ace Promotion

The Mayor and Police Chief view the recent "invasion" of Monterey, Cal., staged by Howard Williams, manager, Kindair Theatres promotion manager, for United Artists "Thunderball."

A first run engagement of "THUNDERBALL," already so heavily pre-sold nationally, could look like such a sure thing at the box office that an exhibitor might well conclude there was no necessity for a big promotion campaign.

But in keeping with their policy of "making the big ones even bigger," the Kindair Theatres of Monterey County went all out to promote the James Bond film which played day and date at their Steinbeck Theatre on Monterey's historic Cannery Row and at the Globe in Salinas, Cal.

Such a campaign was all the more important since there was a last-minute slash of advertising funds on the part of United Artists. So the undaunted promotion manager of Kindair Theatres, Howard Williams, embarked on an intensive publicity campaign to offset this eleventh-hour reversal of promised cooperative advertising funds.

He contacted the local Seven Seas Skin Diving School and enlisted the aid of owner Ted Duffy in making a display of skin diving equipment as used in THUNDERBALL in the lobbies of the Steinbeck and Globe. Advance releases on the film stressed Duffy's enthusiasm for the picture because of its authentic presentation of skin diving techniques and equipment.

But the heart of the promotion was a mock invasion by the agents of James Bond's archenemies SPECTRE on the Monterey shore near the Steinbeck. The "invasion" was staged in connection with Monterey Mayor Minnie Coyle's proclamation of Monterey as the skin-diving capital of northern California. Also on hand to view the proceedings was local Pacific Grove Police Chief Ernest McAnaney who is well-known for his rescue sea patrol, "McAnaney's Navy," which looks out for the safety of the area's skin divers. The "invaders" debarked from a special skin diving training boat provided by the diving school, and then demonstrated for the press various pieces of equipment used in THUNDERBALL: scuba tanks, masks, spears, knives, and the same type of underwater gun as that used by James Bond. And, of course, a local model appeared as Miss Skin Diver of 1966.

The promotion got extensive newspaper coverage and appeared on the evening news of the local TV stations in Monterey and Salinas.

"Commandments" Study Guide

A four-page Student Study Guide on Cecil B. DeMille's "The Ten Commandments" has been prepared by Paramount Pictures in conjunction with the return of the epic spectacle this Easter.

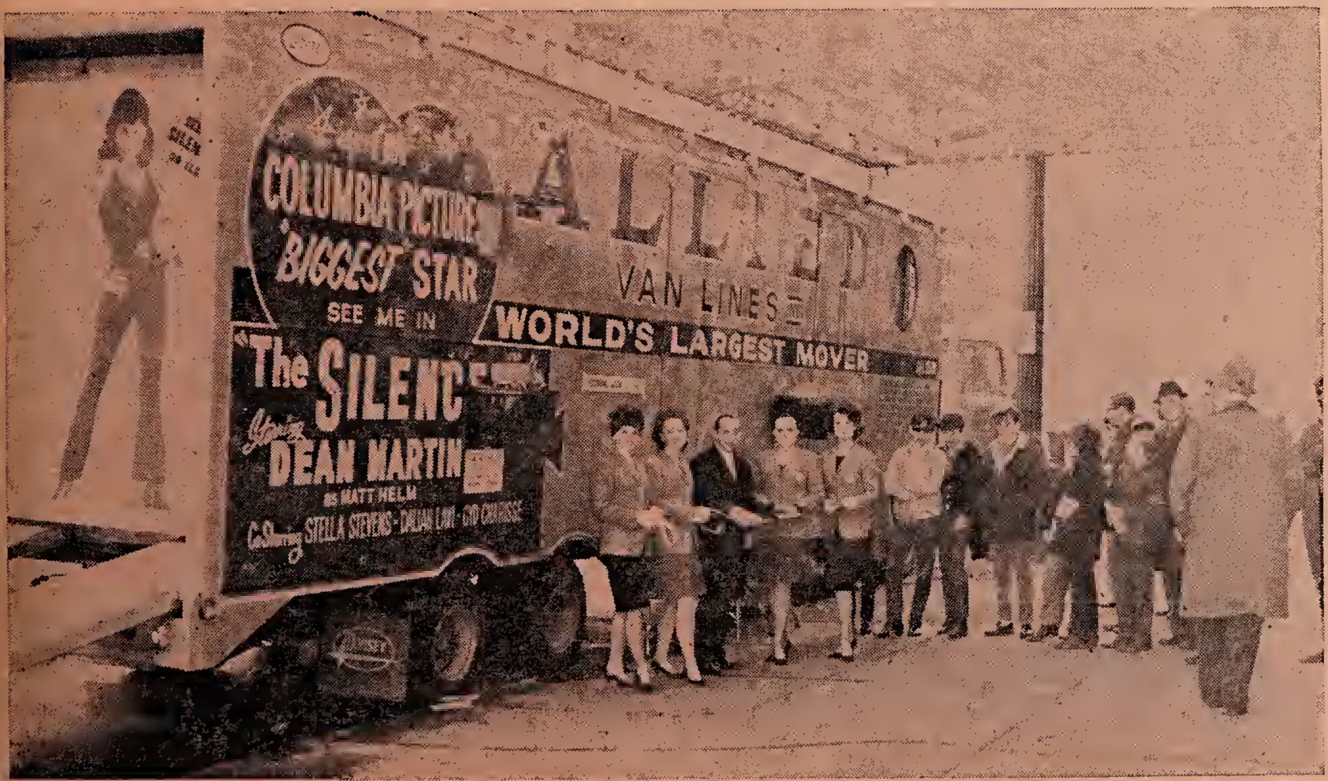
Prepared by Dr. Howard L. Hurwitz, prominent educator and editor, the "Ten Commandments" guide outlines 32 classroom projects and assignments, and facilitates discussion of the film both before and after viewing by students.

Mitsouko Perfume and "Indians"

More than 1,000 key members of the press throughout the United States are receiving packaged bottles of Guerlain's "Mitsouko" perfume as the result of a major tie-in between Seven Arts Pictures, distributors of "Ten Little Indians," and the Guerlain Company.

Mailed from Seven Arts' home office in New York, the package includes a self-adhering sticker which reads: "Mitsouko comes from the Oriental word meaning mystery, and we send you this beautiful bottle of Mitsouko perfume as a reminder to see Agatha Christie's classic mystery, "Ten Little Indians," starring Hugh O'Brian and Shirley Eaton. We hope you enjoy this fabulous perfume and Miss Christie's masterpiece of mystery."

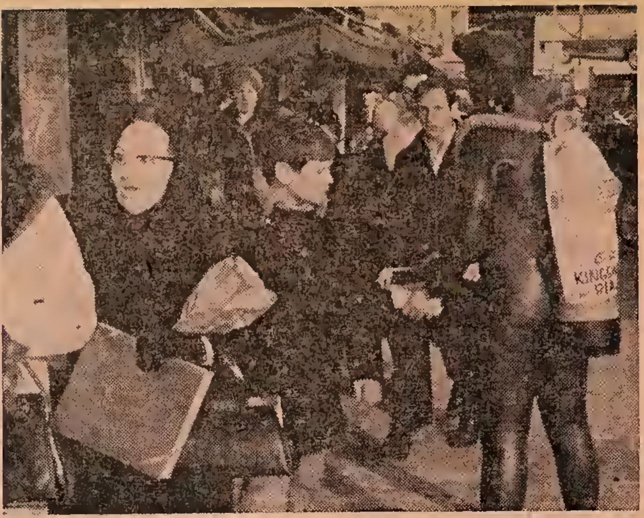
In addition to the national mailing, bill enclosures for Mitsouko will be included in monthly statements from prestige department stores across the country.



Columbia Pictures' "biggest" star stopped in Buffalo recently to help Frank Arena, city manager for Shea Theatres (Loew's) bally "The Silencers." The Allied Van Lines' truck is touring the country stopping at major cities, and accompanying it is David J. Kane, publicity and promotion representative for Columbia. Shown under the marquee of Shea's Buffalo is Arena, surrounded by a bevy of "Slaygirls" and interested spectators.

THE EXHIBITOR'S EXPLOITATION EFFORTS

CENTURY THEATRES, New York, to exploit its engagement of United Artists' "Thunderball" effected the following promotional campaign: A special announcement record was made up, to be played over the non-sync during intermissions. Scuba diving outfits were obtained from stores to be worn by a boy as a street bally. A sign on the boy's back plugged the film. The boy covered busy shopping areas, passing out throwaway cards which entitled the holder to a free guest pass for two (2) if the name of Bond's enemy listed on the card, was posted in the theatre lobby. The name of the merchant who furnished the Scuba outfit was imprinted on the back of the card. In addition, a mannequin dressed in skin diving equipment was set up in the stores, with appropriate signs plugging the picture. Fifty (50) wallets, in which special secret code cards were inserted, were dropped throughout busy areas. The cards requested finders to return them to the name and address listed on it, which was actually the manager's name. There was no mention of the theatre. Those who returned the wallets were given guest passes, and were permitted to keep the wallets. A special "THUNDERBALL" word contest was set up in local area papers. Entrants were asked to submit a list of words compiled from letters in the title. Those who submitted the largest lists were awarded passes. On the local level managers set up book store and record store tie-ups. A special classified ad was run for three days in the N.Y. Post, World Telegram, L.I. Press, Star Journal and Newsday. It read as follows: If you are interested in action on the ground, under the sea, and in the air, please call (212) SP-6-4000 from 10:00 A.M. to 12 noon, Mon.–Thurs. (dates). Callers were advised that this was a special promotion for the film "THUNDERBALL," coming soon to Century Theatres. They were then asked one question from a prepared list pertaining to previous James Bond films. If they answered correctly, they were sent a pair of guest passes. Mel Aronson, Century Field Representative worked out a tie-up with Colgate-Palmolive on their new 007 line of men's toiletries. Colgate-Palmolive took a full page color ad in the Journal American, plugging the 007 gift sets. In addition, Colgate-Palmolive gave almost a thousand dollars in 007 gift sets as prizes for an 007 contest held in conjunction with the engagement of the film. Patrons participated by submitting an entry blank on which they wrote in 25 words or less, "Which James Bond Film I Enjoyed Most, And Why?" A lobby 30×40 and the herald type entry blank advertised the contest and 007 product, as did a special contest trailer which the theatres ran prior to playdate.



Century Theatres, New York, obtained scuba diving outfits from stores and they were worn for street bally of United Artists' "Thunderball" recently.

SPIKE TODOROV, manager, Colonial, Harrisburg, Pa., during the showing of Buena Vista's "The Ugly Dachshund" gave away a pair of tickets to the owners of dachshunds with the most unusual names or unusual characteristics or behavior, reported by listeners of radio station WCMB, Mutual affiliate. The promotion attracted much attention and WCMB received a steady flow of letters. Among them was the following describing in dramatic detail what actually happens in many homes: "We would appreciate two tickets to "The Ugly Dachshund" providing we qualify for your free offer. There is definitely a question, in our case, as to who owns whom. In 1957 we supposedly purchased a small black and tan female Dachshund, whom we promptly registered as Heidi Hough. Heidi has developed into a sly, selfish, greedy, independent, self-willed, domineering, naughty but nice "people" who hates dogs, baths, rain and snow, but is especially fond of eating, sleeping, playing ball and sunning herself. Ruler of all she surveys, she graciously permits us, her subjects to share her home, provide her food and clothing, play ball with her, buy her various and sundry toys, and tuck her snugly into her own special bed or into her own special afghan onto her own special half of the sofa. She has for years allowed us to enter the business world during the day while she catches up on her beauty rest, so that we might earn enough to provide all her heart's desires; but she forbids us to go away evenings and weekends, for those are her playing and snacking hours. Consequently, should we be eligible for the free tickets, we might not be granted permission from Her Royal Highness to go see the movie. Then, again, she might decide to come with us. We hope you have a special seat for such a celebrity in the event she decides to grace your establishment. We, of course, will pay for her —she is not a beggar."

EVERETT RANCOURT, manager, Avon Cinema, a Lockwood and Gordon Enterprises' house in Providence, R.I., recently mailed out black-bordered mourning invitations to all funeral directors "sympathetically" inviting them to a "wake" to pay respects to MGM's "The Loved One." In keeping with the stunt, the Avon manager, on this special opening night had his staff dressed in typical funeral clothes. His cashier was dressed in 'mourning' clothes or 'widow's weeds'; and the doorman, and ticket-taker wore 'stripes,' the formal garb used by undertakers, their assistants, and bearers.

To further carry out the idea, Rancourt borrowed a 'registration book' from one of the local morticians, and invited 'those attending the wake' to sign their names. It was prominently placed in the lobby. Rancourt reports a 'strong' opening, with some 22 of the leading funeral directors in attendance. An additional 74 persons signed the 'guest' register; with business at the boxoffice brisk. Altogether the stunt created considerable comment, and The Providence Evening Bulletin gave it quite a puff in its feature 'People and Places' column on the second page.

The Mayfair, Baltimore, Md., recently started a "Great Pie Fling" as promotion for Warners' "The Great Race." Radio personalities participated and the charge was 25 cents a toss with proceeds donated to the Cystic Fibrosis Foundation.

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BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

EQUIPMENT FOR SALE

CENTURY CC, R-2 Sound Heads. HD base, mighty 90 lamps, 90 amp. rect., sil. bulbs all rebuilt. Japanese lens, anamorphics. 1220 E. 7th St., Charlotte, N. C.

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TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

SPEAKER CONES

DRIVE-IN SPEAKERS RECONED 90¢ EACH. All weather resistant material. Write for free sample. C&M RECONE COMPANY, Alexander Road, Princeton, New Jersey.

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COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville, Tennessee 37208.

SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 262 South St., N.Y.C.

THEATRES FOR SALE

MOTION PICTURE THEATRE, 287 seat, Santa Barbara County beach city. Family operation. Excellent return for low down payment. Write for information. TRADE WINDS THEATRE, Box 175, Carpinteria, California 93013.

RENT: Theatre and Equipment, Jamestown, Rhode Island. $100.00 per month. ELIOT W. DENAULT, 354 Marlborough Street, Boston, Mass.

THEATRE WANTED

THEATRE WANTED, approximately 800 seats, lease or sale. New Jersey, Pennsylvania, Delaware or Long Island, N. Y. Box 295, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

USED EQUIPMENT

8 SIDE WALL LIGHTING FIXTURES in shape of 8 pointed, perforated stars wired for 3 circuit operation. Also one 50 foot adjustable curtain track and motor, two lamp houses (90 amps); two 50–100, 3-phase motor generators. Contact MEL KOFF, 251 N. 13th St., Phila., Pa. 19107 or phone LO 8–4435.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

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***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

MANAGER-PUBLICIST, A.B. 25 years experience; Cinerama, Roxy, N. Y., Showman, 45. Will relocate. Call Atlantic City AC609-344-3132. Ext. 206, or write **BOX B316, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PROJECTIONISTS WANTED for indoor and drive-in theatres. Permanent positions for right man. Contact **H. J. LYON, Lyon Theatre Circuit, Franklin, Va. (316)**

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COLLEGE GRADUATE desires manager and/or trainee position. Presently employed as theatre manager. Will relocate for right job. **BOX A316, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

WANTED: THEATRE MANAGERS, experienced. Large theatre chain. Group insurance, major medical, etc. **BOX B39, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

MANAGER—experienced for deluxe theatre in new Allentown Shopping Mall. Must be tops. Please write qualifications and full details to **MARTIN B. ELLIS, Whitehall Theatre Co., 1201 Valley Rd., Melrose Park, Pa. 19126.**

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A MAN COULD GET KILLED

but what a wonderful way to die!

CO-STARRING
ROBERT COOTE · GREGOIRE ASLAN · ROLAND CULVER · DULCIE GRAY
CECIL PARKER / with NIALL MacGINNIS / MUSIC BY **BERT KAEMPFERT**

Screenplay by RICHARD BREEN and T.E.B. CLARKE Directed by RONALD NEAME and CLIFF OWEN
Produced by ROBERT ARTHUR
TECHNICOLOR® PANAVISION®
A UNIVERSAL PICTURE

it's a UNIVERSAL CITY STUDIOS *year!*

MOTION PICTURE
EXHIBITOR

MARCH 23, 1966 Volume 75 Number 7

IN TWO SECTIONS • THIS IS SECTION ONE

Dallas Classifiers Taken To Court

(See Page 5)

"Place In Sun" TV Battle Continues

(See Page 8)

Matthew Polon, previously executive vice president and general manager of RKO Theatres, was named president succeeding Harry Mandel, who resigned.

LAWYERS-A NECESSARY EVIL? . . .

see editorial—page 3

HEADS & TAILS

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STARRING
LUKE HALPIN · PAMELA FRANKLIN · TOM HELMORE
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THIS IS THE YEAR OF THE LION

The Trade Paper Read by Choice—Not by Chance

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CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 75 • No. 7 March 23, 1966 Our 48th Year

LAWYERS—A NECESSARY EVIL?

Reluctantly, we will admit that the world as it is presently constituted, and the business world in particular, have loused things up to a point where lawyers are a necessary evil. We have often felt that relatively simple matters are made extremely complex to permit lawyers to muddle them further in the search for a fat fee. That is unkind and probably untrue, but we are pleased to find out that we are not alone in harboring these shameful feelings.

We would like to call your attention to a fascinating article in the Feb. 26 issue of Saturday Evening Post. Martin Mayer describes the manner in which the legal profession operates from small town attorney to Supreme Court Justice, and it makes mighty interesting reading. We won't say it made us love lawyers any more, but it sure gave us a bit of an insight into the jungle they inhabit. Since the legal profession is more and more playing a large role in the motion picture industry, we call it to your attention. We'd like to quote a few introductory paragraphs, but for an educational and amusing reading experience, find an issue and read the whole thing. Mr. Mayer writes:

"The first thing we do, says Dick the Butcher in Shakespeare's "Henry VI," "let's kill all the lawyers." It is a solution that has on occasion appealed to Americans, too. When George Washington was dying, he refused to let a lawyer anywhere near his will, and ordered that any dispute about it should be settled out of court by three arbitrators. During the early years of the 19th century, while Chief Justice John Marshall was making the Supreme Court the arbiter of American political destiny, the citizenry in market towns all over the country fought to destroy law as a profession. Nearly all the New England States passed laws requiring the courts to allow anyone, with or without legal training, to represent anyone else and collect fees for his services. Charging a jury, a judge of the New Hampshire Supreme Court opened with the words, "Gentlemen, you have heard what has been said in this case by the lawyers, the rascals! . . . A clear head and an honest heart are worth more than all the law and all the lawyers. . . ." Indiana actually wrote into its constitution a provision that "Every person of good moral character, being a voter, shall be entitled to admission to practice law in all courts of justice." The provision was repealed in 1932, but the state still has a few "constitutional lawyers," among them men who decided 40 years ago to supplement the income from the grocery store by practicing a little law on the side.

"You can hire logic, in the shape of a lawyer, to prove anything you want to prove," wrote Oliver Wendell Holmes, poet, doctor and the father of a great judge; and if these were the sentiments of New England, the attitudes of the West were unprintable. "Why is there always a secret singing," poet Carl Sandburg asked, "when a lawyer cashes in? Why does a hearse horse snicker, hauling a lawyer away?"

This is just Mr. Mayer's introduction, but it serves to show that the distrust of lawyers by us common folk has a long history behind it. We admit to the feeling that a little cooperation and mutual trust would go a lot farther toward solving motion picture industry problems than all the lawyers (and there is an army of them) currently representing motion picture firms in all fields. However, as Mr. Mayer also points out, cooperation and mutual trust just don't abound in our world.

So it appears that we are stuck with the law and with lawyers. As Mr. Mayer tells us, however, we don't have to be overjoyed by the prospect.

Incidentally, congratulations to Saturday Evening Post. The publication is now in the black.

WHO SHOULD CALL THE SHOTS?

It just makes us smile. We were among the very first to recognize the beauty of Elizabeth Hartman's work in MGM's heart-tugging drama, "A PATCH OF BLUE." This was her first released film (followed by UA's "THE GROUP"), and it earned the young actress an Academy Award nomination. Wonderful, we thought.

Now comes news that Miss Hartman has signed agreements to make films for both MGM and Warner Brothers. We think that's pretty wonderful, too, as Miss Hartman can well become one of the shining new stars the motion picture industry needs so badly today.

So what makes us smile? Well, it seems that Miss Hartman has script approval under her new MGM pact, and where have we heard that one before?

Here is a gal fresh from a triumph in her very first film role, setting herself up as a genius with the moxie to decide whether the scripts offered to her are worth her trouble or not. Of course, we are probably being unfair to Miss Hartman. The whole thing is probably the brain-child of an agent who thinks he has engineered a great deal.

Just an aside to Miss Hartman: If you and your agents are smart, you'll listen very carefully to any advice the MGM production executives hand out. They have forgotten more than you'll learn in the acting profession in the next 10 years. They know that stars are made through careful nurturing, not born. Six months ago, Elizabeth Hartman was unknown, and today she's calling the shots. It's a wonderfully wacky world. We are for you 100 per cent, Miss Hartman, but don't let anyone talk you into damaging a wonderful career before it even begins. There's no substitute for experience.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A daughter, **Gina**, was born at the Good Samaritan Hospital, Hollywood, Cal., to **Peter Bravos**, actor-restaurateur, and his wife, **Adell**. Grandfather is producer-director **Robert Aldrich.**

Mrs. Ernest Sands gave birth to a son, **Robert Andrew**, at Lenox Hill Hospital, New York. The couple has two other boys. Sands is vice-president and assistant general sales manager of Paramount Film Distributing Corporation.

Diamond Rings

Mr. and Mrs. E. Sanderson, Newmarket, Ontario, Canada, announced the engagement of their daughter, **Sharon Gail,** to **Walter F. Nokes,** manager, Odeon Newmarket Theatre.

Obituaries

Charles L. Benson, 87, manager, downtown Palace, Hartford, Conn., many years ago, died recently.

Al Fridley, 46, a member of Warner Brothers' sound department since 1947, died at his Burbank, Cal., home, following a lingering illness. A native of Rockton, Pa., he is survived by his wife, a son, and a married daughter.

Lisle Shaw Hamm, 83, theatre owner who was also an attorney specializing in motion picture law, died at UC Hospital, San Francisco, Cal. He had been president since 1955 of the Variety Club Blind Babies Foundation. He is survived by his wife, a daughter, a brother, four grandchildren, and six great-grandchildren. He was a native of Tipton, Iowa.

Hugh Martin Morris, 87, who presided for 26 years at annual stockholder meetings of Warner Brothers Pictures and the Stanley Warner Corporation, died at his Wilmington, Del., apartment. He was judge of the U.S. District Court for Delaware from 1919 to 1930 and later returned to private law practice, representing WB and SW firms among others.

Mrs. Milly Wengrow, mother of **Mrs. B. G. Kranze,** died in Miami Beach, Fla., after a long illness. She is survived by two daughters, three grandchildren, and five great grandchildren.

Hartford Development Set

HARTFORD—A $24 million combination civic center and commercial development, including a 1300-seat motion picture theatre, for downtown Hartford, is recommended in a report released by the Hartford Chamber of Commerce.

A spokesman for Aetna Life and Casualty Company said the insurance firm might develop the complex in the Trumbull street section if the city or metropolitan community provided funds for the civic center, which would not be self-supporting.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., MARCH 21

All Day TOP Meeting To Preview New Product

PHILADELPHIA—David E. Milgram, president, Theatre Owners of Pennsylvania, announced that an all-day meeting of the organization will be held at the Bellevue-Stratford Hotel on April 13.

An advertising forum will be held starting at 10 a.m., where executives such as Al Fisher, United Artists, and Joe Friedman, Paramount, among others, will conduct a review of their spring and summer product and show their production reels. Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, will be moderator of this session.

This will be followed by cocktails and a luncheon. Speakers will include Marshall H. Fine, president, National Association of Theatre Owners; Philip F. Harling, who will speak on pay television; Stuart H. Aarons, who will speak on blind bidding; William M. McCutchen, who will speak on activities of MPAA; and others.

In addition to the New York advertising representatives, the heads of each company have been invited to attend the luncheon.

It is expected that some 200 circuit heads, theatre bookers, managers, etc., will be present.

Para. Books To Open

NEW YORK—New York Supreme Court Justice Birdie Amsterdam ruled in favor of Herbert J. Siegel and Ernest H. Martin, dissident members of the Paramount Pictures board, in their action against the company for inspection of its books and records.

The Judge ruled that "it has been settled in this state that a corporate director has an absolute and unqualified right to inspect the corporation's books and records," holding that "such right is an incident of the office of director to help the incumbent carry out his duty of 'directing the corporation's affairs.' "

Siegel and Martin were granted the right to inspect Paramount's books and records from Jan. 1, 1962, to Aug. 1, 1965, and were given 20 days to complete the job with the stipulation that they would apply for "additional time" should it be necessary. The court extended Siegel and Martin the right to have a lawyer participate in the inspection of the Paramount records, as well as an accountant.

Weiner To Continental

BOSTON—Abe Weiner has been appointed district manager for the Boston-New Haven-Albany-Buffalo territories for Continental, the film distribution arm of Walter Reade-Sterling, Inc., it was announced by Norman Weitman, general sales manager of Continental. He will headquarter in Boston.

BROADWAY GROSSES

Noisy Bow For "Silencers"

NEW YORK—A rush of top new products brought Easter season joy to the Broadway first-runs with the break-down as follows:

"AN EVENING WITH BATMAN AND ROBIN" (Columbia). This strung together serial of years ago was holding up well at the DeMille with the second week end gross going to $8,532.

"DR ZHIVAGO" (MGM), Capitol claimed $46,000 for the 13th week.

"THE OSCAR" (Embassy). Loew's State reported $34,000 for the third week.

"THE GROUP" (UA). Astor stated the opening week was a good $36,000.

"THE SILENCERS" (Columbia). Victoria claimed a fine opening week of $52,000.

"MY FAIR LADY" (Warners). Criterion did $31,656 on the 74th week.

"BATTLE OF THE BULGE" (Warners). Warner Cinerama had $8,000 for the 14th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli did $38,000 on the 55th week.

"THE SINGING NUN" (MGM). Radio City Music Hall, with Easter stage show, opened to a fine $120,523 for Thursday through Sunday, with the first week sure of $195,000.

Para. Signs Dodger Duo

HOLLYWOOD—Paramount Pictures scored a publicity home run with the signing of baseball stars Don Drysdale and Sandy Koufax for "Warning Shot," which has literally resulted in $1,000,000 worth of coverage in communications media throughout the world.

Two days of coverage in The New York Times, six-column breaks in the New York Herald-Tribune and the Los Angeles Herald-Examiner, a three-column break in The New York Daily News, and picture and story coverage by both the Associated Press and United Press International were only a sampling of the vast newspaper coverage.

Film coverage of the motion picture signing of the two pitching stars, who have still to sign a new season contract with the Los Angeles Dodgers, was seen on every network and local tv sports show in the country. Radio coverage was similarly impressive, even reaching Armed Forces Radio and the Voice of America.

Overseas, the Drysdale-Koufax signing for "Warning Shot" was widely reported in newspapers and on radio and tv in 47 countries. Perhaps the biggest reception to the story came in baseball-crazy Japan, where the two pitching stars are national heroes.

"Warning Shot," the story of a police officer accused of murder, will star David Janssen and goes before the cameras in Hollywood on April 4.

Dallas Classifiers Go To Court

"Silencers" Latest Film To Seek Jury Decision On Whether It's "Suitable" For General Audiences

DALLAS—A second full length feature film was added to the viewing schedule of district court juries based upon action in the 101st District Court.

One jury trial had already been set on a City of Dallas motion that a permanent injunction be granted to prevent Rowley United Theatres, Inc., from showing "Blood and Black Lace" without advertising it as "not suitable for young persons."

Later, Judge Dallas Blankenship agreed to a request by Dan McElroy, attorney for Interstate Circuit, Inc., and Columbia Pictures attorney Paul Carrington that a jury determine if the "not suitable" label should be required on "The Silencers."

The court activity was a result of the City of Dallas' motion picture classification ordinance.

The board originally classified "Blood and Black Lace" as "not suitable," but Judge A. R. Stout of Waxahachie, sitting here, refused to grant an injunction requested several weeks ago by the city.

The effect of the injunction is to require theatres to include the "not suitable" label on all advertising of the movie or be held in contempt of court.

Projection equipment was set up in the courtroom for a hearing for a temporary injunction on "The Silencers," but when court convened, City Attorney H. Alex Bickley asked that the hearing on the permanent injunction be held at the same time.

McElroy and Carrington at that time asked for the jury trial. Carrington was granted permission to enter the case on the grounds that Columbia produced and is distributing the film and has a financial interest.

Carrington explained that the studio will receive 60 per cent of the proceeds during the first week's showing in Dallas, 50 per cent the second week, and lesser amounts in following weeks.

The film was first viewed by the classification board on Feb. 9 and found "not suitable." After several scenes were eliminated, it was resubmitted by Interstate on March 2, but the city classification board would not change the classification.

A Spanish-speaking alternate has been named by the City Council to the Dallas movie classification board.

The District Court, it was learned later, finally over-ruled the Dallas film classification board's decision that Columbia's "The Silencers" was "not suitable for young people," and the film has now been deemed suitable for the general public.

Mrs. Maria DeHaro was placed on the movie board which has had to by-pass classifications on Spanish films because it had no one proficient in the language.

Mrs. DeHaro is a native of Mexico City and has attended the University of Mexico, University of Florence, Italy, and Southern Methodist University. She is conversant in Spanish, Italian, and French.

WB, CBS To Produce Six Theatrical Features

NEW YORK—Warner Brothers Pictures, Inc., and Columbia Broadcasting System, Inc., announced an agreement for the joint production of six feature films for exhibition in theatres.

The companies said they are seeking story properties that hopefully "will contain the seeds" for television series.

The agreement stressed that the films planned would be aimed at theatres with CBS capitalizing on the hoped for success of the films for tv series ideas. The production cost of the films was budgeted at $1 million to $1.2 million each.

IFIDA Governing Unit Hits Chi Censorship Amendments

NEW YORK—The IFIDA governing committee has announced unanimous disapproval of proposed amendments submitted to the Chicago Motion Picture Censorship Ordinance. The two amendments proposed include a requirement that all films licensed prior to Dec. 27, 1961, be re-submitted for approval in Chicago, and that the Superintendent of Police be authorized to require a print of any motion picture to be stored in the files of the Chicago Police Department.

The governing committee consisting of Jean Goldwurm, David Emanuel, and Milton Platt, denounced the proposals, stating that their passage would impose "restrictive and unfair" burdens on film distributors aimed at closing the Chicago market to great films of international value. Their statement continued:

"In the light of Chicago's long arbitrary and vindictive record in the area of film censorship, these new requirements are obviously being suggested in order to impose burdens on those who have fought for a free screen in that great city and seek to penalize distributors who have but a few prints of each of their pictures. The appropriate step for Chicago is to repeal all censorship and let the people judge film on its merits—not to increase its stringency by adding the new requirements and forcing the creation of additional prints. These proposals should be defeated."

Dan Eddy, chairman of the Dallas movie classification board, has named a five member committee headed by Mrs. Edwin P. Ornish to draft a statement that will explain to the public the board's role.

This came after a local newspaper review indirectly criticized the board for giving a "suitable" classification to the film, "The Chase."

The board accepted the theatres' recommendations to classify five films unsuitable for viewing by young persons under age 16. They included "Faster, Pussy Cat," "Kill! Kill!," "Lollipop," "Peyton Place," and "Sexus."

Screenings were ordered by the board for "Come September," "For Those Who Think Young," "Pleasure Seekers," and "Take Her, She's Mine." More information was asked on "Houdini," "The Hellions," and "Masquerade" because of incomplete synopsis.

CBS Stations Buy 13 Pix In Pre-Production Deal

HOLLYWOOD—In an unprecedented agreement, CBS-owned and operated stations purchased 13 feature films, all in color, from TEC (Television Enterprises Corp.), Hollywood-based producer and distributor of feature films.

The contract, negotiated by Hal Hough, representing the individual stations in the CBS-owned and operated group, and Jerry Kurtz, TEC executive, is a historic and significant one as it represents the first time a major owned and operated station group has purchased feature films prior to completion of their production.

Of the 13 pictures covered by the contract, two have already been completed, while the others are in various stages of production. The completed films are "Destination Inner Space," starring Scott Brady, Gary Merrill, Sheree North, and John Howard; and "Cyborg 2085," which stars Michael Rennie, Wendell Corey, Karen Steele, and Warren Stevens.

Another unique facet of the precedent shattering agreement calls for an 18-month clearance for theatrical release prior to telecasting of the films. Pictures will be released to television on a staggered basis following their theatrical playdates.

CBS stations making the purchase include WCBS-TV, New York; KNXT, Los Angeles; WBBM-TV, Chicago; WCAU-TV, Philadelphia; and KMOX-TV, St. Louis.

TEC, reactivated by Harold Goldman six months ago, announced its revolutionary plan to provide a continuous supply of features for television at a meeting of major station groups held last November in Philadelphia.

Since introducing the plan, the film group, known as "13 for '66," has been sold to more than 47 stations including WJW-TV, Cleveland; WTCN-TV, Minneapolis; WJBK-TV, Detroit; KONO-TV, San Antonio, and WJAR-TV, Providence. Television Enterprises currently distributes more than 60 features to television.

In announcing the CBS agreement, Kurtz stated, "This purchase by a station group long known for its astute usage of feature films on television, gives producers and distributors such as ourselves a big lift in going forward to provide motion pictures to our customers when it is obvious that the current supply of feature films is dwindling."

New House At Niagara Falls

BUFFALO—A new motion picture indoor theatre is to be built in Niagara Falls, it is announced by Michael J. Harmon, secretary of the Country Theatres, Inc. The house will be constructed on a site next to the Starlite ozoner, owned by the same company. Harmon said the 750-seat theatre will have the latest refinements in wide-screen and stereo sound and will be able to play any type of motion picture.

Cost of the theatre has not been determined but construction will start sometime this year. The theatre will be known as the Four Seasons Cinema. Harmon said the new house will give the area an entertainment complex.

Richard A. Hayman is president of Country Theatres, Inc. Harmon is also secretary of the Cataract Theatre Corp., Niagara Falls.

'Remodel, Rebuild Or Retire' Theme Sparks Agenda At ITOO

COLUMBUS, O.—Exhibitors at the first business session of the 29th Independent Theatre Owners of Ohio convention at Sheraton-Columbus Hotel here were told by convention chairman Paul Vogel that "if you don't remodel or rebuild you'd better retire" to underscore the convention theme of "Remodel, Rebuild or Retire." Over 100 delegates were registered.

Industry and non-industry speakers stressed various aspects of physical theatre rejuvenation and of community relations and exploitation. Accomplishments of NATO to date were described by ITOO and NATO president Marshall Fine and Joe Alterman, executive director of NATO. Fine told of NATO success in having theatres eliminated from federal minimum wage legislation, of supporting FCC control of CATV, and getting Justice Dept. cooperation in hearings on blind bidding. Fine said he has received encouragement from distributors on the NATO plan to stage Movie Week in late September to combat new tv season and to use 30-second clips as tags to movies on tv to plug forthcoming theatre releases. Joe Alterman, NATO executive director, said the national organization has "vitality, unity, and a most bright future."

Ken Prickett, ITOO executive secretary, said exhibitors should learn the attitude of legislative candidates on minimum wage laws, compulsory daylight savings, use of public property for private gain, and censorship. He criticized leading distributors for supplying 35 mm films to Ohio universities at flat rentals. He said a constant attempt by film transit companies to increase shipping rates must be fought before the Public Utilities Commission. He said "considerable success" has been achieved in the anti-CATV fight, and vigilance is needed to prevent CATV from becoming pay tv.

Exhibitors should re-assert controlling authority in concessions, said Paul Roth, Maryland exhibitor. He said the public holds the exhibitor, not the concessionaire, responsible for high prices.

Jerry Tanner, Columbus landscape architect, stressed importance of landscaping to beautify drive-ins. Simple plantings of trees, shrubs, and flowers can do much to make stark drive-ins attractive.

T. F. McCleary, Pittsburgh, National Theatre Supply, cited cases of three small Pittsburgh-area theatres—Kings' Court, Forum, and Dennis Encore—as examples of what can be done to make profitable theatres out of such unlikely structures as a jail and an auto agency.

Al Fisher, UA exploitation manager, urged managers to enter exploitation contests and to work constantly at promotion.

Exhibitors must compete not only on public appeal of product but on community-relations level, said William McCutcheon, MPAA representative. He underlined the importance of getting to know community decision makers in clubs, schools, and government, and thus forestall censorship and classification threats.

Chad Everett, co-starred with Debbie Reynolds in MGM's "The Singing Nun," was guest at the annual President's Banquet of the convention at the Kahiki restaurant. He was presented with an award as an outstanding young new screen personality. Fine was honored for "seven years of self-sacrifice and inspiring leadership."

Half of U. S. theatres need face-lifting, said Cincinnati interior designer Daniel Acito. He said outmoded theatres need professional design inside and out to maintain competitive position. He said it is possible to turn grind houses into deluxe first runs by wise remodeling and up-dating.

Columbus exhibitor Bernard Ginley said badly kept theatres damage theatre-going image of whole town. Ginley has continuing policy of remodeling subsequent run houses.

Personal touches in theatres give "halo effect" which impresses patrons, said Thor Hauschild, Toledo. He said theatres can combat "fatigue of sameness" by fresh promotional ideas.

Dave McGrath, MGM, told exhibitors of tools available for radio, tv, and record tieups. He said MGM workshops are being reactivated. Chairman Paul Vogel suggested having workshops at regional conventions.

Jack Silverthorne, Cleveland, advised ballyhoo in front of theatre with attention-getting devices. Bob Rehme, UA, told of 21-day saturation tie up with Cincinnati station on Elvis Presley's "Frankie And Johnny." Olen Martin, Bucyrus, told of Gold Key Club at his drive-in in which he makes keys for drivers and uses die-cut numbers in promotions. Chester Friedman, WB, urged exhibitors to make use of free accessories.

Samuel E. Schultz, Cleveland, Selected Theatres, was elected president. Paul Vogel, Wellsville, was named first vice-president; Ben Cohen, Cincinnati, second vice-president; Myron Price, Newark, reelected treasurer. New board members are Leonard Mishkind, Cleveland, and Jim McDonald, Cincinnati.

Jack L. Warner and Dimitri Tionkin exchange congratulations on the first agreement for an American-Soviet co-production of a motion picture, the as yet untitled film based on the life of Tchaikovsky, which will be made in color and 70mm. with a budget placing it in the multi-million-dollar class.

WB Promotes Holman

BURBANK, CALIF.—Harland E. Holman, assistant treasurer and studio controller of Warner Bros. Pictures, Inc., has been moved up to the post of executive assistant to Edmond L. Depatie, vice-president and general manager of the studio, it is announced by Jack L. Warner, president of the motion picture company. Holman also has been given a new three-year contract.

Boston Newspaper Strike Sends Exhibs Elsewhere

BOSTON—As the newspaper strike continues in Boston with picket lines around the Boston Record American, Sunday Advertiser, Herald-Traveler, and Boston Globe, and only the Christian Science Monitor printing, motion picture exhibitors are hard pressed to advertise their wares.

Most of the big theatre chains have gone into radio, television, subway posters, billboards, and suburban newspapers to advertise pictures. Opening pictures are hurt by the inability to get pre-opening publicity, advertising, and reviews, customary in Boston newspapers. Especially hurtful is the lack of Sunday newspapers, in which motion pictures always had entire sections devoted to present and upcoming films.

Motion picture advertising is going into such newspapers now as the Jewish Advocate; the Harvard Crimson, which is publishing a Boston edition, the "Boston Crimson" with a press run of 45,000; the Brookline, Brighton, West Roxbury, Chelsea, and similar suburban newspapers.

The Manchester Union Leader, repeating its action of the last Boston newspaper strike, came into town with a Boston edition and set up offices at the Bradford Hotel for advertising.

More complications began arising as the strike went into its second week. It was called on Sunday, March 6, and Boston has been without newspapers since it took effect on Monday, March 7.

One major question is: Will the state interpret the "temporary suspension" of employees as a lockout by employers? After the start of the strike, the publishers of the Record American and the Herald-Traveler told most of their employees that they were temporarily suspended from work.

This action has been interpreted by some unions as a lockout. If state officials should rule there is a lockout, many of the employees will be eligible for unemployment compensation benefits. Another issue is the position of the non-striking unions which have already signed contracts with three publishers (the Boston Globe is also affected). The four mechanical unions in this category are the pressmen, the drivers, the paper handlers and the photoengravers. The Boston Newspaper Guild, a union for editorial employees, also has signed contracts with the Record American and the Herald Traveler.

These unions do not want to cross the picket lines. Yet if they should formally endorse the strike and thereby show union solidarity with the striking unions, they could be charged by the publishers with a breach of contract. The publishers, on the other hand, cannot discharge union employees for not crossing the picket lines under the National Labor Relations Act.

There has been little visible progress toward settling the contract dispute with three Boston publishers and the mailers' and printers' unions. The four-man panel of state and federal mediators met with representatives of both sides in a three hour Wednesday, March 9, joint session. When it was over, federal mediator Richard X. Goggin announced: "Both parties have indicated some flexibility in their respective positions. They both require more time at this point to further evaluate their positions."

Another session was scheduled for March 13.

Phila. Variety Telethon Booming Financial Success

PHILADELPHIA—As the checks continued to come in through the mail, in response to the pledges made on the phone through the 19 hour telethon conducted by WFIL-TV and Variety Club Tent 13 of Philadelphia, chief barker Harold E. Salkind estimated that the figures would reach over $250,000.

Ralph Pries, who is the first assistant chief barker of Variety International and a barker in Tent 13, was general chairman for the affair, and through the various committees succeeded in organizing hundreds of volunteers from all walks of life, each anxious and willing to devote his time and effort for the great cause—raising funds to help handicapped children.

WFIL-TV donated its time, talent, and technical staff, backed up by the generous publicity support of the Philadelphia Inquirer and its sister paper, the Philadelphia Daily News.

Every personality in the area showed up at one time or another during the long stretch—some for most of the period. Among the many personalities were Hugh O'Brian, Bobby Rydell, Al Martino, Fabian, Billy Lee, Patti Page, Jack Smith, Virginia Gibson, and many of the local tv and radio personalities like Sally Starr, Rex Morgan, Phil Sheridan, and Chief Halftown. Many of the town's leading disc jockeys like Larry Brown, Hy Lit, Joe Niagara, Jerry Blavat, and others appeared. Radio personalities from stations in the entire surrounding area came into the station to entertain or to answer the multitude of telephones that were installed for the occasion.

Many of the people worked all through the night on Saturday and through the day on Sunday. The telethon, originally scheduled to end at 4 p.m., was extended for an additional hour as a tribute to Sally Starr, WFIL-TV personality who has an unlimited audience with the young people of Philadelphia.

Food and beverage companies donated their supplies, and teams of women volunteers from the Variety Club Women were on hand to serve the food to the people who worked on the stage. Every prominent citizen in the area served on the panels taking calls. The panels were changed every hour, but the volunteers came in all through the night and the day. The girls from the Bell Telephone Company worked devotedly, under the supervision of General George Wilson of the Telephone Company, and a member of Tent 13's board.

Volunteers from the Police Department and the Fire Department, veterans' groups, athletes, coaches, and handicapped children all joined hands in a magnificent gesture of good-will to make the Telethon the success that it turned out to be.

The recent successful Variety Club Tent 13 telethon at Town Hall, Philadelphia, raised more than $250,000 for various childrens' charities, and seen above in action at the V.I.P. table on stage are some of the many personalities who handled calls from listeners of WFIL-TV as they responded to the 18 hour show business marathon.

Lucky Delegate To Mich. Allied Convention To Win Hollywood Trip

DETROIT—From Michigan Allied headquarters come glorious trumpetings in a duet by president Milton H. London and chairman of the forthcoming 47th convention Alden W. Smith as to the goodies which will be unveiled at the Sheraton Cadillac Hotel March 29-30-31.

The headliner is a free trip for two to Hollywood studios, including American Airline jet transportation. To be a lucky winner, register in advance.

One luncheon will honor Cy Pettit. (We advise non-Michiganders that Cy is known and beloved by exhibition throughout the state. For 40 years, Cy has served it well. He joined Cinema Poster Service in 1926, which was later acquired by National Screen Service. Now, Cy has retired.)

Announced guests include Hon. G. Mennen Williams, Michigan Governor about seven terms, until recently Under-Secretary of State, and presently running for Senator; Marshall H. Fine, NATO president; Burton E. Robbins, president, NSS; state legislator (and former exhibitor) Don R. Pears; Jack Armstrong, chairman-elect of NATO; Joseph G. Alterman, NATO co-executive director; and George Roscoe, NATO director of exhibitor relations.

General sales managers of major film companies will attend. Detroiter Chad Everett (opposite Ann-Margret in "Made in Paris," and leading man for Debbie Reynolds and Greer Garson in the about-to-be-released "The Singing Nun") will be present at the Wednesday banquet. And, as usual this time of year, Allied is still sparring for surprise stars.

There will be a screening of next summer's "Arabesque," by Universal, which stars Gregory Peck and Sophia Loren. Add to this, samplings from more than 100 films to be released within nine months.

Audio-Visual presentations at the Showmanship Session include "101 Boxoffice Ideas for Movie Exhibitors," and "The Theatre of Tomorrow."

Again on the serious side is to be a concession seminar conducted by Julian Lefkowitz, vice-president of the National Association of Concessionaires, and an executive of Detroit-based L & L Concessions.

The Showman of the Year contest, directed by Norman Ladouceur has been separately noted in these columns.

The booking book which includes a complete directory will again be published.

Finally, at the culminating gala, the 1966 installation of officers for Variety Club of Detroit and Variety Club Women, Tent 5, will be made.

Ladies' programs, hospitality suites, prizes, favors, and gifts round out the trimmings.

One is left on the happy note it's tax deductible for all concerned.

Critic Cook Returns To Detroit Film Post

DETROIT—Recently, we reported acidulous Detroit Free Press movie reviewer Louis Cook was no longer occupying that post.

The information was obtained from two Free Press sources, a highly-placed person in exhibition and a public relations man to whom Cook had said the same thing.

Cook's reviews are appearing again. This time it is noted they are decidedly less vitriolic than formerly.

"Russian Adventure" Dates

NEW YORK—"Bing Crosby in Cinerama's Russian Adventure" will have its world premiere in Chicago at the McVickers on Tuesday, March 29.

A group of additional Easter engagements follow on March 31 at the Detroit Music Hall, San Francisco's Golden Gate, Denver's International 70, and the Martin Theatres in Seattle, Atlanta, and St. Louis.

On April 6, the spectacle opens in Milwaukee at the Southgate and in Nashville's Crescent Downtown. The film opens April 18 in New York at the Warner Cinerama.

Filmed over an eight year period by Russia's top film makers, the attraction embraces a wide spectrum of Russian entertainment and cinematic adventure.

Presented by Harold J. Dennis, the J. Jay Frankel Production is the first release from United Road Show Presentation, Inc.

Logan To Direct "Camelot"

BURBANK, CALIF.—The selection of Joshua Logan to direct "Camelot," Warner Bros.' forthcoming production of the famous musical play by Alan Jay Lerner and Frederick Loewe, was announced by Jack L. Warner, who will personally produce the motion picture.

The arrangement with Logan is the first major step in Warner's plans to launch the colorful extravaganza by late August.

"Place In Sun" TV Squabble Back In Court's Lap After NBC Showing

By MARK GIBBONS

HOLLYWOOD—Battle lines slowly are being drawn between dedicated movie makers and that voracious gobbler of cinema classics with its late, late film programs—television. Rumbles of complaint are now becoming roars of rage anent the way the tv boys are emasculating truly fine films to make way for commercials. For a long time, criticism has been voiced in moviedom's ranks, but, as Mark Twain once remarked: "Everybody complains about the weather, but nobody does anything about it."

Veteran director George Stevens has and is doing something about it—not the weather, but the wanton video visceration of good movies when they are dished up by tv. The other week or so ago, Stevens went into Superior Court and won a temporary injunction from Judge Ralph H. Nutter which prohibited NBC from showing his "A Place In The Sun" over a nation-wide network on March 12. NBC ignored the edict and played the film on March 12.

Stevens told Judge Nutter he had no objection to the telecast except that he knew the picture, based on Theodore Dreiser's "An American Tragedy," would be "truncated" and interrupted "about every 10 minutes for commercials." A winner of an Oscar award and former president of the Academy of Motion Pictures Arts and Sciences as well as the Screen Directors' Guild, Stevens in a supporting affidavit likened the Dreiser novel to Greek tragedy, where destruction befalls him who defies fundamental concepts of morality.

"This is a story," Stevens contended, "that cannot be told in bits and pieces. It is a story which depends, both for its dramatic impact and for what it has to say on its flow, on the continuity of its action without distraction."

Later Stevens recalled that he summoned all of his experience of 25 years to cut and edit the film, a chore that required more than a year after finishing the shooting. In his injunction suit, he contended his film was not made for "irrelevant interruption." The artistic effect is destroyed, he added, when a picture is interspersed with unrelated subjects such as body odor, auto tires, cigars, cigarets, beer, ketchup, tooth paste, cough drops, and anti-freeze. Such a treatment of his film, Stevens complained in his suit, would damage his reputation in the motion picture industry and with the public.

Included in the Stevens injunction as defendants were NBC, Paramount Pictures Corp., and a subsidiary, Paramount Television, Inc., which acquired rights from Liberty Films, Inc., producer of the Stevens picture. Stevens said that he and two other directors, William Wyler and Frank Capra, and business executive Samuel Briskin organized Liberty Films specifically with the intention that each director would have control of his film, including editing. When Liberty assets were acquired by Paramount, Stevens contended, the studio had no right to tamper with his picture for the purpose of public showing. His lawyers, George Slaff, Edward Mosk, and Norman G. Rudman, told the court that if they waited for a permanent injunction until the time of full trial, the purpose would be lost.

It was, and now that the film has been nationally televised, Stevens is demanding $2 million damages.

While no overt action has been evidenced by the industry as a whole, exhibitors are up in arms over the situation. The dearth of truly fine pictures being what it is, many a house operator welcomes the opportunity to play a film on a re-release basis and is not too much concerned over previous tv screening if the film has been shown without too much emasculation. They figure that if the tv viewer likes a film, he will pass the word along to his neighbor, and that neighbor will trot to the box office to see a re-release on the movie screen without suffering through the impediment of a legion of commercials.

This reporter computed 27 commercials during the two hours and 23 minutes of tv running time for "A Place In The Sun"—plus a public service announcement about Easter Seals. But this was not half so aggravating as the breaks chosen by NBC's film cutter—in Hollywood movie circles he is bitterly referred to as "the butcher of Burbank," homesite of NBC studios.

One instance of Burbank butchery was the particularly dramatic moment, the fateful night when George Eastman and Alice Tripp begin their affair. George is slinking from Alice's boarding-house room the next morning. Suddenly, the next scene is NBC's "Saturday Night at the Movies" billboard and a commercial for Carnation Instant Breakfast followed by another for Winston cigarets.

Probably, the NBC editor deemed this a logical place to interrupt, because the next scene is the factory where George and Alice work. But the factory whistle is blowing, and if director Stevens originally employed this whistle to punctuate a return to reality for George and Alice, then its timing was completely obliviated for tv viewers who first were harangued by lectures on the merits of a commercial breakfast fodder and a paid ad for cigarets.

Stevens witnessed the debacle of the mutilation because his current litigation compels him to become a witness. "I will more or less have to reserve any public comment," he said, "but what we assumed would happen did happen, and it did destroy the mood of the film to a great degree."

The sequel is now in the lap of Superior Court Judge Nutter to decide if NBC violated his preliminary order enjoining the network to refrain from inserting commercial messages which would alter, adversely affect, or emasculate "A Place In The Sun."

Si Seadler, left, MGM's director of special projects, recently accepted the citation naming "Doctor Zhivago" as best American film of the year from Nathan Swerdlin, president, Film Critics Circle of the Foreign Language Press of New York, and editor of the Day Journal.

"Virginia Woolf" Bow Set

BURBANK, CALIF.—"Who's Afraid of Virginia Woolf?," starring Elizabeth Taylor and Richard Burton in the Warner Bros. motion picture version of Edward Albee's stage hit, will have its world premiere on June 22 at Pacific's Pantages, Hollywood, it is announced by Jack L. Warner, president of the film company.

Amiel Exits UA Post

NEW YORK—Joseph J. Amiel has announced his resignation from United Artists' legal staff in order that he may devote his full time to the creation and writing of motion picture and television projects.

A member of the UA legal staff since 1962, Amiel was graduated from Amherst College.

Seadler Heads Publicity For Will Rogers Drive

NEW YORY—Morris E. Lefko, MGM vice-president and general sales manager, and recently appointed national chairman of the 1966–67 Will Rogers "Fortieth Anniversary" fund drive, a post he will occupy for the second consecutive year, announces the reappointment of Si Seadler, MGM's director of special projects, as national publicity chairman for the new term.

Said Lefko: "Si Seadler has done an outstanding job for Will Rogers during the past year. With the goals we have set for Will Rogers Fortieth Anniversary, it is an asset to have him on the team again."

As part of his current activities in behalf of Will Rogers, Seadler has just returned from a week-end at Saranac Lake with two representatives of the National Academy of Television Arts and Sciences with whom he made a tour of the Hospital and the O'Donnell Research Laboratories. Bernard Green and Charles Mountain, Governors of the Academy, are studying the entire Will Rogers background with a view toward possible ultimate participation by tv in the affairs of the institution whose facilities are available gratis to their personnel. It is Seadler's long-range hope to acquaint both radio and tv with the activities and benefits of Will Rogers, in the belief that eventually they will take pride in and will become active in this work together with the rest of the entertainment industry.

Cinema Lodge Installation

NEW YORK—Burton E. Robbins, president, National Screen Service, has been named chairman of the presidents' luncheon committee of New York's Cinema Lodge of B'nai B'rith at which Norman Robbins will be installed as the president for 1966–1967 and Howard Minsky will be honored as the outgoing president.

The presidents' luncheon will be held at the Hotel Astor on Thursday, March 24, and will be an industry-wide event.

Besides Norman Robbins as the new president, Cinema Lodge's other officers for 1966–1967 will be installed at the luncheon.

"Hawaii" Commitments Top $10 Million In U.S. Dates

NEW YORK—The Mirisch Corporation presentation of "Hawaii," starring Julie Andrews, Max von Sydow, and Richard Harris, already has received commitments from theatres calling for advance payments in excess of $10,000,000, even though the roadshow attraction does not open for seven months, it was announced by Arnold M. Picker, executive vice-president of United Artists, distributor of the film version of James H. Michener's famed novel.

The exceptional advance payments represent the United Artists release's first 34 domestic engagements only. The George Roy Hill-Walter Mirisch Production opens Oct. 10 at the DeMille, New York; Oct. 12 at the Egyptian, Los Angeles and Oct. 18 at the Kuhio, Honolulu. The film's other initial dates include Chicago, Boston, San Francisco, Toronto, Montreal, Washington, D.C., Detroit, and Denver.

"Hawaii" was filmed on locations ranging from the fjords of Norway to Sturbridge Village in Massachusetts to Hollywood's sound stages to the islands of Hawaii and the South Pacific. The screenplay was written by Dalton Trumbo and Daniel Taradash, based on Pulitzer prize-winner Michener's novel, which was a phenomenon of the publishing world, topping best-seller lists for 86 weeks and reaching estimated total readership well over 100,000,000. Walter Mirisch produced the motion picture, directed by George Roy Hill, in Panavision and Color by DeLuxe. Music is by Elmer Bernstein.

Redstone Shifts Personnel

HARTFORD—John P. Lowe, Redstone Theatres district manager, has announced promotion of Frank Morel, house manager of the deluxe Cinema 1 and 2 complex, West Springfield, Mass., to managing director of Showcase Cinema 1 and 2, Lawrence, Mass., succeeding John Corbett, resigned.

Richard Muir, who joined the circuit's management training program at West Springfield a year ago, has been designated acting house manager of Cinema 1 and 2, West Springfield.

Corbett, who had been with the circuit since the Lawrence complex's June, 1965, opening, is to announce a new industry affiliation.

Theatre Management School Added To YMCA Adult Program

CHICAGO—For the first time in many years, recognition is being given to the problem of attracting and training personnel for the management of motion picture theatres.

Due to the steady expansion of the exhibition end of the industry, the retirement through age and illness of the first generations of theatre showmen, and the need to attract young executive material to the theatres, the Chicago Central Y.M.C.A. Adult Education Program, in close cooperation with Samuel C. Levin, the well known 37-year-veteran of the business who has been with Balaban and Katz Theatres throughout his career, inaugurates a 20-week course in Motion Picture Theatre Management at the Y's Downtown School on Monday, April 4. Classes will be held every Monday night from 7:30 to 9:30 p.m., and will embrace all phases of theatre operation and management.

Among the 20 periods of instruction will be history and development of theatres, trends and analysis of the future, the physical theatre, the manager's duties and responsibilities, booking and programming, sound and projection, training of staffs, community analysis and public relations, administration, concession operations, and advertising and exploitation.

Levin, a veteran of World War II and recently retired as Lieutenant-Colonel from the Army Reserve, anticipates a substantial attendance for the course, and hopes in time to provide a reservoir of potential theatre manager trainees, available for either full or part time careers in the industry.

Theatre chains and individual operators are invited to enroll their aspiring young men in this course to enhance their abilities and increase their value to their employers.

Saga Of Mich. Nudies Is Serial Cliff-Hanger

GRAND RAPIDS, Mich.—The saga of Hastings, Mich., exhibitor Floyd D. Bloss continues as a serial cliff-hanger.

Involved in many law suits concerning his circuit's nudie operations, his Star Dust D-I was the recipient of a permanent injunction closing it some weeks ago.

Now he and his projectionist, Billy C. Sturgess, of Bloss' Capri No. 1, have been bound over to Circuit Court by Police Judge Roman J. Snow, charged with showing an obscene movie.

This seems to be the same routine as was applied in the case of the Star Dust. However, since the Michigan obscenity statute has no teeth, the airer was closed on the grounds of being a "nuisance."

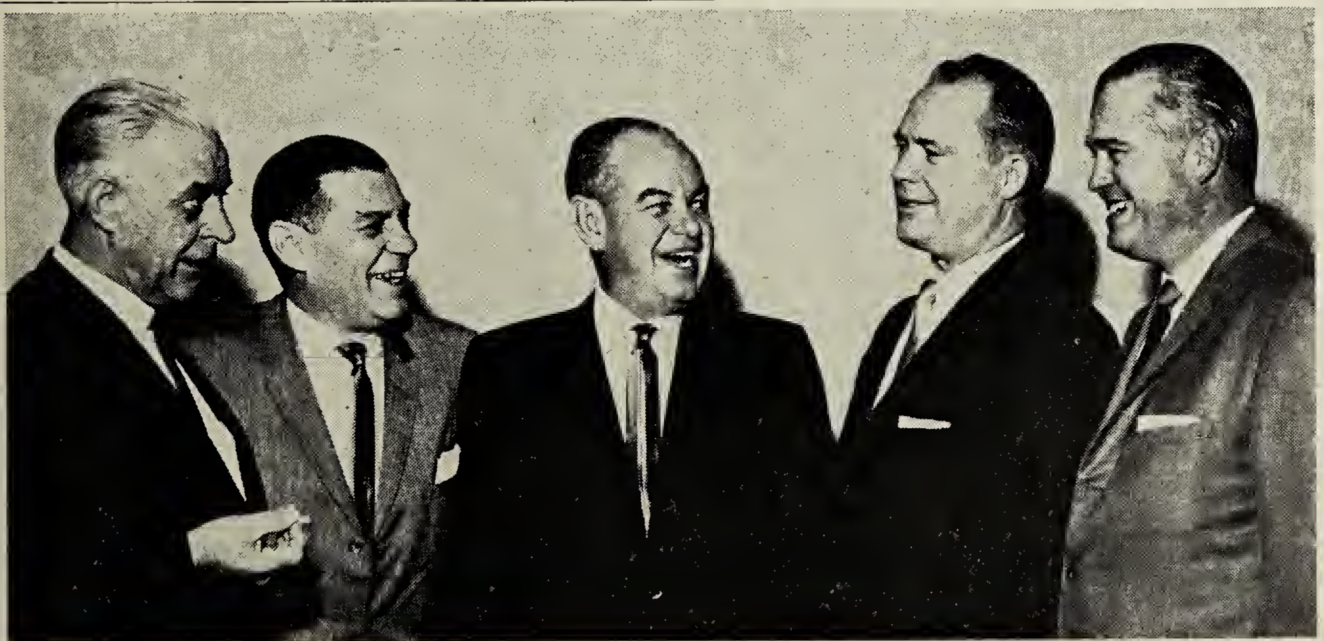
New Distributor Bows

NEW YORK—Sanford W. Weiner announced the organization of Art Cinema Booking Service, Inc., a new distribution company to handle domestic and foreign product for theatrical release. The company's first offering will be the Humphrey Bogart Festival, a group of 18 features starring Bogart, and headed by such film classics as "Casablanca," "Treasure of Sierra Madre," "The Maltese Falcon," and "Key Largo."

Weiner is president of the new company, with Max Weiner as vice-president.

IFIDA Adds Documentary Prize

NEW YORK—The Independent Film Importers and Distributors of America, Inc. (IFIDA) has announced creation of a new category of annual award to be presented each year at the organization's awards dinner. The new award will be for the best documentary film of the year. The award will cover both foreign and domestic documentary films opening in the United States for a bona-fide theatrical engagement within the year.



Seen at the recent opening of Tri-States Theatres' Plaza, located within the Merle Hay Shopping Center, Des Moines, Iowa, were, left to right, Charles Mitchell, president, Minnesota Amusement Company, Minneapolis; Ray R. Schmertz, district manager, Fox Film Company, Chicago; A. Don Allen, general manager, Tri-States Theatres; Bill Madden, division manager, MGM, Chicago; and Don Knight, assistant general manager, Tri-States Theatres.

Picker Heads Fund Drive

NEW YORK—Arnold M. Picker, executive vice-president of United Artists Corporation, has been named chairman of the motion picture and amusement industries division of the American Jewish Committee's Appeal for Human Relations. Announcement of his appointment was made by Morris B. Abram, president, American Jewish Committee.

Serving as co-chairmen of the division are Simon H. Fabian and Samuel Rosen, president and executive vice-president, respectively, of the Stanley Warner Corporation; Seymour Poe, executive vice-president, 20th Century-Fox Film Corp.; and Max A. Cohen, Cinema Circuit Co.

N. Y. Wage Bill Seen

ALBANY—Exhibitors in New York State, concerned about the possibility the Legislature would enact an amendment to the Penal Law making it a misdemeanor for a theatre to admit persons under 16 years of age, unaccompanied, to the exhibition of a picture that has been advertised "For Adults Only" or "Recommended For Adult Only," received another piece of disquieting news. This was well-authenticated reports that Assembly Speaker Anthony J. Travia, D-Brooklyn, had agreed to a "compromise" with Gov. Nelson A. Rockefeller for passage of a bill increasing the state minimum wage from $1.25 an hour to $1.50, via two steps, between now and April 1, 1967.

Portray Reality With Artistry, Say Protestants To Film-Makers

PARK RIDGE, ILL.—The National Council of Churches' new film awards point to the need for cinema producers to turn out pictures of true artistry which penetrate deeply into viewers' sensibilities.

This is the gist of a challenge to the movie industry by the editor of the Christian Advocate, who was a member of the panel which nominated the films of "outstanding artistic merit."

"The manner in which most moviegoers consider films merely as escapist entertainment is a deplorable situation," declares the Rev. James M. Wall.

And this situation "will be corrected only as Hollywood finds it can remain commercially solvent while raising the artistic level of its product," he adds.

The Broadcasting and Film Commission of the NCC has cited as the outstanding motion pictures of 1965: "The Pawnbroker," "Nothing But a Man," "The Eleanor Roosevelt Story," "Patch of Blue," and "Sound of Music." The awards banquet was scheduled for March 21 in Hollywood.

"By designating films of 'outstanding artistic merit' for special awards," editor Wall explains, "the BFC hopes to . . . alert the film industry to the church's willingness to receive with appreciation its best efforts, and heighten the cinematic perception of its own constituency."

Deploring the "misuse of this century's only original art form," Wall condemns the third James Bond picture, "Goldfinger," even though it is the fourth highest money-maker in film history.

"Bond's popularity is the fault of moviegoers," he continues, adding that the task of the church is to improve public taste.

"The BFC awards are a step in that direction," he states.

Refusal of the NCC Better Films Committee to include "The Greatest Story Ever Told" among its favored pictures is expected to be a disappointment to producer George Stevens.

"It did not treat its subject matter with perceptiveness, accuracy, and pertinence," Wall writes in the Christian Advocate, the bi-weekly Methodist magazine for ministers and other church leaders.

The failure of that motion picture to depict the "life of Jesus without any direct pointing to why that life is relevant to the hearer or viewer is an unwarranted distortion," he charges. And he criticizes the characters as "all lifeless, stereotyped, cardboard figures."

In contrast, Wall says, "The Pawnbroker" "portrays with honesty and compassion the human situation."

Furthermore, "the award is saying that an appropriate, and within context, use of nudity is not in itself reason to condemn a film."

"The Pawnbroker" is "not a perfect picture," the editor comments, "but its total impact was one that swept the viewer into the depths of human despair and then offered him the possibility of victory in spite of those depths."

In choosing this movie for an award, the BFC tells film directors that "at least one segment of the U.S. church public . . . is willing to acknowledge the commercial film as a medium for the work of artists," Wall writes.

He hopes that church leaders "can point our constituency away from thinking of film simply as escapist entertainment toward an awareness of the potential the film holds as a conveyor of grace."

Cited by the BFC for portrayal of "human society and its cultural environment" were "Nothing But a Man" (hailed by Wall as "the finest contemporary film on race"), "The Eleanor Roosevelt Story" (for its effective use of still photographs and newsreels in a documentary), and "Patch of Blue."

No award was given for a picture appropriate for children.

In this connection, Wall scores Walt Disney for making "movies for adults whose film sensitivities are conditioned by two decades of tv situation comedies." He declares that "Disney is at his worst with films like 'That Darn Cat' which is obviously aimed more at parents who have been anesthetized into thinking situations are funny when they are fast and blunt."

For "sheer entertainment pleasure," Wall salutes "Sound of Music."

Charles Chaplin, left, and Jay Kanter, MCA vice-president who is overseeing Universal production in London, are seen on the set of Chaplin's Universal film, "A Countess From Hong Kong," now shooting at the Pinewood Studios.

Va. Convention Mapped

RICHMOND, VA.—The co-chairmen of the Mid-Atlantic Motion Picture Theatre Convention, J. K. Crockett, Virginia Beach, Va.; A. Julian Brylawski, Washington, D.C.; and Jack Fruchtman, Baltimore, Md., have announced a convention committee planning meeting to be held April 7 at the Holiday Inn, Fredericksburg, Va.

Other members of the committee for the convention to be held at the Cavalier Hotel, Virginia Beach, Va., July 19–21, are Jerome Gordon and Douglas Connellee, honorary chairmen; John Broumas, Glenn Norris, George Roscoe, and Morton Gerber, consultants; William Dalke, Jr., president's reception; Abel Caplan and Phil Bress, program ads; Bill Myers, banquet; Lou Bress, cooperation; Roy Richardson and Olmsted Knox, maitre d'hotel liaison; Dave Ginsberg and Al Crosby, drawings; Dave Kamsky and Wade Pearson, registrations; Sidney Bowden, decorations; George Brehm, Marin Goldman, and Harmon Martin, business meetings; Lee Hofheimer and Leonard Gordon, golf tournament; Syd Gates and George Browning, publicity; Ann Crockett, Mabel Gordon, and Esther Myers, ladies' activities; Jay Gordon, country evening; and Carlton Duffus, coordinator.

Tulsa's Continental Bows Featuring D-150 System

TULSA, OKLA.—The Continental, $750,000 theatre with a seating capacity of 917, opened here with gala ceremonies under a hard-ticket roadshow policy for exclusive wide-screen picture presentation in the D-150 All Purpose Projection System.

The event, a benefit for the Tulsa Psychiatric Foundation, drew state and civic officials, church dignitaries, prominent members of the city's medical circle, and film industry leaders. House manager Harry Webster hosted the affair.

The debut, at which the premiere attraction was "The Agony and the Ecstasy," was preceded by a press preview.

The new house is one of several under construction by Continental Roadshow Theatres, Inc., an Oklahoma City-based company. All will be operated under the hard-ticket roadshow policy with D-150 presentation. The company's first, and the initial house in the west equipped for D-150, opened in January. It is the Continental, Denver, and its debut followed the opening of two new United Artists theatres, the United Artists, Lefrak, L. I., and the Trumbull, Trumbull, Conn.

D-150 is a projection process utilizing a deeply-curved, wall-to-wall screen offering presentation of films made in all aspect ratios ranging from convention 35mm to stepped-up 70mm and the kingsize, audience-enveloping D-150.

The Continental, Tulsa, represents a complete break with tradition in motion picture theatre design. The structure is of reinforced concrete, with black exterior and a valley-and-ridge roof supported by 50 gleaming white columns. Auditorium entrance and egress are through wide aisles from right and left of the foyer, flanking one huge center section with preferred audience-viewing. The ultimate in patron seating comfort is provided by rocker type chairs, with their rows 46 inches apart.

Court Fines Theatremen

SPRINGFIELD, MASS.—Ronald R. Zerra, manager, and Wilbur Progulska, projectionist at the suburban Parkway Drive-In, have been found guilty in District Court on charges of showing "indecent" entertainment and fined, a $500 charge levied against Zerra and $100 against Progulska.

Both men appealed the findings to Superior Court and are free under personal recognizance.

Police Chief John Leary of suburban Wilbraham arrested the duo, acting on complaints of persons who said they had seen "Nature's Playmates," "Young Loves," and "Twilight Women" at the drive-in.

Shumlin To Lord Prods.

NEW YORK—Herman Shumlin and Leonard Davis, who is president of Lord Productions, announced that they have entered into an association for the production of both plays and films.

Shumlin said he felt that the affiliation with Lord Productions would result in an aggressive approach to the development of properties and provide an important new resource for exciting talents.

Shumlin has produced and directed more than 40 plays on Broadway, and his screen directional credits include "Watch On The Rhine" and "Confidential Agent."

Inflight Public Offering Provides Expansion Funds

NEW YORK—The first public stock offering of Inflight Motion Pictures, Inc., was completed when Burnham & Co., members of the New York Stock Exchange, turned over the proceeds from the underwriting to Inflight's chairman and president, David Flexer.

The initial underwriting for Inflight, the only company currently exhibiting motion pictures on large screens aboard commercial aircraft, involved 225,455 shares of common stock at $18.50 per share for a total of $4,170,917.50.

In presenting a check for $1,284,000, the company's share of the proceeds, Robert E. Linton, a partner and head of the corporate finance department of Burnham, said that "this underwriting will enable Inflight to accelerate the dramatic growth the company already has experienced in the five years since its inception."

The funds from the offering, it was noted, will be utilized in part to prepay the company's outstanding $350,000 five percent promissory notes, with the balance to be used for financing present and anticipated commitments for the production and installation of equipment on additional aircraft.

Principal customers of Inflight are Trans World Airlines and United Air Lines, although the company also has contracts with Pakistan International Airlines, Philippine Airlines, and Olympic Airways, S. A., and has recently signed a letter of intent with Air France.

Inflight was the first company to develop a commercially-acceptable system for exhibition of full-length motion pictures aboard aircraft, including full-color films. The company supplies and installs projection, screen, and audio equipment and provides maintenance, repair, and servicing for this equipment.

For the six months ended Dec. 31, 1965, revenues totaled $4,206,012, compared to $1,406,796 for the same period in 1964. Net income for the first half of fiscal 1965 amounted to $592,446, equal to $1.01 per share, as against $169,588, or 29 cents per share for the like 1964 period. For the fiscal year ended June 30, 1965, Inflight's revenues totaled $4,216,870, with net income of $460,789, or 78 cents per share. This compared to $1,779,281, with net income of $169,450, or 29 cents per share in fiscal 1964.

An agreement recently approved by the Civil Aeronautics Board provides that international air travelers will be charged $2.50 each for inflight movies. First class passengers have been receiving films free while economy passengers can rent head sets for one dollar if they wish.

Flexer also announced that I. W. Burnham II, senior partner of Burnham and Company, was elected to the company's board.

Inflight's board called for prepayment on April 15 of $329,000, principal amount of registered promissory notes, maturing Dec. 31, 1968.

Europix Distribs Set

NEW YORK—Murray M. Kaplan, Europix-Consolidated Corp. vice-president in charge of distribution, announces that George C. Regan and John Long, George Regan Film Distributing Corp., will represent his company in the Chicago, Milwaukee, Detroit, Minneapolis, Kansas City, St. Louis, Des Moines, Omaha and Indianapolis areas. Kaplan has also named Frank Meyers to represent the company in the Dallas and Oklahoma territories.

Disney's Music-Making Shermans Follow In Dad's Tuneful Footsteps

HOLLYWOOD—Those Oscar-winning song writers, Richard M. and Robert B. Sherman, who received a pair of the coveted gold statuettes for their song, "Chim-Chim-Cheree," and the lilting musical score for Walt Disney's "Mary Poppins," have contributed five new songs to set the tempo and mood of Disney's newest animated-cartoon featurette, "Winnie the Pooh and The Honey Tree."

If musical talent is hereditary, the Sherman brothers can credit part of their success to their dad, Al Sherman, who wrote such perennially successful hits as "You Gotta Be A Football Hero," "Pretending," "Potatoes Are Cheaper," "No, No, A Thousand Times No," "Save Your Sorrow," and "Me Too!"

Both boys were attending Beverly Hills High School when their father was turning out top tunes. Dick wanted to be a composer of Broadway musicals, Bob a writer. But Uncle Sam had other plans for both of them.

Older brother Bob was sent to Europe to fight the Germans, where he won the Purple Heart and three battle stars in the infantry. Dick was drafted during the Korean War and spent two years with the Army Special Services.

Between wars, the Sherman brothers attended Bard College, New York, where they graduated in 1949. Dick majored in music, Bob in English.

In 1950, Al Sherman decided his boys would be able to create good popular music if they would get together and pool their talents. He was right. They wrote their first hit, "Things I Might Have Been," which was made a standard by Kitty Wells, and still sells well.

The partnership was temporarily suspended when Dick entered the Army. Neither brother was able to score a hit. Then, in 1958, the boys teamed up again to compose "Tall Paul," a smash hit for Walt Disney's young star, Annette. The record sold 700,000 singles.

Since Bob and Dick Sherman began composing for Walt Disney five years ago, over 50 of their songs, including every type from rock-and-roll to classical, have been put into production. Many more are in the works.

The Shermans consider themselves the luckiest guys in the world.

"We not only like what we are doing," they say, "we like the guy we are doing it for. Walt Disney is the greatest showman in the world. He is sensitive to all kinds of people. He has never asked us to write anything that we haven't wanted to do."

Their definition of a good song is, "A song should be like a poem set to music. You can't use gingerbread. You can't be superfluous. You can't waste words. Each line should be like a drop of water on a still lake which makes ripples in every direction all the way to the shore. We can't do it all the time, but we can try."

Their five new songs for Disney's latest comedy-fantasy are "Winnie the Pooh," "Up, Down and Touch the Ground," "Rumbly in My Tumbly," "Little Black Rain Cloud" and "Mind Over Matter."

Para. Names Music Execs

NEW YORK—Sidney Herman and Edward A. Wolpin have been elected vice-presidents of Famous Music Corporation and Paramount Music Corporation.

Claude Stewart, right, city manager for Interstate Circuit, Inc., in Waco, Texas, recently received the keys from J. C. Mitchell, co-owner, Mitchell Theatres, to the Lake Air Drive-In, the operation of which Interstate took over.

Phila. Reporter Honored In Variety Press Contest

NEW YORK—George C. Hoover, executive director of Variety Clubs International, announced the winners in the 1965 Variety Clubs International awards plan for the communications media, with the first place going to Rose De Wolf, staff writer on The Philadelphia Inquirer for her fine coverage of the Variety Club of Philadelphia's annual Newsboys' Day campaign. She will receive $500 and will also be the guest of Variety Clubs International at the forthcoming London convention to attend a special presentation ceremony.

The newspaper will receive a "Distinguished-Service-Award" plaque for standards which provide its personnel with the opportunity for excellence of performance in the highest tradition of the journalistic field.

The award for second place went to William Payne, amusement editor, The Dallas Morning News, which carries a cash award of $300 and a plaque of merit to his paper. Third place went to Raymond Lang, reporter-photographer, The Coral Gables Times—The Guide, along with $200 and a certificate of merit to his paper.

Stated Hoover, "It was most encouraging to review the many entries sent to us in this first great effort to bring our organization and the communication media into a closer partnership of cooperation that would bring greater results to our work for children and, at the same time, recognize the efforts of these media." He hoped for an increase in the number of entries for prizes in the second annual awards plan in 1966.

Fox-Lehman Pact Set

HOLLYWOOD—Richard D. Zanuck, 20th Century-Fox vice-president in charge of production, announced a multi-million-dollar arrangement with Ernest Lehman's Chenault Productions, under which Lehman will write and produce five major motion pictures for 20th Century-Fox release.

Zanuck at the same time disclosed that "Hello, Dolly!" will be Lehman's first production assignment under the newly signed pact.

Film-Educated Moviegoers Boost Confidence In Industry's Future

NEW YORK—Optimism over the long-term future of the U.S. motion picture industry is heightened by "a rapid growth of activity in the education of the public on motion pictures as one of the cultural arts," a leading industry spokesman said.

Recognition of motion pictures as "an art form on a par with other performing arts" is widespread, particularly among young people in universities and secondary schools, as well as in community organizations concerned with cultural activities, it was stated by Ralph Hetzel, acting president, Motion Picture Association of America, Inc.

He pointed out that President Lyndon B. Johnson called national attention to the enhanced stature of motion pictures last fall when he signed into law a bill establishing the new National Foundation for the Arts and Humanities, which includes motion pictures.

The American Film Institute, which President Johnson announced as one of the key projects will, in the president's words, "bring together leading artists of the film industry, outstanding educators, and young men and women who wish to pursue this Twentieth Century art form as their life's work."

Underlining the industry's vital interest in participating actively in the development of the Foundation's work, Hetzel stated that the Motion Picture Association has established a Commisison on Motion Pictures and Education that is working closely with the Foundation. Serving on the Commission are Robert S. Benjamin, board chairman, United Artists Corporation; Robert H. O'Brien, president, Metro-Goldwyn-Mayer, Inc.; George Weltner, president, Paramount Pictures Corporation; and Hetzel.

Among recent significant educational developments, Hetzel cited the following:

The total of university courses in motion pictures has risen to more than 1,000, and is rising steadily. The American Council on Education recently conducted a nationwide survey on film studies in universities and colleges, with the support of the Motion Picture Association. The survey has served as a guide to academic institutions in establishing courses on motion pictures.

One valuable outcome of the survey was the convening of a conference of university film instructors, which was held last fall at Dartmouth College. Sponsored by the U.S. Office of Education, the conference proceedings will be published as a guide to the content of film courses for colleges and universities.

Production of motion pictures by students has flourished in recent years, and awards programs have been established to recognize accomplishment.

He expressed pleasure that a number of state Councils on the Arts have indicated they plan to include motion pictures in their programs to enhance the public's appreciation of film.

"At the high school level, experimental programs have proven to students the value of participating in organized courses of film study," Hetzel said. He cited a recent conference held in Philadelphia, where high school and preparatory school teachers exchanged experiences in their use of feature films in the English curriculum. Ten Philadelphia area schools cooperated in a two-year film study program which included screenings of selected features in a local theatre, followed by classroom discussions and analyses of film techniques as well as the moral and social issues raised.

Hetzel also commented on the growing participation by public libraries in film activities, including screenings of film "classics," lectures and discussions, and the growth in membership of film societies as indications of more knowledgeable and "cinemate" audiences.

"The current success of motion picture distributors and exhibitors in attracting large audiences to films of classic dramas, ballet, and opera has encouraged motion picture producers and theatre owners to broaden programs catering to discriminating, knowledgeable audiences," Hetzel said.

"Informed, demanding audiences for motion pictures will stimulate production of high quality films," Hetzel concluded. "Present trends, if continued, will assure that there will be a growing motion picture audience versed in the artistry of the medium."

Tony Randall To Address Film Councils' Meeting

NEW YORK—Tony Randall, motion picture and television star, who soon will be seen in Metro-Goldwyn-Mayer's "The Alphabet Murders," is the featured speaker at the final awards banquet of the Federation of Motion Picture Councils, holding its annual meeting at the Astor Hotel on March 30 and 31.

Mrs. Joy Adamson, author of "Born Free," the basis for Columbia Pictures' new release of the same title, will address the March 30 banquet.

The Federation, under the presidency of Mrs. Leroy Lewis, Larchmont-Mamaroneck Motion Picture Council, is made up of some 42 councils from all sections of the United States. Some of the councils have as many as 200 members representing all organizations in their respective communities, and others are small groups of dedicated workers whose main objective is to help promote the best in motion picture.

The program this year will be highlighted with two important panel discussions on "Young People and Film." On March 31, a panel of teenagers from the Philadelphia area will discuss motion pictures with a group of teachers under the direction of David Mallery, film educator and author, and director of Studies Committee on Research, National Association of Independent Schools.

Three well-known educators will discuss "Developments in Film Education." Appearing on the panel will be David Stewart, former consultant on the arts, American Council on Education; Father John Culkin S.J., chairman, Department of Communication Arts, Fordham University; and Mrs. Helen Klug, New York City Schools.

New York Sees Comeback In Film Production Activity

NEW YORK—Arthur Florman, F & B/CECO, movie equipment suppliers, reports that film production in New York has definitely taken an upturn in 1966.

Camera and lighting equipment rentals for January and February are up over 30 per cent from the corresponding period last year and are continuing to climb.

Also, advance bookings for the near future through next summer are well ahead of last year.

Florman states, "It looks like New York is making a film production comeback, after the slowest 16 month period in 10 years. The trend of shooting tv commercials in California had to reverse itself eventually, because there was no real reason for it to have gone there in the first place. New York facilities, talent, etc., for commercials are second to none in the world. Shows and series are another matter, and except for those needing a New York locale, have always been filmed in Hollywood. When New York style shows are needed, they'll be done here again.

"Florida also is coming up rapidly as a film producing center, but it is drawing most of its business away from California, Chicago, and Detroit. The latter two cities are losing what little production they ever had because of climate and scarcity of talent, equipment, and trained technical personnel.

"It looks like 1966 will be one of the big years for New York film production."

Banner Joins Indie Group

NEW YORK—Banner Productions brings Tarzan into the Society of Independent Producers. This was announced by Sy Weintraub, president, Banner Productions, Inc., and Eugene Arnstein, executive vice-president of the Society. Banner Productions is the producer of next season's one-hour Tarzan tv series on N.B.C.

In the span of less than 16 months, with the addition of Banner Productions, S.I.P.'s roster now numbers 21 leading theatrical producers and three tv producers, for a total of 24 companies.

"Alfie" Off To Cannes

NEW YORK—Paramount Pictures' forthcoming comedy, "Alfie," starring Michael Caine in the title role, has been selected as the official British entry for the 1966 Cannes Film Festival, to be held May 5 through May 20.

The motion picture, which was financed and will be released throughout the world by Paramount, was chosen for presentation at Cannes by the British Film Producers Association and Federation of British Film Makers. "Alfie" will be world premiered March 24 at London's Plaza Theatre, and will open in the United States later this year.

Callahan Joins Embassy

BOSTON—Jerry E. Callahan has joined Embassy Pictures' Boston exchange as a salesman, it was announced by D. J. Edele, vice-president and general sales manager.

Callahan formerly was a branch manager for Allied Artists, with which he had been affiliated since 1942. Prior to that, he had been associated with Universal Pictures and Monogram Pictures.

"Holy CinemaScope," Batman To Wide Screen

HOLLYWOOD—"Batman," the major hit of the current television season, is to be the subject of a full-length feature motion picture, it was announced by Richard D. Zanuck, vice-president in charge of production at 20th Century-Fox.

William Dozier, president of Greenway Productions, producer of the "Batman" tv series, will personally produce the 20th-Fox film. The feature is being written by Lorenzo Semple, Jr., who scripted the television pilot and is chief story editor for the series.

Scheduled to go before the CinemaScope-DeLuxe Color cameras April 18, the movie will have the same principal cast as the tv series: Adam West as Batman, Bert Ward as Robin, Neil Hamilton as Commissioner Gordon, Stafford Repp as Chief O'Hara, Alan Napier as Alfred the Butler, and Madge Blake as Aunt Harriet.

The plot will concern itself with the pursuit of the caped crusader, Batman, by at least three villains from the video series: The Penguin (Burgess Meredith), The Riddler (Frank Gorshin), and Cat Woman (Julie Newmar). There is a strong possibility that the list of villains will additionally include The Joker (Caesar Romero).

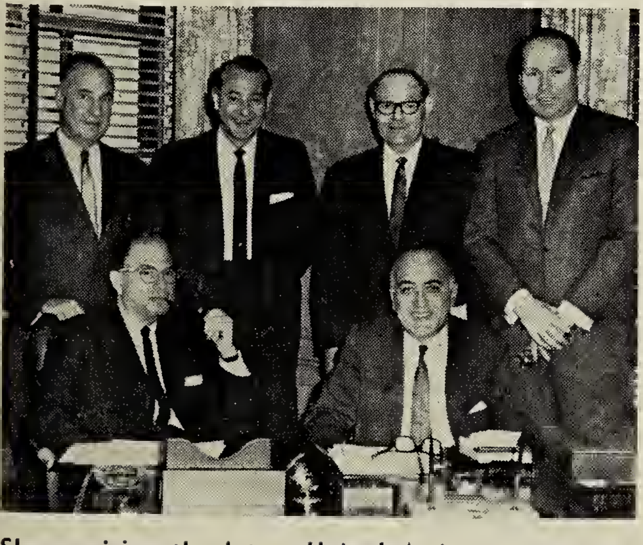
Les Martinson will direct the film, which will introduce a Batcopter and Batboat and highlight an exciting water chase on the high seas as its climax. In addition to location filming, the tv studio set for the well-known bat cave, the Wayne mansion and O'Hara's office will be utilized.

Levine's Legit Interests

NEW YORK—Joseph E. Levine, president of Embassy Pictures, and Ivor David Balding, executive producer of the Establishment Theatre Company, will jointly sponsor the Jerome Robbins production of "The Office," due on Broadway in early May. "The Office," a comedy starring Elaine May, was written by Maria Irene Fornes.

MCA Preferred Dividend

NEW YORK—The board of directors of MCA, Inc., declared a dividend of 37½ cents per share on its outstanding convertible preferred stock to preferred stockholders of record on March 18, payable March 31.



Shown giving the latest United Artists progress report are, seated, board chairman Robert S. Benjamin, left, and president Arthur B. Krim. Standing, rear, left to right, vice-president James R. Velde, executive vice-president Arnold M. Picker, vice-president Eugene Picker, and first vice-president David V. Picker.

Progress At UNITED ARTISTS

By Mel Konecoff

TOP EXECUTIVES OF UNITED ARTISTS HELD ONE OF THEIR PROGRESS reports last week, and the usual type of facts and opinions were forthcoming, such as more records being broken in the past and the outlook for the future indicating more of the same. According to president Arthur B. Krim, profits for 1965 will come to over six dollars per share, with the theatrical gross for the year worldwide reaching 150 millions. This figure does not reflect television rentals. The total gross from all operations of the company will fall somewhere between 195 and 196 millions. All this, he stated, was an industry record.

Thus far, the first quarter in 1966 shows every indication of being the best in the company's history. This plus confidence in the product line-up for the rest of the year caused him to predict that 1966 will be even better, and the trend should be the same for 1967. Twenty-four films will be released in 1966, 23 new ones and one reissue package. A similar number are expected to go to theatres in 1967, with 33 features going into production over the next 12 months. The 23 new releases this year are averaging about three millions apiece for a total of 67 million dollars, including the high-priced "Hawaii."

There are no restrictions regarding budgets, they declared, nor are there any regarding subject matter. This gives the company a widely diversified lineup. They are willing to take on the novel, which gives their producers a chance to be original in many areas, resulting in rewarding, refreshing, different, and distinctive pictures.

FOR RELEASE OVER THE NEXT 12 MONTHS ARE "A THOUSAND CLOWNS," which has only played in two spots to rewarding results. This will be out in general release around Academy Award time. Also "The Group," in color, which is just starting to get around with exhibitors going for top terms. Thus far, it's ahead of "Pink Panther" and "How To Murder Your Wife." "Thunderball" will continue to play off during the year, and this is 25 per cent ahead of "Goldfinger." It will probably emerge as one of the greatest grossers in the history of the business.

The reissue package of "The Pink Panther" and "A Shot In The Dark" has been tested in Canada, and the results to date are better than when the films were released initially on an individual basis. "Cast A Giant Shadow" in color, with Kirk Douglas, opens shortly locally in three theatres on a roadshow type of engagement. It was claimed that there is over $200,000 dollars in thus far. "Frankie and Johnnie," in color with Elvis Presley, has 1200 bookings scheduled for Easter, with the rest of the country to see the swaying hips in May. There's also the Russian version of "Hamlet" with subtitles; "Duel at Diablo," in color with James Garner and Sidney Poitier; "A New World"; "Boy, Did I Get A Wrong Number," termed Bob Hope's best picture; "Khartoum," a roadshow in color and Cinerama starring Charlton Heston and Laurence Olivier, to go in June and termed an epic of high interest; "The Russians Are Coming The Russians Are Coming," in color with Carl Reiner and Eva Marie Saint, and "What Did You Do In The War, Daddy," in color with James Coburn, for which they had high hopes as their summer releases. "Namu, The Killer Whale," with Robert Lansing, will be an exploitation special. "Mademoiselle," with Jeanne Moreau, was called one of Tony Richardson's best, and it could be a classic film. "For A Few Dollars More," an Italian-made western with Clint Eastwood, just cried for UA distribution. Also listed is "10:30 P.M. Summer," in color with Melina Mercouri; "A Funny Thing Happened On The Way To The Forum," in color with Zero Mostel and Phil Silvers; "Ambush Bay," in color with Hugh O'Brian and Mickey Rooney; "The Fortune Cookie," with Jack Lemmon; "After The Fox," in color with Peter Sellers and Victor Mature; "Anyone For Venice," with Rex Harrison and Susan Hayward; "Up To His Ears," in color with Jean-Paul Belmondo and Ursula Andress; "Sailor From Gibraltar," with Jeanne Moreau.

THE ROAD SHOWING OF "HAWAII" WILL ALSO BE IN ORDER, IN COLOR with Julie Andrews, Max Von Sydow, and Richard Harris. Company executives termed this a monumental picture, one of the big ones of all time. One ad was run on this announcing its opening in the fall at the local DeMille Theatre, and advance public sales exceed $300,000. Exhibitors who have booked this into 34 spots have signed for guarantees exceeding 10 million dollars, and by the time the bookings reach the 50–60 mark, the guarantees could run over 15 millions.

Regarding "The Greatest Story Ever Told," which was released last year, they reported that a policy of limited engagements area by area will be in order in smaller cities, which would see the original version play two a day on a guaranteed seat basis. In the 34 dates tried thus far, the public reaction has been good with admission prices upped slightly. It will take a long time to play off at this rate, but the film will wind up being a profitable one for the company.

The field of short subjects, which the company entered two years ago, will not be neglected. Two series, "Pink Panther" and "The Inspector," are being continued, and also to be released will be independent subjects that appeal. Twenty-six subjects will see release in 1966.

MORE THAN HALF OF THE 33 FILMS THAT ARE GOING INTO PRODUCTION over the next 12 months will be filmed in Hollywood, with the others to go in various parts of the globe called for by the subject matter. Among the films listed are "How To Succeed In Business Without Really Trying," in color with the Broadway cast; "You Only Live Twice," in color with Sean Connery; "The Bells of Hell Go Ting-A-Ling," with Gregory Peck; "A Garden of Cucumbers," with Dick Van Dyke; "Return of the Seven," in color with Yul Brynner; "The Assassination Bureau Ltd.," with Burt Lancaster; "The Charge of the Light Brigade," etc.

Participating in the conference in addition to Krim were board chairman Robert S. Benjamin, vice-presidents Arnold Picker, Eugene Picker, David Picker, James Velde, and Fred Goldberg.

LONDON Observations

by Jock MacGregor

THE 20TH ROYAL FILM PERFORMANCE WHICH THE QUEEN ATTENDED at the Odeon was among the best if not the best. It is hard to realise that it has been so long. Two names in particular among the credits for the evening emphasized the point and must have made two stalwarts of the industry very proud. The music for the stage show was arranged and conducted by John Barry, son of exhibitor John X. Prendergast. Assistant director on Carl Foreman's "Born Free" was Bill Cartlidge, Jr. Once again, scenes of the Queen meeting the stars, and executives were transmitted by closed circuit large screen tv to the auditorium. The program opened with Pathe News' Technicolor coverages of the royal tour of the Caribbean and the Duke of Edinburgh being welcomed at the start of the Variety Club tour in Miami by Jim Carreras. Disney's "Winnie the Pooh" followed.

The stage presentation was the simplest ever and the best. The stars were introduced individually, and few did anything beyond curtseying or bowing. What a lineup: Ursula Andress, Woody Allen, Warren Beatty, Dirk Bogarde, Julie Christie, Leslie Caron, Catherine Deneuve, James Fox, Rex Harrison, Jack Hawkins, Deborah Kerr, Christopher Lee, Suzanna Leigh, Rachel Roberts, Raquel Welch, and the "Born Free" stars, Virginia McKenna and Bill Travers. Then came the feature, and I can do no better than quote the Daily Mail's rave review hailing it as the best royal film ever. Over $100,000 was raised for the Cinema and Television Benevolent Fund, and I suspect the Columbia executives headed by Mo Rothman, Leo Jaffe, Marion Jordan, and Bob Ferguson were pretty delighted by it all. Again Sir Philip Warter, C. J. Latta, and the Associated British directors hosted a midnight supper dance for many attending the show. Here particularly chirpy was Suzanna Leigh. She was thrilled that The Queen knew so much about her and had asked what it was like working with Elvis Presley. Another newcomer whose big pictures are yet to be seen, Raquel Welch, stole the photo coverage both at the Sunday rehearsal and on the night.

Regrettably, there was a sour note. There was great disappointment that neither Sophia Loren nor Marlon Brando attended. While the former said she would if possible, the latter accepted through a secretary. After his presence had been announced, he withdrew at the last minute. Many rightly considered this a very severe slight at the industry on its greatest night of the year and were disgusted. The only comfort to the organizers was that his acceptance was not announced before the house had been sold out. Some were asking who the hell he thought he was and then started scratching their heads to think when he last had a hit picture at the British box office.

ABSENTEE ARTISTS ALSO DETRACTED FROM THE VARIETY CLUBS Annual Awards Lunch which the BBC recorded for televising in the evening. Not only were there groans around the tables as excuses and apologies were presented, but judging by press comment and overheard remarks, the public were pretty annoyed too. The Hearts now have enormous prestige and are second only to Hollywood's Oscars here, and it is wrong for them to be devalued by such slights which give a terrible image of show business. When artists agree to attend such functions, they should get binding clearances from their producers and agents. These should be broken only under the most extenuating circumstances. It is shocking when appearances have been listed in The Radio Times for artists to be absent. I consider that all concerned owe it to the industry to preserve its good name. Plane flights and schedules should have been altered so that pledges might have been honored. Sean Connery did at least appear in a Pathe News interview with chief barker Sir Billy Butlin and lunch chairman, Bernard Delfont, to present his apologies. This was screened at the lunch and cut into the tv half hour program.

THE RANK ORGANIZATION INTERIM REPORT SHOWS THAT XEROX HAS put its profits up handsomely for the 28 weeks ending Jan. 8, but that other activities are virtually unchanged at $11,880,400 against $12,014,800 for the previous corresponding period. Despite increased charges, the results from the full year before taxation are expected to be no less than last year.

THE FEDERATION OF BRITISH FILM MAKERS' DIRECTOR ANDREW Filson, back from his American trip, likened it to a refresher course and felt that he now faced matters with fresh enthusiasm. The helpfulness and hospitality of all whom he met overwhelmed him, and he found the general approach to the industry most stimulating. He was impressed by the number of British films being shown everywhere. He believed that they were being booked because they were successful and that many did not know or care where they had been made. . . . Mo Rothman took advantage of the Royal Film Performance to call Columbia's European and Middle East sales chiefs and head office executives to London for discussions and screenings of William Frye's "Trouble with Angels," Mark Robson's "The Lost Command," Bryan Forbes' "The Wrong Box," and, of course, Carl Foreman's "Born Free." . . . Darryl F. Zanuck and his 20th Fox cohorts were here to see the first 70mm print of Dino de Laurentiis' "The Bible." . . . Fred Thomas hosted a small get together for tradepapermen to meet Irving H. Levin and Albert Jaeger, National General Corporation, who, thanks to concessions in the Consent Decree, are able through Carthay Centre Productions to become his partners in "The Quiller Memorandum." He was supported by producer Ivan Foxwell and director Michael Anderson. To be made in color with George Segal starring, shooting will start in May. Irving tells me that he will also be making "Divorce American Style," with Dick Van Dyke, and "What are Little Girls Made Of," for Columbia. . . . While the Eckart Star Circuit is expanding all over the country but using most of the new acquisitions for bingo, the Classic group has taken over Cinema Exhibitor Association past president Douglas Richards' fine theatres on the south coast. . . . Culled from the FBFM's March press statement: "Five million pounds in 1966 means much less than it did in 1957." Never personally having had such a sum, it is comforting to know that it is not only the pound that has lost value.

Col. Sales Execs Meet At European Conference

LONDON—Columbia Pictures' sales heads met here recently launching the first European sales meeting since the appointment of Mo Rothman as vice-president in charge of world distribution.

Twenty-three representatives of every nation in continental Europe, as well as delegates from Israel, Egypt and Iran, heard addresses by Rothman; Marion Jordan, newly-appointed vice-president of Columbia's foreign subsidiary; and Victor J. Hoare, recently appointed as the subsidiary's vice-president and manager of Continental Europe and the Middle East.

On hand to tell the men of Columbia's production and distribution plans for the future were executive vice-president Leo Jaffe and Robert S. Ferguson, vice-president in charge of advertising and publicity.

Also addressing the group were producer Carl Foreman, whose latest film "Born Free" was premiered at the Royal Command Performance, and producer-director Mark Robson, whose film for Columbia, "Lost Command," also was screened. The sales chiefs also saw William Frye's "The Trouble With Angels" and Bryan Forbes' "The Wrong Box."

Censor Hearing Continued

PROVIDENCE—A hearing being held in Superior Court on the right of the Bureau of Licenses to preview motion pictures before they are shown to the public and to charge fees for entertainment licenses was continued in order to allow the attorneys for both sides to file memoranda containing legal authority on their conflicting stands.

Judge Fred B. Perkins is hearing the complaints of Playhouse, Inc., operators of the Art Cinema, who maintain that any preview of films by the licensing board violates the First Amendment's guarantee of freedom of speech, and that any fees collected by the board for licensing a film is a tax on free speech.

The case surrounds the showing of "Circle of Love," which the Art Cinema presented last summer. Denied a license, the theatre appealed to the court and was granted a temporary injunction against the board. Now, the theatre operators seek a final decision and permanent injunction.

Kaplan Joins Embassy

NEW YORK—Cy Kaplan has been appointed vice-president for television sales for Embassy Pictures Corp., it is announced by president Joseph E. Levine. Kaplan has resigned as vice-president and general sales manager of Independent Television Corp. in order to accept the post. He was with ITC for seven years.

Previously, Kaplan served for five years as director of national sales for NTA and was mid-west sales manager for ZIV for three years.

Royal Joins IFIDA

NEW YORK—The governing committee of IFIDA announced the acceptance of an application for membership from Royal Films International, Inc.

It is expected that Royal Films will be represented on the IFIDA board by Donald F. McConville.

ALBANY

United Artists sales representative Dave Litto and booker Ronald Pure were busy collecting dates for the company's annual "Play Date Drive"—June 26 to July 9. . . . Area fight fans will not be able to view the closed circuit telecast of the Cassius Clay championship fight due to cancellations by Fabian's Palace and by Ted Bayly, Troy promoter, who at first had reserved the War Memorial Auditorium, Utica, for the videocast, but had his schedule ditched by a directive of Mayor Frank Dulan. . . . Fabian's Palace, Albany; Proctor's Troy; State, Schenectady; and Cohoes, Cohoes, had the reissue of David O. Selznick's "The Adventures Of Tom Sawyer" as a Saturday-Sunday matinee attraction. . . . Rofab-Manhattan, Inc., registered a certificate with the Department of State to conduct an entertainment business in New York with the address, Fabian Theatres Corporation, 1585 Broadway.

BUFFALO

At press time, 22 men and women of the Buffalo Variety Club and Women of Variety, Tent 7 are going to the London convention of Variety Clubs International in London, April 18–22, including chief barker Albert J. Petrella, past chief barker Anthony T. and Mrs. Kolinski, James J. Hayes, Thomas W. Fenno, Mr. and Mrs. Irving Cohen, Mr. and Mrs. Myron Gross, Mr. and Mrs. Elmer F. Lux, Giannina Pappalardo, Mary Pappalardo, Mr. and Mrs. Gordon Kahen, Mr. and Mrs. Ralph Buring, Mr. and Mrs. Dewey Michaels, Mrs. Samuel Dine, Mrs. Elizabeth Wilcox, and Gladys Schultz. A general membership meeting of the club was held when the progress of the club this year was discussed. There was a report on the recent telethon, and the Tent 7 representatives to the London convention were instructed on details. The following new members of the Buffalo club also were introduced: Harry Edelman, Terry Harder, Monot Ortolani, Hugo DiGiulio, Henry Martin, Joseph Schaefer, Harold Wright, and Richard Bacher. . . . Barkers and their ladies of the Buffalo Variety Club held a St. Patrick's Party in the clubrooms. Mel Berman was program chairman, assisted by Hugo DiGiulio and Ed Little. Chief barker Petrella has called the next Crew meeting for April 4. President Barbara Quinlivan of the Tent 7 Women of Variety announces the next general membership meeting will be held March 26. . . . Mannie A. Brown, head of Mannie Brown Associates, who recently added the drive-in in Homer, N.Y., to his booking chores, announces that the new Childhood film, "Snow White," will play the Schine circuit at Eastertime. Brown distributes the Childhood series as well as many other independent features. . . . Sidney J. Cohen, president, Allied Theatres of New York State, Inc., attended a meeting of the executive committee of the Will Rogers Memorial Fund at which many important matters were discussed, including the annual meeting, June 9, 10, and 11 at Whiteface Inn, the dedication of the Montague Library, a report on the 1965–66 fund-raising campaign, the appointment of distributor chairmen for 1966–67, and many other matters. At the recent Show-A-Rama in Denver, Cohen was one of the lucky winners of a door prize which was nothing less than 25 drive-in speakers, which he is using at his Sheridan out-doorer. Mrs. Cohen won a mink hat. . . . At a recent meeting of Rochester exhibitors, Linn Smeal, Schine Riviera, proposed an area-wide, major-prize contest among movie goers on the upcoming Academy Awards, which won immediate and unanimous approval. Blanks will be distributed at each theatre. . . . Dick Bacher, Barber and Drullard ad agency, is back at his desk after visiting the Denver Show-A-Rama. He brought back with him a bushel basket of new ideas to use in promoting attractions at the local first-run drive-ins including Blatt Bros. Star, the Holiday drive-ins, and the Sheridan out-doorer. . . . Minna Zackem, manager, Buffalo branch of Pan-World Films, is enthusiastic over the forthcoming American-International 1966 product, some 28 releases in all, the greatest number in the history of the company. . . . Carl E. Schaner, managing director, Century, is cooperating with the department stores and specialty shops, and the Evening News is staging a spring fashion show three days, March 24, 25 and 26, at 10 a.m. The shows were announced in a full page color ad in the News. Admission will be free. Those desiring to attend send a coupon to the News requesting tickets. Nina Freudenheim will be the fashion coordinator, and Margaret Whiting will entertain the audiences. . . . Sidney J. Cohen, president, New York Allied, announces that William M. McCutcheon, community relations associate, Motion Picture Association of America, Inc., will speak in Syracuse March 30 and 31. Cohen will accompany McCutcheon on his tour in the University City, which has been arranged by Sol L. Sorkin, Slotnick Enterprises, Inc., and also will talk at some of the spots arranged. McCutcheon will be interviewed by all the leading Syracuse radio and tv stations. . . . Joseph J. Kerm, East Amherst, and the Mrs. celebrated their 50th wedding anniversary. Joe retired in 1963 after 35 years as a maintenance man with the Shea Theatres in Buffalo. . . . The Auditorium, Perry, N.Y., reopened under a lease agreement with the town. The house, closed for several months, is located in the 69-year-old Town Hall. The house is being operated by Phillip Scoville, Geneseo, and Frank R. Versage, Mt. Morris. The Auditorium first opened in 1898. . . . Alex Lusthaus is the new Variety Club Bingo chairman. Fran Maxwell and Clint LaFlamme are co-chairmen. The games are held every Wednesday evening in the Genesee.

CHARLOTTE

Harry E. Buchanan, Hendersonville, N. C., city manager, North Carolina Theatres, since 1932, and for many years a director of the Theatre Owners of North and South Carolina, has announced his candidacy for election to the Senate of the North Carolina State Legislature. He will run as a Democrat in the state's 32nd senatorial district. Former president of the Hendersonville Chamber of Commerce and currently chairman of the Hendersonville Alcoholic Beverage Control Board, he served as a member of the North Carolina State Highway Commission from 1953 until 1957, and prior to moving to Hendersonville in 1932 served a two-year term as Mayor of Sylva, N. C. . . . The Astor, Charlotte, was damaged by a fire which spread to it after breaking out in an adjoining store. Most of the damage was caused by smoke and water. Some 75 patrons quietly walked out of the theatre when the announcement was made that there was a fire next door. There were no injuries.

CHICAGO

Simon Schultz, 75, theatre lighting specialist, died in his home. He was the oldest active member of the International Alliance of Theatrical Stage Employees and Motion Picture Operators. He leaves surviving two sisters. . . . "The Sound of Music" began its second year at the Michael Todd. Management estimates that approximately 700,000 persons viewed the picture in the first 12 months of its exclusive run at the theatre. . . . Sig Sakowitz and Wally Heim of United Artists' staff hosted an invitational viewing of "A Thousand Clowns" at the Esquire. . . . "Darling" returned to the Loop after receiving Oscar nominations. . . . Mrs. Laura H. Toigo, 51, widow of Pompey Toigo, who was the president of Aurora-Joliet-Elgin Pepsi-Cola Bottling Company, Aurora, Ill., died in Coplay Memorial Hospital. . . . Ross Hunter, producer, and Lana Turner arrived here to do the press rounds on behalf of "Madame X." The film opened at the Roosevelt. Sig Sakowicz Mothers' Fan Club paid tribute to Hunter and Miss Turner at a "Coffee N" at Pick-Congress Hotel. . . . Capacity crowds attended the closed-circuit telecast of the Blackhawks vs. Montreal hockey game at B and K's Uptown. Seats were sold on a non-reserved seat basis. Games are also telecast at the Pickwick, Ritz, Highland, and Highland Park. . . . The Leslie Special, the car Tony Curtis drives in "The Great Race," has been bringing crowds to theatres where it is placed on display. Oakbrook was first to have the car, followed by a one-week stand at the Mercury. Warner Bros. brought the studio-made car to town for its opening of the film at selected neighborhood theatres. . . . Greyhound Corporation, Chicago, has just released its film to promote "tourism" throughout the U.S.—"Discover Greyhound America." The 10-minute film was produced by Fred A. Niles Communications Centers, Inc. The 35mm CinemaScope production, in Eastman Color, introduced by Vice-President Hubert Humphrey, will be distributed nationwide for tv, theatre, and club use. Overseas distribution will be handled through U.S. Information Agency. . . . "The Merry Wives of Windsor" will be presented at the Esquire on a two-day reserved seat policy on Mar. 30–31. Other theatres showing the film are Nortown, Gateway, and Riviera, Chicago; Mercury, Elmwood Park; and Varsity, Evanston. . . . Pat Lino, collector of more than 5,000 Lana Turner mementos, met with the film star during her recent visit here. . . . "Bing Crosby in Cinerama's Russian Adventure" will have its world premiere opening here at the McVickers on March 29. . . . 1966 theatre collection, chairmanned and co-chairmanned by Ralph Smitha and Art Holland, Variety Club of Illinois, Tent 26, has been set for Aug. 19–25. Any theatre wishing to delay their collection for a week until Aug. 26–Sept. 1 may do so, according to Variety's announcement. Al Raymer, chairman, Variety Club house committee, invites the membership and their guests to enjoy the new refurbishment of the club's headquarters at the Pick-Congress. The club boasts new carpeting, air-conditioning, fixtures, and a whole new atmosphere. Bill Madden and his membership committee report they have brought in a host of new members. . . . Louis L. Abramson, NAC executive director, Chicago, and Phil Briggs, Crush International, Evanston, Ill., spoke at the recent Show-A-Rama in Denver. . . . Belford Theatre (an outdoor-indoor complex) was recently opened by Kerasotes Theatres, Springfield, Ill. . . . Patrons were routed from the Carnegie when fire engulfed the block-long property on Chicago's near north side. Fifty pieces of fire equipment and 250 firemen were on hand to fight the blaze. Oscar Brotman, owner of the theatre, said that admissions were refunded. The theatre was mainly damaged by smoke and will soon be in readiness for reopening.

CLEVELAND

Shipstead and Johnson's 30th edition of the Ice Follies was at the Arena. . . . Another special children's matinee opened in greater Cleveland theatres: "Hansel and Gretel" and

"The Bremen Town Musicians." These kiddie shows coming along every month or six weeks are proving very popular with the small fry. . . . A treat for Humphrey Bogart fans, "Roaring Twenties," in which he starred with James Cagney, was shown at the Art Museum. . . . Academy Award nominee shows flooded local screens. . . . Most of the area drive-ins got off to a good start as the temperature hit the 70 degree mark. Three days later, it was down to 18 degrees with the worst snow storm of the year. . . . Warners' "Battle Of The Bulge" opened at Warners' Great Northern. . . . MGM's "Doctor Zhivago" opens at the SW Colony on March 30 on a reserved seat basis. . . . Harold Kaplan, Hipp projectionist, is the new secretary of the Motion Picture Operators Union, IA Local 160. . . . Akron's old Loew's closed last year and slated to be torn down, has been purchased by the Akron Civic Theatre and renamed the Civic. . . . A labor dispute caused the shutdown of the local Palace by the projectionists union, who were ordered off the job at six p.m. in the middle of the showing of the feature film, necessitating refunds of admissions.

DALLAS

Members of the David McCallum Fan Club of Dallas attended a Saturday Capri performance of the current motion picture double bill, "The Spy With My Face" and "To Trap A Spy." First 10 to arrive for the showing were to receive a souvenir, in addition to the "U.N.C.L.E." badges available to all who request them. . . . Joan Staley arrived for a promotional visit in behalf of "The Ghost and Mr. Chicken," in which she co-stars with Don Knotts. Knotts also was slated to be in the city. The film was to have a multiple opening at 22 theatres. . . . The India Association of North Texas will present a special showing of an Indian-made motion picture, "Hum Dono" (Two of Us) flown in from Bombay for a performance in Selecman Hall at Southern Methodist University. The film has English subtitles, translating the Hindustani script. Admission will be $1.25. . . . Maurice Chevalier will make a personal appearance here at the State Fair Music Hall on March 23. The star of numerous films will soon be the star of his own film, which will feature his life story. . . . Eliot Elisofon, color photography expert, will be a visitor here on March 24 in behalf of the United Artists-Cinerama production, "Khartoum," which will open a road show engagement at the Capri on June 29. . . . Donna Douglas, Sue Ane Langdon, and Nancy Kovack, billed as the "three most beautiful girls in the world," will visit here on April 3 in behalf of "Frankie and Johnny," starring Elvis Presley. . . . The Women's Council of Dallas County will sponsor the southwest premiere showing of "Doctor Zhivago" at 8:15 p.m. March 31. The premiere, a scholarship fund benefit, will be in North Park Cinema II. . . . A screening room is being installed in the Merchandise Mart Bldg. by C. C. Cross and his son, Johnnie, and bookings will be handled through General Films. . . . The Merchandise Mart Bldg. is fast becoming the hub of the city's film activities with various booking services and film distributors moving in. . . . Yvonne Craig, Hollywood film star, was in Dallas spending a few days with her family. . . . The Dallas Variety Club delegation to Houston during the visit of Prince Philip included chief barker Bill Williams, former international chief barker John W. Rowley, Bill Slaughter, Joe Jackson, Raymond Willie, Don Grierson, Ed Tobolowsky, Alfred Sack, and Walter Morgan.

DES MOINES

Heartland Productions now reports its first film, "The Hostage," has been edited and that scoring and sound dubbing will take another six weeks. A title song for the Iowa-produced full-length film has been written by Ron Hanna, Des Moines folk singer. . . . The Tim Evans theatre, Anamosa, Ia., was closed while new seats, drapes, and other equipment were installed. It has now been reopened for business. . . . David Johnson is the new manager for the Orpheum, Marshalltown, Ia., replacing Harry Dearmin, who resigned after managing the house for 22 years. . . . The former head of the Sac, Sac City, Ia., Clarence Coon, is now reported as recovering from major surgery at St. Joseph's Hospital, Sioux City, Ia. He recently sold the Sac to Dwight Hanson, Rockwell City, Ia. . . . Leonard Wood, who had managed the Iowa, Cedar Rapids, Ia., has been retained as manager by the new owners, Dubinsky Brothers. . . . The new theatre at Pella, Ia., has been opened. . . . Don Smith of Atlantic has purchased the Clarinda theatre and drive-in from Herman Fields, now of Beverly Hills, Calif.

DETROIT

"The Sound of Music" rounded out its first year. It is doubtless the biggest grosser ever to play here. Over a million dollars has already poured into the Madison box office, and the 500,000th patron paid for his ticket during the 48th week. It is booked, as of now, for a total of 68 weeks, which carries it through June. "Sound" compares to other top roadshows which played here at other houses as follows: "Ben Hur," 65 weeks; "My Fair Lady," 59 weeks; "Mad, Mad, Mad, Mad, World," 56 weeks; and "Cleopatra," 53 weeks.

Frank Upton, Beacon Theatres midwest division manager, announces the Music Hall will continue its policy of youth performances for "Bing Crosby's Cinerama Russian Adventures," which is commencing its run. Under direction of group saleslady Ann Squires, four morning youth performances are being sold for April 20, 23, 27, and 30.

HOUSTON

Producer Edward J. Montagne flew to Houston with star Don Knotts for a promotional visit in behalf of their picture, "The Ghost and Mr. Chicken," which will have a multiple opening on March 24. . . . "The Sound of Music" will begin its second year at the Alabama on March 30. Charmian Carr, who plays the role of the eldest of the von Trapp daughters in the film is expected to be a visitor as part of the first birthday observance. . . . After a 12 week run at Loew's State, "Thunderball" has been replaced by "The Group." . . . Publicist Addie Addison of United Artists was in to work on the opening of the Elvis Presley film, "Frankie and Johnny." Addison is expected to return on April 1 with three stars of the picture, Donna Douglas, Nancy Kovack, and Sue Ane Langdon. . . . Variety International chief barker James Carreras, British film producer, and George Hoover, executive secretary of Variety Clubs International in Miami, were here for the visit of Prince Philip in behalf of Variety projects. Variety club chief barker Jack Bryant said the club expects to raise $200,000 to $250,000 from the reception and banquet. Part of the banquet proceeds will be used to build a second Boys Club. Dallas, which has the only other Variety Club in the state, sent a delegation to the banquet headed by Dallas chief barker Bill Williams and former international chief barker John W. Rowley. . . . "The Merry Wives of Windsor" has been booked for a two day run at the Majestic. . . . "Madame X," with Lana Turner, has opened at all three Cinema I's in Gulfgate, Meyerland, and Northline shopping Centers. . . . The Delman has held over "Darling" for a seventh week, forcing the postponement of the booking of the four hour Batman movie made of serial episodes.

JACKSONVILLE

An official IATSE union charter was presented to the newly-formed Wardrobe Local 899 by William E. Sutherland, IATSE official from Tampa, in a recent installation ceremony at the George Washington Hotel. Lyle Rhines, business agent for local stagehands, is serving in the same capacity with the new union which has an initial membership of 12 women. They will be employed here for stage shows at the Civic Auditorium, the Coliseum, and other places where their services will be needed by professional performers. Mrs. Belle Sligh, whose husband is stage manager of the Florida, has been elected president of the wardrobe local, and Mrs. Martha Leinan is secretary-treasurer. . . . French B. Harvey, Sr., head of both the concessions sales and purchasing departments of Florida State Theatres, went into the local Baptist Hospital for a physical check-up. . . . Mrs. Rex Grimm, member of the Warner Bros. staff, reported that her son Mike is enjoying a 15-day leave at home. He is a seaman attached to the Navy's aircraft carrier, Shangri La. . . . Fred Hull, MGM division manager from Dallas, who formerly managed the local MGM branch, spent a few days here visiting old friends and conferring with Bob Capps, manager of the MGM branch, and his staff. . . . Tim Choulot, ex-manager, Beach, Daytona Beach, finished basic training at an Army camp in South Carolina and visited here with his wife and friends before being transferred to a new base camp in Virginia. . . . Mike Seravo, Warner Bros. salesman, went to Miami to call on leading exhibitors, and Ed McLaughlin, Columbia branch manager, visited the production staff of a new Columbia feature starring Anthony Quinn being filmed on location in Miami. . . . Manohar L. Checker, formerly a doorman at the downtown Empress, has embarked on a course of management training with Florida State Theatres. A native of India and a graduate of a Presbyterian college in that country, Checker has resided here for many years and is a naturalized American citizen. . . . Gregory Peck is a special guest of the City of Jacksonville to open the local unit of the American Cancer Society's 1966 drive for $137,000. . . . Charley King, AIP manager for Florida, announced that a special drawing will be held at high noon on June 17 for the benefit of exhibition film bookers who are eligible for AIP booking prizes totaling $250 in value. Called a "bonus drive for lucky playdates," King said that exhibitors may submit as many applications for prizes as they have booking dates.

MIAMI, FLA.

Florida State Theatres in the area, as well as the new Bay Harbor Theatre, have the joint world premiere for "A Man Could Get Killed." . . . Charles Taylor has been assigned to be trainee assistant at the Mayfair Art. . . . Immokalee, Florida, is the location for a new film, shooting for which has just started. William Jugo, South American producer, has cast Miamian Christopher George and Ft. Lauderdale actress Patricia Ranier in leading roles of "Gavilon." Jugo selected actor George after seeing him in the world premiere showing of "The Gentle Rain." George will play the title role, which means "the hawk," in the film, which is based on a Venezuelan legendary hero. Jugo will also direct. John Meehan wrote the script. . . . Broward county theatres which will share the world premiere of "A Man Could Get Killed" are the Coral Ridge and Florida State Theatres' Hollywood. . . . Burton Holmes' Grand Tour film was shown at Florida State Theatres in Ft. Lauderdale, West Palm Beach, and Miami. Discount tickets were made available to students and for the first time, publicity appeared on live educational television in the schools themselves.

KANSAS CITY

Arnold Gould, long time city manager for Durwood Theatres in Jefferson City, Mo., has retired after 50 years in the industry. He is not, however, separating himself from show business, but continues as a consultant to the circuit for which he was a city manager for 32 years. Durwood theatres there include the indoor Capitol and the Bridge Drive-In. Gould's established value to the industry and his long service to the company prompted his appointment as a consultant, according to Richard M. Durwood, vice-president. Gould is widely known in motion picture exhibition throughout Missouri as the capitol spokesman for the industry. In his consultant capacity, he is expected to continue to represent the industry on the legislative front. Participation in community events always has been a part of Gould's activities, and he expects to keep a hand in many capitol affairs. He has served as decorator and set designer for the Governor's Inaugural Ball a number of times, and has been signally honored by at least four chief executives of the state. The retirement will give Gould more time for fishing and for rooting for the University of Missouri athletic teams, he said. He and Mrs. Gould will continue their residence in the apartment in the Capitol Theatre building where they have lived for many years. Gould's retirement has triggered a major change in the Durwood organization and a string of promotions. A new district has been created including the theatres in St. Joseph and Jefferson City, Mo., and Leavenworth, Kans., Durwood said. Albert Boos, who has been city manager at St. Joseph, is the manager of the newly created district, which also includes real estate interests in St. Joseph, including the Edmond Plaza building and offices in the Missouri Theatre building. Theatres included are the Missouri and the Belt and Skylark drive-ins, St. Joseph; the Hollywood Theatre and the Skylark Drive-In, Leavenworth; and those in Jefferson City. Boos has been with the circuit in St. Joseph for 19 years, having begun with the company there as a trainee. He will continue to headquarter in St. Joseph. Everett T. Hughes, who has been manager of the Missouri, St. Joseph, has been named city manager at Jefferson City, succeeding Gould. Hughes has been with the circuit 17 years in St. Joseph, having been manager of the Belt Drive-In before becoming chief at the Missouri. The new manager of the Missouri is James Shadduck, formerly in radio in St. Joseph. Henry "Bud" Sommers, continues as city manager at Leavenworth where he has been with the company for 16 years and is a leader in civic affairs. The Kansas City theatres comprise a separate district with M. Robert Goodfriend as general manager in charge.

MEMPHIS

Lana Turner and John Forsythe, starred in Universal's "Madame X," are seen at the recent world premier of the film receiving a key to the city from Vice-Mayor Joseph Malik on the stage of the Carib, Miami Beach.

Signs of spring in this section are jonquils, flowering shrubs, tall straw hats for the southern belles, and drive-in openings. Grover Wray of Exhibitors Service reports that Moonlite Drive-In, Aberdeen, Miss., has reopened for Friday-Saturday-Sunday-Monday exhibition and Twilite Drive-In, Bruce, Miss., opened for full operation. Also, Paris Drive-In, Paris, Ark., resumed operation. Jack Durell, Rowley United, announces that Malvern Drive-In, Malvern, Ark., reopened, as did Ark-Air Drive-In, Clarksville, Ark., and Rivervue Drive-In, Morrilton, Ark. Iuka Drive-In, Iuka, Miss., also opened for the season. Mrs. Genevieve Lovell has opened Lake Drive-In, Sardis, Miss., for the season. . . . Mr. and Mrs. Dale F. McCrosky, West Memphis, Ark., have purchased a three-bedroom, two bath home in one of West Memphis' Richland subdivisions. McCrosky is manager of the Avon here, and owner of the Arkansas Bail Bond Company. . . . "The Spy Who Came In From The Cold" finally got in to Malco, a large downtown house of the Malco Theatre group. "The Spy" cooled its heels waiting out an unexpected long run of "Our Man Flint." Said the amusements editor of The Commercial Appeal: "The time has come for moviegoers to put aside their fantasies, forget the baubles, and go see a real spy story. In the midst of all the hilarious movie romps by handsome spies who are guarded by gimmicks and surrounded by chorus girls, this movie comes as a dash of cold water after champagne." . . . Malco Theatre's $500,000 twin drive-in is being built at the expressway entrance to Memphis and is expected to be completed in August. Presently, Malco operates Summer Drive-In several blocks from the new location, and with the completion of the twin drive-in, the 25 year old drive-in will be scrapped. Ted Sowder, for the past four years manager of Summer Drive-In, will go on to the new operation. Each part of the twin operation will have a 1,500 car capacity, and there will be different entrances and play bills for each of the drive-ins. However, the operations will have a single, enormous concession pavilion. The concession section will cost $70,000, and will take a staff of 12. There will be a heater and speaker for each car admitted, and the entire parking area will be black-topped.

NEW HAVEN-HARTFORD

Developers Arthur Altschuler and Lilly Construction Company, through Norwich, Conn., rental agency, the Herbert H. Reiss Agency, has disclosed plans for inclusion of a motion picture theatre in the second-phase development of a multi-million dollar shopping center at the intersection of Exit 80, Connecticut Turnpike, and Route 82, in that eastern Connecticut city. Initial phase, containing discount department and food stores, will open this August. . . . Franklin E. Ferguson, Art Theatre Corporation of Hartford president, has completed installation of 620 new seats at the Rivoli, first-run outlet. Patricia Corretti, assistant manager, has been promoted to manager, succeeding Armond St. Pierre, resigned. . . . Richard Buzzell, E. M. Loew's Hartford Drive-In manager, his wife and daughter went down to Parris Island, S.C., for son Arthur's graduation from a Marine Corps training session. The boy is now based in Jacksonville. . . . Sam Rosen, partner in the Lockwood & Gordon Connecticut theatres, is expected back from Mexico in early spring. . . . The subsequent-run Fairmount, New Haven, has a new chinaware and stainless steel giveaway. . . . "Excellent" public response to newly-introduced street promotion is reported by Tony Davenport, public relations chief for WHCT-TC (channel 18), RKO General's home base for America's sole on-the-air pay-tv experiment. Channel 18's TriVision board, a "first" for Connecticut, commands a sweeping view of downtown Hartford from its perch across from the new Hartford National Bank building. . . . Martin Suderi, Parke-Hill Realty Company, has disclosed plans for a $25 million Hartford sports-entertainment complex, including a motion picture theatre, on a nine-acre tract adjacent to downtown Union Railroad Station. The proposed center would include a combined sports auditorium, coliseum, multi-level parking garage, and a motel. The coliseum would have seating capacity of 8,000, expandable to 30,000. One end of the coliseum building would consist of a five-level parking facility for 3,000 cars. Retail shops would also be part of the complex. . . . In Middletown, Conn., Fenton F. Thompson, Levittown, Pa., and associates have sold land with buildings to Mike Adorno, general manager, Adorno Theatres, and Joseph A. Adorno, circuit general counsel, for an undisclosed sum. The property, including commercial structures, borders the Odorno family-owned Palace property.

SPRINGFIELD, MASS. NOTES: John P. Lowe, Redstone Theatres district manager, reported use of run-of-paper teaser ads for UA's "The Greatest Story Ever Told," playing at the Cinema 1, West Springfield. Local theatres rarely employ this effect. . . . Columbia bypassed downtown Springfield for area premiere of "The Chase," opening the Marlon Brando starrer day-and-date at the independent Majestic and E. M. Loew's Riverdale Drive-In, both across the river in West Springfield. . . . The Park, Westfield, is now advertising daily in the Springfield newspapers. . . . Irwin Cohen is continuing a daily 50-cent admission policy from opening to 1:30 p.m., Monday's through Fridays, at the downtown Bijou Cinema.

NEW ORLEANS

Variety Club Tent 45 of New Orleans donated a Sunshine Bus to the New Orleans Recreation Department. Chief barker Don Kay and former chief barker Dan Brandon made the presentation. . . . American International executives Leon P. Blender, sales and distribution vice-president; Milton I. Moritz,

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ad-publicity director; and Mickey Zide, assistant sales manager, were in for a week of sales conferences with exchange and franchise heads. . . . Bob M. Corbit, Paramount Gulf Theatres director of publicity and advertising, was one of four top showmen of the year to receive Show-A-Rama IX special awards at the 1966 Show-A-Rama convention in Denver. . . . Joseph N. Brown, who for the past six months was assistant manager of the Strand, Shreveport, La., has been promoted to Paramount Gulf Theatres' other house there, the Saenger. . . . United Artists has scheduled the premiere showing of "Frankie and Johnny" for the Gord, Baton Rouge, La., March 31. Sue Ann Langdon, Nancy Kovack, and Donna Douglas, co-stars of the Elvis Presley film, will be in for the event. . . . Billy Baxter, director of advertising and publicity for Rizzoli Film Company, was in arranging for local premiere of Fellini's "Juliet Of The Spirits," at Joy's Robert E. Lee Cinema. . . . Louis Oubre, former field sales representative for Masterpiece Pictures, moved over to the MGM office in a like position, succeeding Dan Dooley, who has taken a position outside the industry. . . . Martin Rackin conducted a seminar for 20th-Fox's "Stagecoach" at the Saenger-Orleans Theatre, followed by luncheon hosted by 20th-Fox manager Jerry Kennedy and sales staff at the Roosevelt Hotel. Sharon Gilpatrick, stand-in for Ann Margret, also attended.

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PHILADELPHIA

Keyed to the engagement of Paramount's "Promise Her Anything" at the Trans-Lux, WFIL-Radio ran a special "Night On The Town" contest with winners receiving the services of a chauffeur-driven limousine for the evening, dinner at the Anchorage Restaurant, and tickets to see the film. Runners-up won free tickets and Kapp soundtrack albums. . . . Sammy Davis, Jr., who stars in Joseph E. Levine's "A Man Called Adam," and who begins a two-week engagement at the Forrest on April 5 in a one-man show, will conduct a round of press, radio and tv interviews in behalf of the film while here. . . . That new carpet in William Goldberg's Studio looks mightly nice. . . . Don Cohen resigned from Budco Theatres after three years as a manager and booking office employee. He will announce his future connection shortly.

PORTLAND

Biggest gross since the opening of the 438-seat downtown Off-Broadway, a "twin" occupying the huge mezzanine lobby of J. J. Parker's Broadway, was reported for the first week of MGM's "A Patch of Blue." Eric Sundholm, manager, reported a three-block line for the three Saturday night performances, with hundreds turned away. The Broadway has completed 29 weeks with 20th Fox's "Those Magnificent Men in Their Flying Machines" and starts a final week with a top boxoffice record, says Sundholm. Due March 23 will be 20th-Fox's "Do Not Disturb," originally scheduled for Christmas. Sundholm says he will use his original holiday campaign with special performances on March 25 and a "New Year's Eve" show on April 1. . . . Jules Gerlick, western sales manager for Favorite Films, was on film row with Bob Parnell, Seattle and Portland sales manager. . . . Ed I. Fessler, Cinema 21 and Fine Arts owner-manager, has acquired a new parking lot for his Fine Arts. . . . Dick Rose, Guild manager, reports heavy college attendance to "Juliet of the Spirits," the Federico Fellini drama. A check of attendance shows patrons represent University of Oregon (Eugene—109 miles south), Oregon State University (Corvallis—80 miles), as well as Portland State and Reed College, within the city limits. . . . Friends of Alan Wieder, former Paramount, RKO-Radio, and Metro-Goldwyn-Mayer exploiteer, are shocked with the report of his death in Los Angeles last month. Wieder, who retired nine months ago from Paramount, had invested in a Los Angeles liquor store. A pair of holdup men, dissatisfied with receipts in the cash register, pistol-whipped him. He died Feb. 22 (his birthday) in a Los Angeles rospital. A 17-year-old assistant was also beaten and shot in the neck. His condition was reported critical. Wieder, who started theatre work as a teen-ager here, was manager of the old Rivoli at the time he left for Los Angeles in the late '20s. He managed a theatre circuit there for the late Gus Metzger and in the 30s became a studio publicist and exploiteer. He was born in Portland and is survived by his wife and three brothers.

PROVIDENCE

Heavy rains and milder weather helped wipe away the heavy snows that had curtailed action at some of the surrounding open-airers with the result that operations returned to normal after a brief surcease. . . . A full-page spread on the front page of the amusement section of the Providence Sunday Journal heralded the personal appearance of Hans Conreid, Hollywood luminary, who guest-starred in "The Absence of a Cello" at the Veterans' Memorial Auditorium. . . . Departures from normal film fare were noted at the Art Cinema, where "Othello" was the main attraction, while at the downtown Stanley Warner Majestic, a screen version of "The Merry Wives of Windsor" was presented. . . . Hold-overs were in order at several houses, with "The Sound of Music" packing them in for a 50th week at the Warwick Cinema. This, incidentally, set a record for being the first film to play that long in Rhode Island. . . . Ground breaking will soon take place for a new twin-cinema to be located in adjacent Cranston. Esquire Theatres, operators of the Four Seasons Twin Cinemas, East Providence, will operate this new installation as well as a projected similar situation in nearby Secbonk, Mass., just over the Rhode Island border. . . . Local television stations are vying for late, late movie viewers with a vengeance. WJAR-TV is running a series of "vamps of the past" movies, with Leatrice Joy, one-time screen siren, as guest hostess, while WPRO-TV has been featuring a night program, starting at 11:20 p.m., and concluding at dawn. A recent night was dedicated to the late Humphrey Bogart, whereby the local station presented four of his last films. This was to be followed by Frank Sinatra Night, with the singer's best productions shown.

ST. LOUIS

Edward B. Arthur, general manager of Arthur Enterprises-St. Louis Amusement Company, has announced plans for a policy change in the film presentations at the Pageant, St. Louis. The theatre will be closed for refurbishing until April 6. The new policy will offer specific types of motion pictures that are definitely in the "strictly art film" or specialized category. Assurances from many local groups voicing their whole-hearted support of a project of this type, as well as those from interested individuals desirous of seeing entertainment of this nature, prompted the decision to make the policy change. Plans are presently being finalized and booking schedules set up for showing these select art films. The first program under the new policy will be "The Gospel According To St. Matthew."

SAN ANTONIO

Charmian Carr, who plays the part of the von Trapp's eldest daughter in "The Sound of Music," will appear in person with the movie at Cinema II on March 26. The film will be rounding out its first anniversary at Cinema II, the longest running film in the history of the city. Miss Carr will also appear in various other Texas cities. . . . Ignacio Torres, manager of the Alameda, is recuperating from recent surgery at the Santa Rosa Hospital. All of his many friends wish him a speedy and healthy recovery. . . . Alvin Krueger, manager of the Laurel, has booked the first run showing of "A Patch of Blue" to open following the six week run of "The Loved One." . . . Joan Staley, co-star of "The Ghost and Mr. Chicken," was in on a promotional visit in behalf of the film at the downtown Texas. . . . Hollywood star Doug McClure was scheduled to be a visitor in the city as star of the Miss San Antonio Beauty Pageant, which is to be televised live on WOAI-TV from the McCreless Shopping City. . . . Leon Glasscock, administrative manager of the Glasscock Theatres, with headquarters here, has sold three of the properties to Norvin Garner. The Leon, indoor, and the Trail d-i at Pleasanton, and the Stanley at Luling. Texas Theatre Service will do the booking and buying for Garner.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

MARCH 23, 1966 SECTION TWO
VOL. 75, No. 7

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—90m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult meller—Woolner Brothers

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

6516 **CURSE OF THE VOODOO**—D—77m.—Bryant Haliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

6514 **DESERT RAVEN, THE**—MD—90m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half

6601 **EL CID**—D—181m.—(STR; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

6517 **FRANKENSTEIN MEETS THE SPACE MONSTER**—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6510 **GUNMEN OF THE RIO GRANDE**—W—86m.—(WS; C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain

6535 **HUMAN DUPLICATORS, THE**—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made

6501 **MARA OF THE WILDERNESS**—D—90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoor adventure is okay family program entry

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

6507 **OPERATION C.I.A.**—M—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6543 **PAWNBROKER, THE**—D—114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by superb acting—Landau

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

6509 **TICKLE ME**—MU—90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer

6506 **YOUNG DILLINGER**—MD—102m.—Nick Adams, Mary Ann Mobley—5277 (4-28-65) Typical crime does not pay meller

COMING

CASTLE OF TERROR—Barbara Steele
EAST IS EAST—(EC)—Freddy and the Dreamers
LEMONADE JOE—Karel Fiala
MOONWOLF—Carl Moehner
MAGIC WEAVER, THE—(C) Fairy Tale
OH! THOSE MOST SECRET AGENTS—Franco and Ciccio
PARTY'S OVER, THE—Oliver Reed, Louise Sorel
REVENGE OF THE CHEYENNE—Ned Romero
TERROR IN THE CITY—Lee Grant, Richard Bray

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

6503 **BEACH BLANKET BINGO**—CMU—98m.—(P.V.; PC)—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash

6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens

6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV; PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C; S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horro epic

6511 **ECCO**—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6506 **GO GO MANIA**—MU—70m.—(TS; TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English-made

6509 **HOW TO STUFF A WILD BIKINI**—CC—93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set

LA DOLCE VITA—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue

6501 **LOST WORLD OF SINBAD, THE**—MD—90m.—(C; Wide Screen)—Toshiro Mifune—5261 (3-17-65)—Fair import has potential—Japanese-made; dubbed in English

6518 **PAWNBROKER, THE**—D—114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by supurb acting—Landau

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(CS)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry

6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●Alfie		Par.
●After The Fox		UA
Agent For H-A-R-M		U
Apache Uprising	A2	Par.
Agent 8¾	A3	Cont.
Agony And The Ecstasy, The	A2	Fox
Alice In Wonderland In Paris		Misc.
All Men Are Apes		Misc.
Alphabet Murders, The	A2	MGM
Alphaville	A3	For.
●Alvarez Kelly		Col.
●Ambush Bay		UA
Amorous Adventure of Moll Flanders	B	Par.
●And Now Miguel		U

PLEASE NOTE . . .

This SERVISECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

And So To Bed		For.
● Anyone for Venice?		UA
Apache Gold	A1	Col.
● Arabesque		U
Arizona Raiders, The	A2	Col.
● Around the World Under the Sea	A1	MGM
Art of Love	A2	U
● Assault On A Queen		Par.

B

Ballad of Love, A		For.
Battle of the Bulge	A1	WB
Battle of Villa Fiorita, The	A3	WB
Beach Ball	B	Par.
Beach Blanket Bingo	A2	AI
● Beau Geste		U
Bedford Incident, The	A2	Col.
Before the Revolution		For.
● Bible, The		Fox
Big T.N.T. Show, The		AI
● Big Hand for the Little Lady, A		WB
● Bikini Party in a Haunted House		AIP
Billie	A1	UA
● Billy The Kid Vs Dracula		EMB
● Birds Do It		Col.
Black Spurs	A2	Par.
● Blindfold		U
Blood And Black Lace	B	AA
● Blue Max, The		Fox
Blood Bath		AI
● Boy, Did I Get A Wrong Number		UA
Boeing—Boeing	B	Par.
● Born Free		Col.
Bounty Killer, The	A2	EMB
Boy Cried Murder, The		U
Brainstorm	A3	WB
Breakfast at Tiffany's-Re	A3	Par.
Bremen Town Musicians, The	A1	FOR
Brigand of Kandahar, The	A2	Col.
● Bullwhip Griffin		BV
Bunny Lake Is Missing	A3	Col.
Bus Riley's Back In Town	A3	U
Bus, The		Misc.

C

● Cabriola		Col.
Caressed		For.
Carry On Cleo		For.
Casanova '70	B	Emb.
● Casino Royale		Col.
● Cast A Giant Shadow		UA
● Castle of Terror		AA
● Cat, The		EMB
Cavern, The	A2	Fox
Cat Ballou	A2	Col.
Chase, The	A3	Col.
Cinncinnati Kid, The	B	MGM
Circle of Love	C	Cont
City of Fear	B	AA
Coast of Skeletons		For.
Collectors, The	A4	Col.
● Convict Stage	A2	Fox
● Countess From Hong Kong, A		U
Crazy Paradise		For.
Curse Of The Fly, The	A2	Fox
Curse of the Voodoo	B	AA

D

Dark Intruder	A2	U
Darling	A4	Emb.
● Daydreamer, The		Emb
● Deadly Bees, The		Par.
Dear John		For.
● Desert Raven, The	B	AA
Devils of Darkness	B	Fox
Die, Die, My Darling	A3	Col.
Die, Monster, Die		A-1
Dingaka	A3	Emb.
Do Not Disturb		Fox
Dr. Goldfoot And The Bikini Machine	A2	AI
Dr. Terror's House Of Horrors	A2	Par.
Doctor Zhivago	A2	MGM
● Don't Worry, We'll Thing Of A Title	A1	UA
Dracula—Prince of Darkness	A2	Fox
● Duel At Diablo		UA

E

● East Is East		AA
Ecco		AI
Eleanor Roosevelt Story, The		Misc.
EL CID-Re		AA
● El Dorado		Par.
● El Greco		Fox
● Eli Kotch		Col.
Escape By Night	A2	AA
Evening with The Royal Ballet, An		For.
● Eye for An Eye, An		Emb.
Eye Of The Needle, The		For.

6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English

6510 **SERGEANT DEADHEAD**—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help

6508 **SKI PARTY**—MUC—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayne Hickman—5293 (6-23-65)—Another gem for teen-agers

6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English

6505 **SWINGERS' PARADISE**—C—83m.—(TC; TS)—Ciff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—Engish-made

6416 **TABOOS OF THE WORLD**—DOC.—97m.—(C)—Narration by Vincent Price—5273 (4-14-65)—Outstanding, at times shocking, novelty

6504 **WAR-GODS OF THE DEEP**—MD—85m.—(Coorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer

6502 **WAR OF THE ZOMBIES, THE**—MD—85m.—(C; S)—John Drew Barrymore, Susi Anderson—5281 (5-12-65)—Another Italian spectacle for the program—Italian-made; dubbed in English

TO BE REVIEWED

BIKINI PARTY IN A HAUNTED HOUSE—PV; C)—Tommy Kirk, Deborah Walley
FILE 777—Vittorio Gasman, Robert Ryan
FRANKENSTEIN CONQUERS THE WORLD—Nick Adams
GHOST IN THE INVISIBLE BIKINI—(PV; C)—Tommy Kirk, Deborah Walley, Basil Rathbone
GREAT SPY CHASE, THE—(CS)—Lino Ventura, Bernard Blair
WAR—ITALIAN STYLE—Buster Keaton
WHAT'S UP TIGER LILY?—(C; S)—Woody Allen

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

MONKEY'S UNCLE, THE—C—87m.—(TC)—Tommy Kirk, Annette, Leon Ames—5305 (8-4-65)—Fair Disney family-type comedy

THAT DARN CAT—C—116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family

UGLY DACHSHUND, THE—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
JUNGLE BOOK, THE—(TC)—Cartoon Feature
LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

65025 **APACHE GOLD**—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English

66006 **ARIZONA RAIDERS**—W—88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (8-4-65)—Good western entry with color added

66013 **BEDFORD INCIDENT, THE**—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts

66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made

66010 **BUNNY LAKE IS MISSING**—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334 (10-20-65)—Exercise in tension and suspense holds interest—Made in England

65026 **CAT BALLOU**—CW—96m.—(EC)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cute and comic

CHASE, THE—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama

66003 **COLLECTOR, THE**—D—119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama English-made

65020 **DIE, DIE, MY DARLING**—MD—97m.—(EC)—Tallulah Bankhead, Stefanie Powers, Maurice Kaufman—5273 (4-14-65)—Good suspense shocker for horror fans—English-made

66002 **GENGHIS KHAN**—MD—124m.—(PV; TC)—Omar Sharif, Stephen Boyd, James Mason, Francoise Dorleac—5277 (4-28-65)—Impressive adventure entry—Filmed abroad

66005 **GREAT SIOUX MASSACRE, THE**—MD—91m.—(CS; PC)—Joseph Cotton, Philip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer

66007 **HARVEY MIDDLEMAN, FIREMAN**—C—75m.—(C)—Gene Troobnick, Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite

66017 **HEROES OF TELEMARK, THE**—D—131m.—(TC; PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal

66015 **KING RAT**—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's

66022 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)

66052 **LITTLE ONES, THE**—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer—English-made

66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language

65018 **MAJOR DUNDEE**—MD—124m.—(PV; EC)—Charlton Heston, Richard Harris, Senta Berger—5261 (3-17-65)—Entertaining, action-packed chase film

66009 **MICKEY ONE**—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention

66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad

THESE ARE THE DAMNED—D—77m.—(Hammerscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made

66004 **SHIP OF FOOLS**—D—141m.—Vivian Leigh, Simone Signoret, Jose Ferrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fare

SILENCERS, THE—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser

65021 **SYNANON**—D—107m.—Edmond O'Brien, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on effort to aid drug addicts

66011 **TREASURE OF SILVER LAKE**—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad

66014 **WINTER A-GO-GO**—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set

66016 **YOU MUST BE JOKING**—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
BIRDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling
BORN FREE—(PV; C)—Bill Travers, Virginia McKenna
CABRIOLA—(C)—Marisol, Angel Peralta—Spanish-made
CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
ELI KOTCH—(C)—James Coburn, Camilla Sparv, Aldo Ray
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
LAST OF THE RENEGADES—(S; C)—Lex Barker
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
LOST COMMAND, THE—(PV; C)—Anthony Quinn, Claudia Cardinale
MAN CALLED FLINTSTONE, THE—(C)—Cartoon Feature
MYSTERY OF THUG ISLAND, THE—(C)—Guy Madison—English-made
NIGHT OF THE GENERALS, THE—Peter O'Toole. Omar Sharif
OPERATION PARADISE—(C)—Michael Connors, Dorothy Provine
PROFESSIONALS, THE—(PV; C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
RAGE, THE—(TC)—Glenn Ford, Stella Stevens
STUDY IN TERROR, A—(EC)—John Neville, Donald Houston—English-made
RIDE BEYOND VENGEANCE—(C)—Chuck Connors, Glorla Grahame
THREE ON A COUCH—(C)—Jerry Lewis, Janet Leigh
TROUBLE WITH ANGELS, THE—(C)—Rosalind Russell, Hayley Mills, Binnie Barnes

WALK, DON'T RUN—Cary Grant, Samatha Eggar, Jim Hutton
WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C—98m.—(C)—Dirk Bogarde, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made
CIRCLE OF LOVE—D—105m.—(EC)—Jane Fonda, Maurice Ronet, Catherine Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbed in English
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese-made; English titles
RAILROAD MAN, THE—D—105m.—Pietro Germi, Luisa Della Noce, Sylva Koscina—5339 (10-20-65)—Fine import—Italian-made; English titles
TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made
WALK IN THE SHADOW—D—83m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

BOUNTY KILLER, THE—W—92m.—(TC; TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program
CASANOVA '70—C—113m.—(C)—Marcello Mastroianni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.
DARLING—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made
DINGAKA—MD—98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad
FASCIST, THE—CD—102m.—Tognazzi, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles
GIT!—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
IL SUCCESSO—D—103m.—Vittorio Gassman, Anouk Aimee—5286 (5-26-65)—Interesting import—Italian-made; English titles
ITALIANO BRAVA GENTE—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
KIMBERLEY JIM—D—82m.—(WS; C)—Jim Reeves, Madeleine Usher—5278 (4-28-65)—Pleasant programmer—Filmed abroad
LITTLE NUNS, THE—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English
OSCAR, THE—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
REQUIEM FOR A GUNFIGHTER—W—91m.—(TS; TC)—Rod Cameron, Stephen McNally—5297 (7-7-65)—Fair western
SEASIDE SWINGERS—CMU—94m.—(CS; (TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made
SECRET OF MAGIC ISLAND, THE—NOV—63m—(EC)—Narration by Philip Tonken—5278 (4-28-65)—Cute bit of fluff strictly for kiddies—French-made
2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65) Spoof of spies offers cute entertainment—English-made
10TH VICTIM, THE—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue
VILLAGE OF THE GIANTS—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS. DRACULA—(C)—John Carradine, Chuck Courtney
CAT, THE—(WS; C)—Dwayne Redland, Peggy Ann Gardner
DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford
EYE FOR AN EYE, AN—Robert Lansing
MAN CALLED ADAM, A—Sammy Davis, Jr., Louis Armstrong, Ossie Davis
MAD MONSTER PARTY—(Animagic) Boris Karloff
PICTURE MOMMY DEAD—(EC)—Don Ameche, Martha Hyer
PARANOIA—Marcello Mastroianni, Catherine Speak
PLACE CALLED GLORY, A—(TC; CS)—Lex Barker, Marrianne Koch
TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steven McQueen, Edward G. Robinson, Ann-Margaret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
DOCTOR ZHIVAGO—D—197m.—(PV; C)—Omar Sherif, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
GREAT SPY MISSION, THE—See Operation Crossbow
GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; English titles
6522 **GUNFIGHTERS OF CASA GRANDE**—W—92m.—(CS; MC)—Alex Nicol, Diana Lorys—5274 (4-14-65) Big scale western lacking in names—Filmed abroad
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mobley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw
6521 **HERCULES, SAMSON AND ULYSSES**—MD—85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Powerful, grim drama of life in a military prison—English-made
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6523 **HYSTERIA**—D—86m.—Robert Webber, Lelia Goldoni—5269 (3-31-65)—Muddled meller for program—English-made
6524 **JOY IN THE MORNING**—D—103m.—(MC)—Richard Chamberlain, Yvette Mimieux—5261 (3-17-65)—Rofantic drama should have strong appeal for young adults
6608 **LAUREL AND HARDY'S LAUGHING '20's**—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostalgic Robert Youngson compilation of old comedies provides laughs
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue
6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser
6529 **OPERATION CROSSBOW (THE GREAT SPY MISSION)**—D—116m.—(PV; MC)—Sophia Loren, George Peppared, Trevor Howard—5274 (4-14-65)—Well-made, exciting tale of espionage in war
PATCH OF BLUE, A—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences
6520 **SANDOKAN THE GREAT**—MD—110m.—(TS; TC)—Steve Reeves—5274 (4-14-65)—Action packed jungle adventure—Italian-made; dubbed in English
SANDPIPER, THE—D—116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural
6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV; MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad

F

Face of Fu Manchu, The	AI	For.
Family Jewels, The	AI.	Par.
●Fantastic Voyage		Fox
●Farenheit 451		U
Fascist, The		EMB.
Father Of A Soldier		For.
Fiendish Ghouls, The		For.
●File 777		A-1
●Fighting Prince of Donegal, The		BV
Finger On the Trigger		AA
●Fine Madness, A		WB
Flame and the Fire		Cont.
Flight Of The Phoenix, The		Fox
Flower Drum Song-Re	A2	U
Fluffy	AI	U
●Follow Me, Boys		BV
Fort Courageous	B	Fox
●Fortune Cookie, The		UA
●Frankenstein Conquers The World		A-1
Frankenstein Meets the Space Monsters		AA
●Frankie and Johnny		UA
Friends of the Family	A3	For.
●Frontier Hellcat		Col.
●Funny Thing Happened On the Way To The Forum, A		UA

G

●Gambit		U
Genghis Khan	A3	Col.
●Gregory Girl		Col.
Ghidrah, The Three-Headed Monster	A2	Cont.
Ghost And Mr. Chicken, The		U
●Ghost In the Glass Bikini		AI
Girls On The Beach	B	Par.
Git!	AI	EMB
●Glass Bottom Boat, The		MGM
Glory Guys, The	A2	UA
●Gnomobile, The		BV
Go Go Mania	AI	A-1
Gospel According To St. Matthew		Cont.
Great Race, The	AI	WB
Great Sioux Massacre, The	A2	Col.
●Great Spy Chase, The		AI
Greed In The Sun	A3	MGM
Group, The		UA
Great Spy Mission, The (See Operation Crossbow)		MGM
Gunfighters, At Casa Grande	A2	MGM
Gunmen Of The Rio Grande		AA
●Gunpoint	AI	U

H

Hallelujah Trail, The	AI	UA
Hansel and Gretel	AI	For.
Hamlet		UA
Harum Scarum	A2	MGM
Harlow	B	Misc.
Harlow	A3	Par.
Harper		WB
Harvey Middleman, Fireman	A2	Col.
Having A Wild Weekend	A3	WB
●Hawaii		UA
Help!	AI	UA
Hercules Against the Moon Men		For.
Hercules, Samson and Ulysses	AI	MGM
Heroes Of Telemark	A2	Col.
High Wind In Jamaica, A	A2	Fox
Hill, The	A4	MGM
Hold On!		MGM
Horrors Of Spider Island		Misc.
●Hotel Paradiso		MGM
Hours Of Love, The		For.
How Not To Rob A Department Store		For.
●How To Steal A Million Dollars And Live Happily Ever After		Fox
How To Stuff A Wild Bikini	B	A-1
Human Duplicators		AA
Hysteria	A3	MGM

I

●Idol, The		Par.
I Saw What You Did	A3	U
I'll Take Sweden	B	UA
Il Successo	A3	EMB
Image Of Love	C	Misc.
Imitation Of Life-Re	A3	U
●Incident At Phantom Hill, The	AI	U
In Harm's Way	B	Par.
Inside Daisy Clover	A3	WB
Italiano Brava Gente	A3	EMB
Ipcress File, The	A2	U
●**Is Paris Burning?**		Par.

J

Johnny Nobody	A2	For.
Johnny Reno		Par.
●Johnny Tiger		U

Joy In The Morning	A3 MGM
Judith	Par.
Juliet of the Spirits	For.
● Jungle Book, The	BV

K

● Kleidoscope	WB
● Khartoum	UA
Kid Rodelo	Par.
King And Country	For.
Kimberley Jim	A2 Emb.
King Rat	A3 Col.
Knack, The	A4 UA
Knockout	Misc.
Kwaidan	Cont.

L

La Boheme	A2 WB
La Dolce Vita-Re	A1 P
La Fuga	For.
● Lady L	MGM
● Last of the Renegades	Col.
● Last of the Secret Agents, The	Par.
Laurel and Hardy's Laughing 20's	A1 MGM
Leather Boys, The	AA
● Lemonade Joe	AA
● Let's Kill Uncle	U
● Lt. Robin Crusoe, U.S.N.	BV
● Life At The Top	Col.
Life Upside Down	For.
● Liquidator, The	A3 MGM
Little Nuns, The	A1. Emb.
Little Ones, The	A2 Col.
● Little Prince And The Eight-Headed Dragon, The	Col.
Living It Up-Re	A1 Par.
Lollipop	For.
● Lollipop Cover	A2 Cont.
Lord Love A Duck	A4 UA
● Lost Command, The	Col.
Lost World of Sinbad	B A-1
Love And Kisses	A2 U
Love In Four Dimensions	C For.
Loved One, The	B MGM

M

Mad Executioners, The	A2 Par.
● Mad Monster Party	EMB
Madame X	A3 U
Made In Paris	A3 MGM
● Mademoiselle	UA
● Magic Weaver, The	AA
Magic World of Topo Gigio, The	A1 Col.
Major Dundee	A2 Col.
Male Companion	For.
● Man Called Flintstone, The	Col.
● Man Called Adam, A	Emb.
Man Could Get Killed, A	U
Mara Of The Wilderness	A1 AA
Marriage On The Rocks	B WB
Married Woman, The	C For.
Masquerade	A2 UA
● Maya	MGM
McHale's Navy Joins the Air Force	A1 U
Merry Wives of Windsor, The	For.
Mickey One	A3 Col.
Mirage	A2 U
● Mister Buddwing	MGM
Mister Moses	A2 UA
● Modesty Blaise	Fox
Moment Of Truth, The	A4 For.
Moment to Moment	A3 U
● Monkeys Go Home	BV
Monkey's Uncle, The	A1 BV
Money Trap, The	B MGM
● Moonwolf	AA
Morituri (The Saboteur)	A3 Fox
Mozambique	For.
Murder in Mississippi	Misc.
Murieta	A1 WB
Mutiny In Outer Space	AA
My Blood Runs Cold	A2 WB
My Fair Lady	A1 WB
● My Last Duchess	Par.
● Mystery of Thug Island, The	Col.

N

Naked Brigade, The	A2 U
Naked Prey, The	B Par.
Nanny, The	A3 Fox
● Nevada Smith	Par.
Never Too Late	A3 WB
● New World, A	UA
● Night of The Grizzly	Par.
● Night of the Generals, The	Col.
Nobody Waved Goodbye	A2 Misc.
North By Northwest-Re	MGM
● Not With My Wife, You Don't	WB

6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest

6526 **SHE**—MD—106m.—(CS; TC)—Ursula Andress, John Richardson—5274 (4-14-65)—Large scale film version of famous novel is exploitable—English-made

6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music

6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377(3-2-66)—Video hero in action on big screen

6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity

VICE AND VIRTUE—MD—103m.—Annie Girardot, Catherine Deneuve, Robert Hossein—5262 (3-17-65)—Nazis in occupied France subject of strong Roger Vadim film—French-made; dubbed in English

6615 **WHERE THE SPIES ARE**—MD—110m.—(PV; C)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad

6610 **WHEN THE BOYS MEET THE GIRLS**—MU—110m.—(PV; MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

6525 **ZEBRA IN THE KITCHEN**—CD—93m.—(MC)—Jay North, Martin Milner, Joyce Meadows—5252 (3-17-65)—Okay family picture especially for kid matinees

COMING

AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly, Shirley Eaton
GLASS BOTTOM BOAT, THE—(PV, MC)—Doris Day, Rod Taylor
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV; EC)—Sophia Loren, Paul Newman, David Niven
MAYA—(PV; MC)—Clint Walker, Jay North
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
SECRET SEVEN, THE—(CS; C)—Tony Russell—Italian-made
SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
SPINOUT—(MC; PV)—Elvis Presley
TIKO AND THE SHARK—Tahaitan Cast
2001—A SPACE ODYSSEY—(SP; C)—Gary Lockwood, Keir Dullea

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6420 **AMOROUS ADVENTURES OF MOLL FLANDERS, THE**—C—126m.—(PV; TC)—Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults—Made in England

6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends

6515 **BEACH BALL**—CMU—83m.—(TC)—Edd Byrnes, The Supremes—5530 (10-6-65)—Okay entry for teen set

6414 **BLACK SPURS**—W—81m.—(TC; TS)—Rory Calhoun, Terry Moore, Linda Darnell, Scott Brady—5282 (5-12-65)—Satisfactory action for western fans with names to help

6508 **BOEING, BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funnmakers in furious frolic about sex.

R6505 **BREAKFAST AT TIFFANY'S**—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots

6415 **DR. TERROR'S HOUSE OF HORRORS**—D—98m.—(TC)—Peter Cushing, Christopher Lee—5275 (4-14-65)—Off-beat horror entry has interest—English-made

6422 **FAMILY JEWELS, THE**—C—100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans

6419 **GIRLS ON THE BEACH, THE**—MU—80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n roll add up to teen fun

6423 **HARLOW**—D—125m.—(PV; TC)—Carroll Baker, Martin Belsam, Red Buttons—5297 (7-7-65)—Well-made, interesting biofilm about yesterday's love goddess

6418 **IN HARM'S WAY**—D—165m.—(PV)—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences

JONNY RENO—W—83m.—(TS); TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"

6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel

6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad

R6502 **LIVING IT UP**—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue

6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English

NAKED PREY, THE—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action

R6501 **PARDNERS**—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music

PROMISE HER ANYTHING—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made

6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults

6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC; TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English

R6506 **SABRINA**—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue

6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagery in the struggle for survival—Made in Africa

6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS; TC)—Roger Browne—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English

SHANE—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue

6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad

6513 **SKULL, THE**—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad

6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller

6421 **SONS OF KATIE ELDER, THE**—W—122m.—(PV; TC)—John Wayne, Dean Martin, Martha Hyer—5298 (7-7-65)—Very good big scale western

TEN COMMANDMENTS, THE—D—219m.—(VV; TC)—Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue

6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad

6512 **TOWN TAMER**—W—89m.—(TC; TS)—Dana Andrews, Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western

R6413 **WORLD OF SUZIE WONG, THE**—D—129m.—(TC)—William Holden, Nancy Kwan—5262 (3-17-65) High rating, colorful screen version of hit book and play—Reissue

COMING

ALFIE—(TS; TC)—Michael Caine, Shelley Winters—English-made
ASSAULT ON A QUEEN (TC)—Frank Sinatra, Virna Lisi, Tony Franciosa
DEADLY BEES, THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
IDOL, THE—Jennifer Jones, John Leyton—English-made
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
LAST OF THE SECRET AGENTS, THE—(TC)—Marty Allen, Steve Rossi
MY LAST DUTCHESS—(PU)—Tony Curtis, Rosanna Schiafino
NEVADA SMITH—(PV; EC)—Steven McQueen, Karl Malden
NIGHT OF THE GRIZZLY—(TC; TS)—Clint Walker, Martha Hyer
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO BAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
PSYCHOPATH, THE—(TC)—Patrick Wymark, Alexander Knox
SECONDS—Rock Hudson, Salome Jens
SWINGER, THE—(TC)—Tony Franciosa, Ann-Margaret
THIS PROPERTY IS CONDEMNED—(TS; TC)—Natilie Wood, Robert Redford
WACO—(TC)—Howard Keel, Jane Russell
VULTURE, THE—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works

527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad

517 **CURSE OF THE FLY, THE**—(CS)—D—86m.—Brian Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made

518 **DEVILS OF DARKNESS**—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad

530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner

604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made

516 **FORT COURAGEOUS**—W—72m.—Fred Beir, Donald Barry, Hanna Landy—5278 (4-28-65)—Okay programmer

602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama

513 **HIGH WIND IN JAMAICA, A**—D—104m.—(CS; DC)—Anthony Quinn, Lila Kedrova, James Coburn—5286 (5-26-65)—Off-beat drama can go art or regular

520 **MORITURI (THE SABOTEUR)**—D-123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship

526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made

601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines

605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made

529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanna Lloyd—5351 (12-1-65)—Fair lower half entry

523 **REWARD, THE**—D—82m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama

SABOTEUR, THE—See Morituri

555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad

528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England

560 **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES**—C—133m.—(Todd-AO; DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment

514 **UP FROM THE BEACH**—D—99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-65)—Fairly interesting tale of people in war

515 **VON RYAN'S EXPRESS**—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good action and suspense entry

508 **WAR PARTY**—W—72m.—Michael T. Mikler, Davey Davison, Donald Barry—5262 (3-17-65)—Okay Programmer

521 **WILD ON THE BEACH**—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program

COMING

BIBLE, THE—(C)—Peter O'Toole, Ava Gardner, John Huston
BLUE MAX, THE—(CS; DC)—George Peppard, James Mason, Ursula Andress
CONVICT STAGE—Harry Lauter, Donald Barry
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien
HOW TO STEAL A MILLION DOLLARS AND LIVE HAPPILY EVER AFTER—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer
MODESTY BLAISE—Dirk Bogarde, Terence Stamp
ONE MILLION YEARS B. C.—John Richardson, Raquel Welch
OUTLAWS OF RED RIVER, THE—George Montgomery
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
RASPUTIN—THE MAD MONK—(CS; DC)—Chrisptopher Lee
REPTILE, THE—(DC)—Noel Willman, Jennifer Daniel
SAND PEBBLES, THE—Steve McQueen, Candice Bergen, Richard Attenborough
STAGECOACH—(CS; DC)—Ann-Margaret, Michael Connors, Red Buttons
WAY, WAY OUT—Jerry Lewis, Connie Stevens, Dick Shawn
WEEKEND AT DUNKIRK—(DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **BILLIE**—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesale, heartwarming comedy for family trade—Chrislaw

6511 **GLORY GUYS, THE**—CD—112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indian fighters—Levy-Gardner-Laven

6604 **GROUP, THE**—D—150m.—(DC)—Candice Bergen, James Cogdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman

6512 **HALLELUJAH TRAIL, THE**—C—167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch

HAMLET—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles

6513 **HELP!**—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—Beatlemania strikes again—Shenson—Filmed abroad

6509 **I'LL TAKE SWEDEN**—C—96m.—(TC)—Bob Hope, Tuesday Weld, Frankie Avalon—5290 (6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small

790 **KNACK, THE—AND HOW TO GET IT**—C—84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert

6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston

6508 **MASQUERADE**—CAD—101m.—(EC)—Cliff Robertson, Jack Hawkins—5278 (4-28-65)—Entertaining comedy adventure—Filmed abroad—Novus

6506 **MR. MOSES**—CD—113m.—(PV; TC)—Robert Mitchum, Carroll Baker—5275 (4-14-65)—Off-beat African adventure comedy is thoroughly entertaining—Ross-Talbot

6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch

6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-10-65)—Intriguing drama—Filmed abroad—Mirisch

6505 **SATAN BUG, THE**—MD—114m.—(PV); DC)—George Maharis, Richard Basehart, Anne Francis—5262 (3-17-65)—Suspenseful yarn loaded with action and thrills—Mirisch-Kappa

6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of state play—Harrell

6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman

6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cut satire features babes, bullets and bombs

6510 **WHAT'S NEW PUSSYCAT?**—C—108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman

COMING

AMBUSH BAY—Hugh O'Brian, Mickey Rooney—Courageous
ANYONE FOR VENICE?—Rex Harrison, Maggie Smith, Capucine—Felman
AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro
BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small
CAST A GIANT SHADOW—(PV; C)—Kirk Douglas, Santa Berger, Frank Sinatra—Mirisch
DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck
DUEL AT DIABLO—(C)—James Garner, Sidney Poitier, Bibi Andersson
FRANKIE AND JOHNNY—(TC)—Elvis Presley—Admiral
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthauondo, Ursula Andress
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
KHARTOUM—(PV 70, TC)—Charlton Heston, Laurence Olivier
MADEMOISELLE—Jeanne Moreau, Ettore Manni—Woodfall
NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman
RETURN OF THE SEVEN—(PV, EC)—Yul Brynner, Robert Fuller—Mirisch
RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch—Woodfall
UP TO HIS EARS—(C)—Jean Paul Belmondo-Ursula Andress
WHAT DID YOU DO IN THE WAR, DADDY?—(C)—James Coburn, Dick Shawn—Mirisch

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-9-66)—Fair programmer

O

●Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad Par.
●Oh! Those Most Secret Agents AA
●Omicron .... Cont.
Once A Thief .... A3 MGM
●One Million Years B. C. .... Fox
Operation C.I.A. .... A2 AA
●Operation Paradise .... Col.
Operation Crossbow (The Great Spy Mission) .... A1 MGM
Oscar, The .... EMB
Othello .... A2 WB
Our Man Flint .... B Fox
●Out of Sight .... U
●Outlaws Of Red River, The ...... Fox

P

●Pad, The .... U
●Paradise, Hawaiian Style ...... A1 Par.
Pardners-Re .... A1 Par.
●Paranioa .... Emb.
Paris Secret .... For.
●Party's Over, The .... AA
Patch of Blue, A .... A3 MGM
Pawnbroker, The A1
Pinocchio In Outer Space .... A1 U
●Picture Mommy Dead .... Emb.
●Place Called Glory, A .... EMB
Plague of the Zombies, The ...... Fox
Planet of the Vampires, The A2 A1
Playground, The .... Misc.
●Prehistoric Women .... Fox
●Professionals, The .... Col.
Promise Her Anything .... A3 Par.
●Psychopath, The .... Par.
Pussycat Alley .... For.

Q

'Queen of Blood .... AI

R

Racing Fever .... B AA
●Rage, The .... Col.
Rage To Live, A .... A3 UA
Railroad Man, The .... A2 Cont.
Rapture .... A3 Cont.
Rare Breed, The .... A1 U
Ravagers, The .... For.
●Rasputin—The Mad Monk .... Fox
●Reptile, The .... Fox
Repulsion .... C For.
Red Line 7000 .... B Par.
Requiem For A Gun Fighter .. A1 EMB
Return From The Ashes ...... A3 UA
Return of Mr. Moto .... B Fox
●Return of the Seven .... UA
●Revenge of the Cheyenne .... AA
Revenge of The Gladiators, The . A2 Fox
Reward, The .... A2 Fox
●Ride Beyond Vengeance .... Col.
Rope of Flesh .... Misc.
●Russians Are Coming, The .... UA

S

Saboteur, The (see Morituri) ...... Fox
Sabrina-Re .... B Par.
●Sailor From Gibraltar .... UA
Sandokan, The Great .... A1 MGM
●Sand Pebbles, The .... Fox
Sandpiper, The .... B MGM
Sandra .... For.
Sands of The Kalahari .... A3 Par.
Satan Bug, The .... A2 UA
Scarlet Letter, The .... Misc.
Seaside Swingers .... A1 Emb.
2nd Best Secret Agent In The Whole Wide World .... EMB
●Seconds .... Par.
Secret Agent Fireball A2 A1
Secret Of Blood Island .... A2 U
Secret Of Magic Island A1 Emb.
Secret Of My Success, The .. A2 MGM
●Secret Seven, The .... MGM
Sergeant Deadhead A3 A1
Seven Slaves Against The World A2 Par.
Seven Women .... B MGM
Shane-Re .... Par.
She .... A2 MGM
Shenandoah .... A1 U
Shepherd Girl, The .... For.
Ship Of Fools .... A3 Col.
Shop on Main Street, The .... For.
Silencers, The .... Col.
Singing Nun, The .... MGM
Situation Hopeless But Not Serious .... A2 Par.
Ski Party .... A2 AI
Skull, The .... A2 Par.
Sleeping Beauty, The .... A1 For.
Sleeping Car Murder, The .... For.
Slender Thread, The .... A2 Par.
Snow White .... A1 For.
●Son Of A Gunfighter .... A1 MGM
Sons Of Katie Elder, The ..... A1 Par.
Sound Of Music, The .... A1 Fox
●Southwest To Sonora .... U
Space Flight IC-1 .... B Fox
●Spinout .... MGM
Spy In Your Eye A2 A1
Spy Who Came In From The Cold, The .... A3 Par.

Spy With My Face, The .... MGM
●Stagecoach .... Fox
●Stop the World—I Want To Get Off .... WB
●Study In Terror, A .... Col.
Swedish Wedding Night .... C For.
●Swinger, The .... Par.
Swinger's Paradise A1 A1
Sword of Ali Baba, The .... A1 U
Synanon .... A3 Col.

T

Taboos of the World A4 A1
Tatty And The Jungle Hunter.. A1 UA
Ten Commandments, The-Re ...... Par.
Ten Little Indians .... For.
●10:30 P.M. SUMMER .... UA
Tenth Victim, The .... B Emb.
●Terror In The City .... A3 AA
● Texas Across The River .... U
That Darn Cat .... A1 BV
That Funny Feeling .... A2 U
That Man In Istanbul .... A3 Col.
These Are The Damned ...... A3 Col.
●Three On A Couch .... Col.
Third Day, The .... A3 WB
●13 .... MGM
●This Property Is Condemned ..... Par.
Those Magnificent Men In Their Flying Machines .... A1 Fox
Thousand Clowns, A .... A3 UA
Thunderball .... A3 UA
Tickle Me .... A2 AA
●Tiko and the Shark .... MGM
●Time Of Indifference .... Cont.
To Trap A Spy .... MGM
●Tobruk .... U
Town Tamer .... A2 Par.
●Town Curtain .... U
●Tramplers, The .... Emb.
Treasure Of Silver Lake ...... A1 Col.
●Trouble With Angels, The .... Col.
Truth About Spring, The .... A1 U
●2001—A Space Odyssey .... MGM

U

Ugly Dachshund, The .... A1 BV
Landau
Underworld Informers ...... A2 Cont.
Up From The Beach .... A1 Fox
●Up To His Ears .... UA

V

Very Special Favor, A .... A3 U
Vice And Virtue .... B MGM
Village Of The Giants .... B Emb.
Violent And The Damned, The .... For.
Viva Maria .... B UA
Von Ryan's Express .... A1 Fox
● Vulture, The .... Par.

W

●Waco .... Par.
●Walk, Don't Run .... Col.
Walk In The Shadow .... Cont.
War Lord, The .... A3 U
War Gods Of The Deep A-1
●War—Italian Style .... AIP
War of the Zombies A1
War Party .... A1 Fox
●Way, Way Out .... Fox
●Weekend At Dunkirk .... Fox
● What Did You Do In The War, Daddy .... UA
What's New Pussycat? .... B UA
●What's Up Tiger Lilly? A1
When The Boys Meet The Girls A3 MGM
Where The Spies Are ...... A3 MGM
●Who's Afraid Of Virginia Woolf? .. WB
Who Killed Teddy Bear? ...... B Misc.
Wild On The Beach .... A2 Fox
Wild Seed .... A3 U
Wild, Wild Winter .... U
Willy McBean and His Magic Machine .... A1 Misc.
Winter A-Go-Go .... A2 Col.
Woman Who Wouldn't Die, The A3 WB
World of Abbott & Costello, The . A1 U
World of Suzie Wong, The—RE. B Par.
●World's Greatest Swindles .... Cont.
●Wrong, Box, The .... Col.

Y

You Must Be Joking .... A1 Col.
Young Dillinger .... B AA

Z

Zebra In The Kitchen ...... A1 MGM

6517 **ART OF LOVE, THE**—C—99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help

6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer

6507 **BUS RILEY'S BACK IN TOWN**—D—93m.—(EC)—Ann-Margret, Michael Parks—5263 (3-17-65)—Portrayal of boy maturing in fast company has James Dean touch

6525 **DARK INTRUDER**—MD—59m.—Leslie Nielson, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler

6512 **FLOWER DRUM SONG**—MU—131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue

6513 **FLUFFY**—C—92m.—(C)—Tony Randall, Shirley Jones—5275 (4-14-65)—Cute comedy for youngsters and family audiences—World War I

6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(C)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade

6524 **IPCRESS FILE, THE**—MD—108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made

6511 **IMITATION OF LIFE**—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee—5287 (5-26-65)—Reissue is high rating drama—Reissue

6522 **I SAW WHAT YOU DID**—MD—82m.—Joan Crawford, John Ireland, Andi Garrett, Sharyl Locke—5283 (5-12-65)—Good suspense programmer

6527 **LOVE AND KISSES**—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-10-65)—Amusing entry with angles for teens

6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes

6607 **MAN COULD GET KILLED, A**—CMD—110m.—(TC)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad

6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes

6518 **McHALE'S NAVY JOINS THE AIR FORCE**—C—90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show

6514 **MIRAGE**—D—109m.—Gregory Peck, Diane Baker—5287 (5-26-65)—Very good suspense thriller

6516 **NAKED BRIGADE, THE**—MD—99m.—Shirley Eaton, Ken Scott—5278 (4-28-65)—Fair programmer—Filmed in Greece; partially titled

6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release

6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment

6515 **SECRET OF BLOOD ISLAND, THE**—MD—84m.—Barbara Shelley, Jack Hadley—5279 (4-28-65)—Unpleasant programmer—English-made

6521 **SHENANDOAH**—D—105m.—(TC)—James Stewart, Doug McClure, Rosemary Forsyth—5279 (4-28-65)—Fine drama heightened by impressive Stewart performance

6509 **SWORD OF ALI BABA**—MD—81m.—(C)—Peter Mann, Jocelyn Lane—5270 (3-31-65)—Okay programmer

6523 **THAT FUNNY FEELING**—C—93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (8-4-65)—Amusing entry

6508 **TRUTH ABOUT SPRING, THE**—CD—102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertaining entry—Filmed abroad

6520 **VERY SPECIAL FAVOR, A**—C—104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy

6526 **WAR LORD, THE**—MD—123m.—(PV; TC)—Charlton Heston, Rosemary Forsythe, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again

6519 **WILD SEED**—D—99m.—Michael Parks, Celia Kaye, Eve Novak—5263 (3-17-65)—Effective program entry

6510 **WORLD OF ABBOTT AND COSTELLO, THE**—COMP.—75m.—Bud Abbott, Lou Costello—5275 (4-14-65)—Compilation offers the best of the team's films

6602 **WILD, WILD WINTER**—CMU—80m.—(TC)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

AND NOW MIGUEL—(TC)—Pat Cardl, Michael Ansara
ARABESQUE—(TC; PV)—Gregory Peck, Sophia Loren
BEAU GESTE—(TC; TS)—Telly Savalas, Doug McClure, Leslie Nielsen
BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
FARENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)—Shirley MacLaine, Michael Caine
GUNPOINT—(TC)—Audie Murphy, Joan Staley
INCIDENT AT PHANTOM HILL, THE—(TC; TS)—Robert Fuller, Jocelyn Lane
JOHNNY TIGER—(C)—Robert Taylor, Geraldine Brooks
LET'S KILL UNCLE—(TC)—Nigel Green, Mary Badham
OUT OF SIGHT—(TC)—Jonathan Daly, Karen Jensen
PAD, THE—(TS; TC)—Brian Bedford, Julie Sommars
SOUTHWEST TO SONORA—(TS; TC)—Marlon Brando, John Saxon
TEXAS ACROSS THE RIVER—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
TORN CURTAIN—(TC)—Paul Newman, Julie Andrews

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

555 **BATTLE OF THE BULGE**—D—162m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles

458 **BATTLE OF THE VILLA FIORITA, THE**—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65)—Uneven romantic tale aimed at gals

460 **BRAINSTORM**—D—114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest

553 **GREAT RACE, THE**—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood—5298 (7-7-65)—Comedy blockbuster is headed for the top

557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn

462 **HAVING A WILD WEEKEND**—C—91m.—Dave Clark Five—5302 (7-21-65)—Sell the Dave Clark Five—English-made

556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment

578 **LA BOHEME**—OPERA—108m.—(TC)—La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy

552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names

479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top

459 **MY BLOOD RUNS COLD**—MD—104m.—(PV)—Troy Donahue, Joey Heatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters

554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5334 (11-3-65)—Amusing filmization

551 **MURIETA**—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made in Spain

579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made

463 **THIRD DAY, THE**—D—119m.—(PV; TC)—George Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama

461 **WOMAN WHO WOULDN'T DIE, THE**—MD—84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made

COMING

BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford
FINE MADNESS, A—(TC)—Sean Connery, Joanne Woodward
KALEIDOSCOPE—(WS; C)—Warren Beatty, Susannah York—English-made
NOT WITH MY WIFE, YOU DON'T—(PV; TC)—Tony Curtis, Virna Lisi
STOP THE WORLD—I WANT TO GET OFF—(WS; TC)—Tony Tanner, Millicent Martin
WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—52m.—(EC) Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions

ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures

BUS, THE—DOC—62m.—Produced and photographed by Haskell Wexler—5290 (6-9-65)—Tale of a group with a cause for selective audiences—Edward Harrison

ELEANOR ROOSEVELT STORY, THE—DOC—90m.—Produced by Sidney Glazier—5290 (6-9-65)—Fine documentary—Trans-American

HARLOW—D—109m.—(Electronovision)—Carol Lynley, Efrem Zimbalist, Jr.—5287 (5-26-65)—Reputed biography of former film star is mildly entertaining—Magna

HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valentine—5337 (10-20-65) Fair horror programmer—Pacemaker

IMAGE OF LOVE—DOC—90m.—(EC)—Written, directed and produced by Lou Stoumen—5299 (7-7-65)—Fairly interesting documentary on love through the ages—Green Releasing Corp.

KNOCKOUT—DOC—42m.—Produced by William Clayton—5346 (11-17-65)—Good featurette for sports fans—Trans-Lux

MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme

NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drama of teen rebellion—Canadian-made; Cinema V

PLAYGROUND, THE—D—95m.—Rees Vaughn, Inger Stratton—5346 (11-19-65)—Off-beat experimental drama for arty set—Jerand

ROPE OF FLESH—M—91m.—Hal Hopper, Antoinette Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is best for exploitation spots—Delta

SCARLET LETTER, THE—D—72m.—Colleen Moore, Hardie Albright—5290 (6-9-65)—Reissue of Hawthorne classic has novel curio value—Signature Films

WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowse, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna

WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALPHAVILLE—MD—100m.—Eddie Constantine, Anna Karina—5347 (11-1-65)—Way-out import for way-out art fans—French made; English titles—Pathe Contemporary

AND SO TO BED—D—112m.—Hildegard Knaf, Thomas Fritsch—5306 (8-4-65)—Cute import on long side for adults only—German-made; English dialogue-Medallion

BALLAD OF LOVE, A—D—45m.—Victoria Fyodorova—5378 (3-2-66)—Good Russian featurette—Russian-made; English titles—Artkino

BEFORE THE REVOLUTION—D—112m.—Adriana Asti, Francesco Barilli—5306 (8-4-65)—Interesting adult import—Italian-made; English titles—New Yorker Films

BREMEN TOWN MUSICIANS, THE—FAN—66m.—(C)—Narrated by Paul Tripp—5347 (11-17-65)—Cute kiddie entry—Filmed abroad; dubbed in English—Childhood

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Brenner

CARRY ON CLEO—C—92m.—(C)—Amanda Barrie, Sidney James—5347 (11-17-65)—Cute comedy is natural for series fans—English-made

COAST OF SKELETONS—MD—90m.—(C)—Richard Todd, Dal Robertson, Elga Andersen—5347 (11-17-65)—Good programmer—Filmed abroad—Seven Arts

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art set—Danish-made; English titles—Sherpix

DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III

EVENING WITH THE ROYAL BALET, AN—BAL—93m.—(TC)—Margot Fontayn, Rudolph Nureyev—5354 (12-15-65)—Four ballet selections for selected audiences—Filmed in Britain—Sigma III

EYES OF THE NEEDLE, THE—CD—97m.—Vittorio Gassman, Annette Storyberg—5307 (8-4-65)—Sex farce may interest art house crowd—Italian-made; English titles—Eldorado

FACE OF FU MANCHU, THE—MD—96m.—(TS; TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmer's oriental menace in action again—English-made—Seven Arts

FATHER OF A SOLDIER—D—83m.—Sergio Zakhariadze—5379 (3-2-66)—Effective import for art spots—Russian-made—English titles—Artkino

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for exploitation spots—English-made—Pacemaker

FRIEND OF THE FAMILY—(CD)—95m.—(CS)—Jean Marais, Danielle Darrieux—Import devotees should find this interesting—French-made; English title—International Classics.

HANSEL AND GRETEL—FAN—52m.—(C)—Narrated by Paul Tripp—5355 (12-15-65)—Famous fairy tale makes up well for children; Filmed abroad; dubbed in English—Childhood

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS; C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanuelo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English titles—Cinema V

HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Modately amusing import—French-made; English titles—Artixo

JOHNNY NOBODY—D—88m.—Nigel Patrick, Yvonne Mitchell, Aldo Ray—5355 (12-15-65)—Suspenseful, well-made import—Filmed in Ireland—Medallion

JULIET OF THE SPIRITS—D—148m.—(TC)—Guilietta Masina, Marlo Pisu, Sandra Milo—5347 (11-17-65)—Impressive import—Italian-made; English titles—Rizzoli

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English—Laudau—Trans-American

LA FUGA—D—92m.—Giovanna Ralli, Anouk Aimee—5379 (3-2-66)—Confusing import—Italian-made; English titles—International Classics

LIFE UPSIDE DOWN—D—93m.—Charles Denner, Anna Gaylor—5339 (10-20-65)—Drama dealing with mental deterioration holds interest—French-made; English titles—Landau

LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics

MARRIED WOMAN, THE—D—94m.—Macha Meril, Bernard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up her mind—French-made; English titles—Royal Films Int.

MOMENT OF TRUTH, THE—D—110m.—(TS; TC)—Miguel Mateo Miguelin, Linda Christian—5310 (8-18-65)—Interesting tale of the making of a bull fighter—Filmed abroad; English titles—Rizzoli

MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action program meller—Seven Arts—Filmed abroad

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone

RAPTURE—D—104m.—(CS)—Melvyn Douglas, Dean Stockwell, Patricia Gozzi—5310 (8-18-65)—Off-beat drama should hold interest in art spots—Filmed abroad—International Classics

RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Philippines—Hemisphere

REPULSION—D—105m.—Catherine Deneuve, John Fraser—5332 (10-20-65)—Shocking fare with limited appeal—English-made—Royal Films Int.

SANDRA—D—100m.—Claudia Cardinale, Michael Craig—5375 (2-16-66)—Fair import—Royal Films Int.

SHOP ON MAIN STREET, THE—D—128m.—Josef Kroner, Ida Kaminska—5375 (2-16-66)—Fine import for discriminating audiences—Czecholovakian-made; English titles; Prominent

SHEPHERD GIRL, THE—MUD—105m.—(EC; Shawscope)—Julie Yeh Feng—5355 (12-15-65)—Import has limited appeal—Made in China; English titles—Frank Lee Int. Films

SLEEPING BEAUTY—FAN—70m.—(C)—Narrated by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SLEEPING CAR MURDER, THE—MD—90m.—(WSO)—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly interesting import—French-made; English titles—Seven Arts

SNOW WHITE—FAN—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale—Made abroad; dubbed in English—Childhood

SWEDISH WEDDING NIGHT—D—96m.—Jarle Kulle, Christina Schollin—5355 (12-15-65)—For adults in art spots—Swedish-made; English titles—Royal Films Int.

TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad—Seven Arts

VIOLENT AND THE DAMMED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamanian prison break—Made in Panama; dubbed in English—ADP Int.

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

6602	The Leather Boys (Rita Tushingham)	Jan.
	El Cid (Reissue) (Charlton Heston, Sophia Loren)	Feb.
	Lemonade Joe (Karel Fiala)	March
	Oh! Those Most Secret Agents (Franco & Ciccio)	April
	The Party's Over (Oliver Reed, Louise Sorel)	April

American-International

6514	Dr. Goldfoot and The Bikini Machine (Vincent Price, Frankie Avalon)	Nov.
6515	Spy In Your Eye (Dana Andrews, Pier Angeli)	Dec.
6516	Secret Agent Fireball (Richard Harrison)	Dec.
	The Big T.N.T. Show (Folk N' Rock Electrofilm Special)	Jan.
	Frankenstein Conquers The World (Nick Adams)	Feb.
	Queen Of Blood (John Saxon)	March
	Blood Bath (William Campbell)	March
	File 777 (Vittoria Gassman)	March
	Ghost In The Invisible Bikini (Tommy Kirk, Deborah Walley)	April
	La Dolce Vita (Reissue) (Marcello Mastroianni, Anita Ekberg)	April
	It's a Sick, Sick World (Narrated by Vincent Price)	April

Buena Vista

	That Darn Cat (Hayley Mills, Dean Jones)	Dec.
	The Ugly Dachshund (Suzanne Pleshette, Dean Jones)	Feb.
	Bullwhip Griffin (Susanne Pleshette, Karl Malden)	April

Columbia

	The Bedford Incident (Richard Widmark, Sidney Poitier)	Nov.
	King Rat (George Segal, Tom Courtenay)	Nov.
	Winter A-GO-GO (James Stacy, Jill Donahue)	Nov.
	Treasure Of Silver Lake (Lex Barker)	Nov.
	Heroes of Telemark (Kirk Douglas, Richard Harris)	Dec.
	Night Of The Tiger (Chuck Conners, Gloria Grahame)	Jan.
	The Chase (Marlon Brando, Jane Fonda)	Feb.
	Life At The Top (Laurence Harvey, Jean Simmons)	Feb.
	The Silencers (Dean Martin, Stella Stevens)	March
	Born Free (Bill Travers)	April
	Ride Beyond Vengeance (Chuck Connors)	April
	The Trouble With Angels (Rosalind Russell, Hayley Mills)	April

Continental (Walter Reade-Sterling, Inc.)

	Ghidrah, The Three-Headed Monster (Japanese-made)	Nov.
	Walk In The Shadow (Michael Craig, Janet Munro)	Dec.
	Flame and The Fire (Documentary type)	Dec.
	The Lollipop Cover (Don Gordon)	Dec.
	Contest Girl (Janette Scott)	April
	The Gospel According To St. Matthew	Jan.

Embassy

	The 10th Victim (Marcello Mastroianni, Ursula Andress)	Dec.
	The Oscar (Stephen Boyd, Elke Sommer)	Feb.
	Billy The Kid VS Dracula (Chuck Courtney)	April
	Jesse James Meets Frankenstein's Daughter	April

MGM

6605	The Cincinnati Kid (Steven McQueen, Ann-Margaret)	Nov.
6606	Harum Scarum (Elvis Presley)	Nov.
6610	When The Boys Meet The Girls (Connie Francis, Harve Presnell)	Dec.
6603	The Loved One (Robert Morse, Jonathan Winters)	Dec.
	Where The Spies Are (David Niven)	Jan.
	7 Women (Anne Bancroft, Sue Lyon)	Jan.
	The Money Trap Glenn Ford, Rita Hayworth)	Feb.
	Made In Paris (Ann-Margaret, Louis Jourdan)	Feb.
	A Patch Of Blue (Sidney Poitier)	March
	The Spy With My Face (Robert Vaughn)	March
	To Trap A Spy (Robert Vaughn)	March
	Hold On! (Herman's Hermits)	April
	North By Northwest (Reissue) (Cary Grant)	April
	The Singing Nun (Debbie Reynolds)	April

Paramount

6514	Sands Of Kalahari (Stuart Whitman, Stanley Baker)	Nov.
6507	Red Line 7000 (Gale Hire, Skip Ward)	Nov.
6508	Boeing—Boeing (Tony Curtis, Jerry Lewis)	Dec.
6509	The Spy Who Came In From The Cold (Richard Burton, Claire Bloom)	Dec.
	The Slender Thread (Sidney Poitier, Anne Bancroft)	Jan.
6518	Kid Rodelo (Janet Leigh, Don Murray)	Jan.
6519	Apache Uprising (Rory Calhoun, Corinne Calvet)	Jan.
6520	Judith (Sophia Loren, Peter Finch)	Feb.
	Johnny Reno (Dana Andrews, Jane Russell)	March
	Promise Her Anything (Warren Beatty, Leslie Caron)	March
	The Naked Prey (Cornel Wilde)	April
	The Ten Commandments—(Reissue) (Charlton Heston)	April

20th Century-Fox

	The Cavern (John Saxon, Rosanna Schiaffino)	Nov.
	Do Not Disturb (Doris Day, Rod Taylor)	Dec.
	The Return Of Mr. Moto (Henry Silva)	Dec.
	The Nanny (Betty Davis)	Jan.
	Those Magnificent Men In Their Flying Machines (Stuart Whitman, Sarah Miles)	Feb.
	Dracula—Prince of Darkness (Christopher Lee)	March
	The Plague Of The Zombies (Andre Morell)	March
	The Flight of The Phoenix (James Stewart)	April
	Rasputin—The Mad Monk (Christopher Lee)	April
	The Reptile (Noel Willman)	April

United Artists

	Return From The Ashes (Maxmillian Schell, Samantha Eggar)	Nov.
6517	Thunderball (Sean Connery, Lois Maxwell)	Dec.
6603	Viva Maria (Brigitte Bardot)	Jan.
	After The Fox (Peter Sellers)	Feb.
	The Group (Candice Bergen, James Broderick)	March
	Cast A Giant Shadow (Kirk Douglas)	April
	A Thousand Clowns (Jason Robards)	April

Universal

6526	The War Lord (Charlton Heston, Rosemary Forsythe)	Nov.
6527	Love and Kisses (Rick Nelson, Kristin Nelson)	Nov.
6582	Pinocchio In Outer Space (Feature Cartoon)	Dec.
6530	Andy (Norman Alden)	Dec.
	Blindfold (Rock Hudson, Claudia Cardinale)	Jan.
6601	Moment To Moment (Jean Seberg, Honor Blackman)	Jan.
6602	Wild, Wild Winter (Jay and the Americans; etc.)	Jan.
6603	The Rare Breed (James Stewart)	Feb.
6604	Agent For H.A.R.M. (Wendell Corey)	Feb.
6605	Madame X (Lana Turner)	March
6606	The Boy Cried Murder (Veronica Hurst, Phil Brown)	March
	A Man Could Get Killed (James Garner, Sandra Dee)	April
	Johnny Tiger (Robert Tayor)	April

Warners

	Inside Daisy Clover (Natalie Wood)	Nov.
	Never Too Late (Paul Ford, Maureen O'Sullivan)	Dec.
	Harper (Paul Newman, Lauren Bacall)	Jan.
	Othello (Laurence Olivier)	Feb.

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Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

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BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

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800 SEAT motion picture theatre, Harrington, Delaware. Must be sold to settle estate. Priced right. MRS. REESE B. HARRINGTON, Box 208, Harrington, Delaware 19952.

THEATRE WANTED

THEATRE WANTED, approximately 800 seats, lease or sale. New Jersey, Pennsylvania, Delaware or Long Island, N. Y. Box 295, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

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8 SIDE WALL LIGHTING FIXTURES in shape of 8 pointed, perforated stars wired for 3 circuit operation. Also one 50 foot adjustable curtain track and motor, two lamp houses (90 amps); two 50–100, 3-phase motor generators. Contact MEL KOFF, 251 N. 13th St., Phila., Pa. 19107 or phone LO 8–4435.

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The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

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317 N. Broad St., Phila., Pa. 19107

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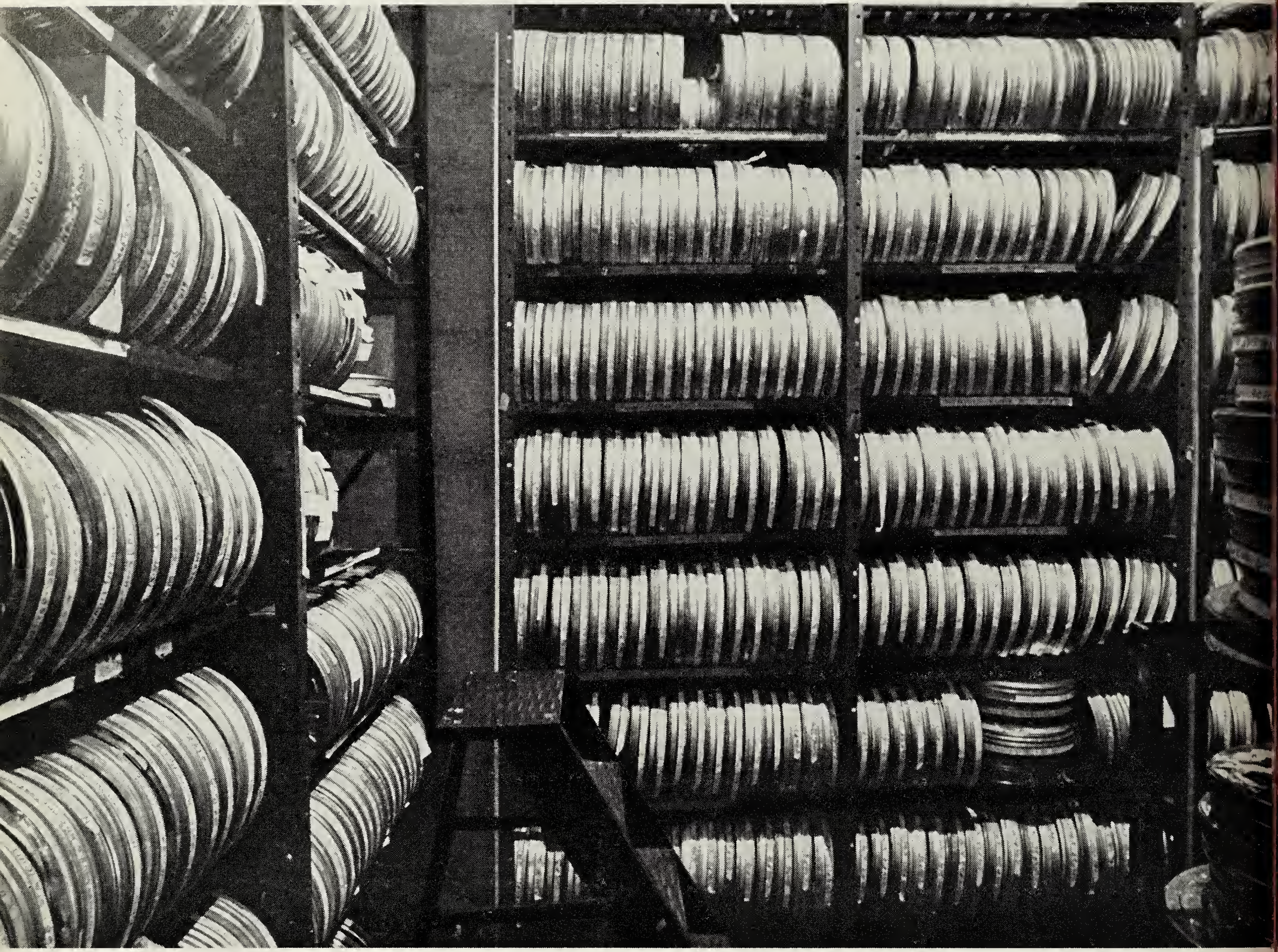

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No. 2 in a series of advertise

MOTION PICTURE EXHIBITOR

MARCH 30, 1966 Volume 75 Number 8

IN THREE SECTIONS • THIS IS SECTION ONE

Dallas Teenagers To See "Silencers"

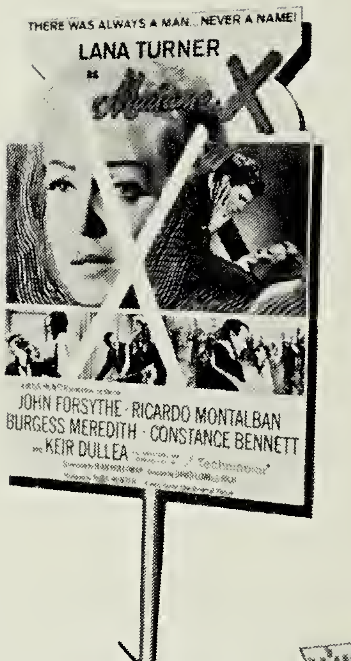
(See Page 5)

Obscenity Ruling From High Court

(See Page 7)

Prince Philip recently climaxed his U.S. tour to benefit Variety Clubs International with a whirlwind schedule of activities in New York City. (See column on page 14).

THE WAY I SEE IT . . . *see editorial—page 3*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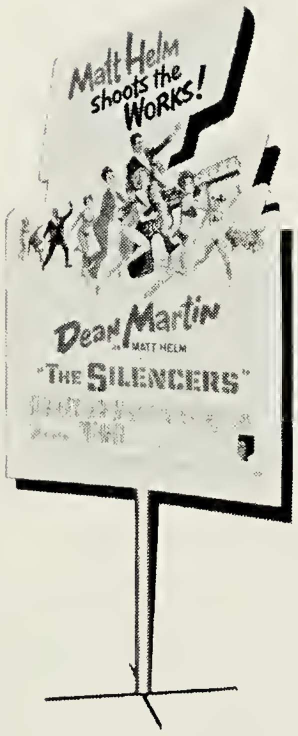

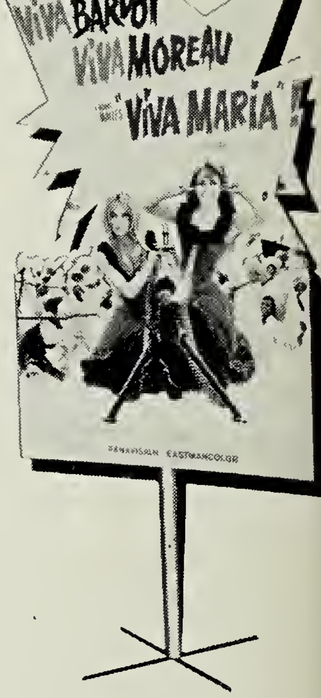

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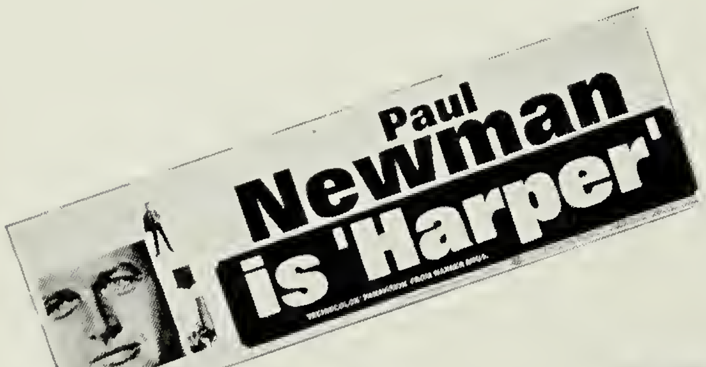

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The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia, Pennsylvania 19107. Publishing office at 10 McGovern Ave., Lancaster, Pa. 17604. New York field office: 1600 Broadway, Suite 604, New York 10019, West Coast field office: William M. Schary, 818 S. Curson Ave., Los Angeles, Calif., 90036, London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and gen. mgr.: Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Kanecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Lancaster, Pennsylvania. Address all official communications to the Philadelphia offices. Telephone: Area Code 215, WAlnut 2-1860.

MEMBER AUDIT BUREAU OF CIRCULATIONS

CHANGING ADDRESS? Please send old and new address. If possible include address portion of old mailing wrapper.

Volume 75 • No. 8 **March 30, 1966**

Our 48th Year

THE WAY I SEE IT

We hear rumblings that some distributors are concerned over the fact that sub-run theatres are disappearing from the industry scene. To put it bluntly, distributors have no one to blame for this dangerous trend but themselves.

Over and over, we have said on this page that the chaotic practices which have altered established patterns of film-selling and playoff must lead eventually to a dark day of reckoning. The ever-increasing thirst for the short-term profit must in the long run have a detrimental effect on the industry as a whole. The concern now being expressed by certain distributors indicates that this reckoning may be at hand.

Let a theatre operator today put a shovel into the ground for a new theatre, and you can bet he has already applied for a top run. Law suits and threats of law suits have added many more theatres to early run status, regardless of how it might affect area playoff patterns.

To cite an example of this unfortunate situation, consider the problem in Charleston, S.C. (population 76,000, according to the 1960 census). The city has 10 theatres, *all* playing first-run, with no sub-run playoff except for the seasonal drive-ins (when they can't get first-run or day-and-date features). If the audience doesn't see a film the first time around, it's gone forever. That's a great way to win friends and customers, isn't it?

Take a city like Philadelphia, as vicious a jungle when it comes to buying and selling film as can be found anywhere in the United States. Some distributors can't get a down-town first-run for a particular feature so they invite a group of sub-run houses (as many as 50 at the same time) to play it. Each theatre pays a proportionate share of a two or three column newspaper ad, perhaps 10 inches deep. As far as the public is concerned, the fate of the picture involved becomes a *"now you see it—now you don't"* proposition. If a customer can't arrange to see it during the simultaneous city-wide playoff, his business goes down the drain.

We would venture to guess that a good many of these theatres would have played the picture later if they had a good reason to wait. Can anyone honestly say that this is good distribution—or a good playoff policy?

This brings us to the crux of the problem and the reason why we say distributors have no one to blame but themselves for the disappearance of sub-run situations. Why shouldn't suburban and sub-run situations try for first-run or key-run status? Where is their inducement to wait and play the film in their regular turn? The price remains the same—70–60–50 per cent—whether you are first man on the totem pole or last.

When the "Showcase" idea was first proposed, we were the only trade paper to come out against it. Lo and behold, a group of experienced theatre owners, all of whom we respected, told us we were wrong. No one knows everything—and that goes double for us—so in a following issue, we *"ate crow."*

Now we find that the very exhibitors who opposed our initial stand are parrotting our initial objections. Some have threatened law suits to get better runs when they found themselves out in the cold because of "Showcase" playoffs. In moderation, "Showcase" could be a valuable playoff technique for *"selected"* features, but the motion picture industry is seemingly unable to do things in moderation.

So word of mouth advertising on a good picture played off sensibly disappears as the film flashes in and out of town with blinding speed. Audiences are lost, and certain "neighborhood" situations find themselves priced right out of business. Recent years have seen the closings of more than 5,000 theatres, most of them second, third, and fourth run. Poor business has been an important factor, compounded by exhibitor inability to pay terms of 70–60–50 per cent, now common regardless of run.

Long before "Showcase" was inaugurated, a Philadelphia office tried a similar playoff plan in sub-runs. We condemned the idea even then, and many of the theatres that supported the plan are now dark and empty.

We stated some time ago that a fair sliding scale policy was the best way to sell motion pictures, from the point of view of distributor and exhibitor alike. We have never been given good reason to change our view. Initially, many distributors announced themselves in favor of such a policy—if, if, if exhibitors would furnish them with truthful and reliable overhead figures. We suggested that Price-Waterhouse could audit these overhead figures. After a lot of talk, absolutely nothing happened, and this is par for the course in the motion picture industry.

Under-reporting on the part of many theatres is still rampant. Some theatremen admit to it openly and say that it is the only way they can remain in business. If they get caught, they pay up and then go right back to under-reporting. Distributors continue to sell them, and the cycle repeats itself with sickening regularity. Both sides are playing a gruesome game without rules, and dishonesty is common practice. It is a sick industry indeed that has come to accept thievery as an integral part of its operations.

Film costs go up and up, and a tight product market keeps them that way. We were told recently of a top picture being sold in a certain midwestern town. The deal called for receipt of bids within 10 days. Provisions included a staggering mini-

(*Continued on next page*)

NEWS CAPSULES

FILM FAMILY ALBUM

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., MARCH 28

Arrivals

Budd Rogers, veteran film distributor and member of the board of directors of Universal Pictures Company, became a grandfather again when a son, **Robert**, was born to **Mr. and Mrs. Richard H. Rogers** at Doctors Hospital, New York. **Richard Rogers** is vice-president of Modern Talking Picture Service Company.

Burton E. Robbins became a grandfather when **Dianne Robbins Harnell** and **Stewart D. Harnell** became parents of a baby girl, **Melissa Hope**, born at Mt. Sinai Hospital, New York.

Obituaries

Maurice A. Chase, 81, Cincinnati, Ohio exhibitor for 42 years and a lifetime member of Variety Club, died at Jewish Hospital. Prior to coming to Cincinnati in 1934, he served as European manager for Universal Pictures for a number of years. During his career as an exhibitor, he owned a chain of suburban houses but at the time of his death operated only the Vogue. Survivors include his widow, a son, a daughter and two grandchildren.

Edgar Wolf, 80, a retired manager for Stanley Warner Philadelphia theatres, died in Presbyterian Hospital. He is survived by his wife and a son.

Wedding Bands

Actress **Jessica Walter**, of United Artists' "The Group," married stage manager Ross Bowman in New York.

Two New Board Members Join Para. Management

NEW YORK—The board of the Paramount Pictures Corporation elected two new members and voted to eliminate cumulative voting from the company's certificate of incorporation.

Both moves, opposed by Herbert J. Siegel and Ernest H. Martin, dissident directors, were apparently aimed at putting a crimp in the proxy fight they seem almost certain to mount against management.

The two new directors are Charles Bluhdorn, chairman of Gulf and Western Industries, and Derald H. Ruttenberg, chairman of Illinois Iron and Bolt Company. They replace Adolph Zukor and Stanton Griffis.

The board scheduled a special meeting for May 23, and the regular stockholders meeting was set for June 7.

Rand Now Self-Employed

NEW YORK—Harold Rand has resigned as director of world publicity of Embassy Pictures to establish Harold Rand and Associates, a diversified public relations and publicity firm.

An executive with wide experience in all phases of entertainment publicity, Rand served with Embassy for almost three years. Prior to joining Embassy, he was director of world publicity of 20th Century-Fox, and had held such industry posts as publicity manager of Paramount Pictures and Walt Disney's Buena Vista film distribution company, and director of advertising and publicity for the Landau Company.

BROADWAY GROSSES

Radio City's Easter Show Leads

NEW YORK—Radio City Music Hall, with annual Easter stage show, led the Broadway first runs in an otherwise average week in which Columbia's "The Silencers" was out in the spy front at the Victoria. The breakdown was as follows:

"THE SINGING NUN" (MGM). Radio City Music Hall, with Easter stage show, did $117,000 from Thursday through Sunday, with the second week sure at $183,000.

"AN EVENING WITH BATMAN AND ROBIN" (Columbia). DeMille reported $47,024 for the third week's Saturday and Sunday with this serial of yester-year.

"DR. ZHIVAGO" (MGM). Capitol claimed $43,000 for the 14th week.

"THE OSCAR" (Embassy). Loew's State announced that the fourth week was $29,000.

"THE GROUP" (UA). Astor stated that the second week was $30,000.

"THE SILENCERS" (Columbia). Victoria stated the second week was a net $41,000.

"MY FAIR LADY" (Warners). Criterion did $31,600 on the 75th week.

"BATTLE OF THE BULGE" (Warners). Warner Cinerama had $7,000 for the 15th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli did $37,000 on the 56th week.

Col. Int. Promotes Doyle

NEW YORK—Kevin Doyle, advertising and publicity director for Columbia Pictures in Australia, has been promoted to the post of publicity manager for Columbia Pictures International.

EDITORIAL *(Continued from preceding page)*

mum bid of $50,000 for a four week play. Each of the 12 theatres involved got its message of acceptance to the exchange not within 10 days, but within 48 hours. Many experienced observers forecast that a great deal of money will be lost on the deal before any profits turn up, but it illustrates the desperation of theatremen.

Chaotic playoff patterns because theatres have no reason to wait their turn and a tight product market still concentrating on a few choice dates during the year—these are problems created primarily by distribution. When "Showcase" theatres play a picture, distributors as a rule send off glowing publicity releases giving the total gross. The figures are impressive, but what happens to the succeeding runs who never play the pictures? In the final analysis, who loses?

We see today theatres with no matinees competing for first-run product with established first-runs. Competitive bidding is a trial by torture replete with huge guarantees, unrealistic playing time demands, and deals that can't possibly result in exhibitor profits.

Distributors copy sales policies from one another as exhibitors are more and more unable to stop their slide toward business ruin. We hope we are wrong, but that's the way it looks to us.

Another example of a shortsighted policy on the part of distribution is seeking first-run dates from single feature indoor houses and selling double-feature policy drive-ins day-and date. How many distribution executives would operate theatres under these conditions? Certainly drive-ins have a legitimate place in this industry, but not at the expense of theatres who made the industry possible in the first place.

Over the years, it has been our policy to state our editorial views as clearly and honestly as possible, regardless of the consequences. We know our readers turn to this editorial page with real interest and even for a little advice on occasion. An exchange of ideas and honest difference of opinion—this is the essence of free speech.

We welcome opposing viewpoints and promise to give them a full airing, so if you think we are off-base in this rather pessimistic discussion, let's hear from you.

After all, it's your editorial page as well as mine.

JAY EMANUEL

"Silencers" Okay For Dallas Teens

Classifiers Lose Court Bid For Permanent Injunction; "Blood And Black Lace" Ruled As "Adults Only"

DALLAS—In trials involving the city of Dallas motion picture ordinance, the city had a win and a loss.

A jury sitting in the court of visiting Judge Penn Jackson of Cleburne over-ruled the classification board's finding that the movie, "The Silencers," was not suitable for young persons.

The jury of six men and women took two hours of deliberation to decide the film would not lead to "delinquency or sexual promiscuity on the part of young persons."

The local exhibitor of the movie, Interstate Theatres, Inc., had twice submitted the film to the movie classification board. Both times, the board refused to classify it as suitable for young persons.

When the theatre circuit gave notice it would allow children under 16 years of age to attend without a parent or guardian and would not advertise the movie as "not suitable for young persons," the city of Dallas requested the permanent injunction to require compliance.

Judge Looney Lindsey of Gilmer, in the "Blood and Black Lace" case, granted the city's permanent injunction request. Rowley United Theatres, Inc., and the city of Dallas originally had requested a jury to hear evidence in the permanent injunction suit against that movie but later decided the judge should hear the case.

Judge A. R. Stout, Waxahachie, earlier had refused the city's request to exclude young persons from viewing the movie.

Judge Lindsey ruled that the movie, "Blood and Black Lace," be "classified as not suitable for young persons on the grounds of brutality portrayed."

The constitutionality of the ordinance will be appealed by the attorneys of the two theatre circuits. Judge Lindsey's ruling will be appealed by the Rowley United Circuit.

Meanwhile, the city has moved to plug loopholes in its classification ordinance.

The City Council has adopted an ordinance amendment giving the movie classification board an additional five days to classify a film if it requests more information on which to base a decision.

Previously, the board had no guideline to act on when it requested such data. No provision existed in the ordinance for seeking additional information; thus, the board did not know if the five day time limit for classifying a film could be extended.

Another new provision included in the amendment dealt with the problem of receiving "misleading" information from a theatre submitting a film for judging.

Noting that this could result in an erroneous classification, the ordinance now requires the exhibitor to hold a showing of the film if a majority of the board thinks it may have been classified incorrectly.

The board, following the showing, will have two days to file its reclassification. The exhibitor will have seven days after this to alter his advertising and audience policy to comply with the new classification.

In actual classification cases, the board has faced both problems.

"Oscar" Trailer Wins Official NATO Support

HOLLYWOOD—Sherrill Corwin, president-designate, National Association of Theatre Owners, has secured the full support of his organization in obtaining national distribution for the free Bob Hope trailer promoting the April 18 Awards Show of the Academy of Motion Picture Arts and Sciences.

At a recent meeting of NATO's executive committee in Denver, chaired by Marshall Fine, president, Corwin discussed the film project and urged all members to book the 30-second trailer which is being offered to theatres free of charge through National Screen Service.

Processing was contributed by DeLuxe Laboratories, Inc., and Pathe' Laboratories.

This pledge of support from NATO presages a record number of bookings for the film which features an appearance by "Oscarcast" emcee Hope and is a highlight of this year's Awards promotional campaign.

National General's Newest In Canoga Park, Calif.

CANOGA PARK, CALIF.—National General Corporation's newest deluxe theatre, the Fox Fallbrook, located in the West Valley of Los Angeles' fast-growing San Fernando Valley here, opened with the traditional fanfare of searchlights, stars, and music.

Seating 874 persons, the new showplace, built at an approximate cost of $525,000 is of brick and reinforced construction. The exterior facings are of light broken brick with reinforced concrete columns.

The face of the building has been constructed of anodized aluminum columns, glass doors, and panels with glass weld curtain walls.

The boxoffice area is faced with marble and has facilities for two cashiers. Inside, the foyer is beautifully decorated with wood panels, vinyl plastic, and painted brick, while four crystal fixtures add elegance to the contemporary architecture of the theatre.

The auditorium is acoustically treated and equipped with American seating bodi-form chairs which are finished in American beauty red mohair complimenting the carpet which is of gold and brown.

Stage drapes consist of gold satin curtain legs, and the screen is equipped with movable maskings for different sizes.

Featuring the latest transistorized sound and projection equipment, the theatre has scientific air conditioning and heating. The entire structure and materials are fireproof with an automatic emergency generating unit in the event of power system failure.

N.Y. WOMPI Election Set

NEW YORK—Miss Phyllis Schaeffer, Island Theatres, has been appointed nominating chairman of the New York Women of the Motion Picture Industry.

Election of officers will be held on April 26.

WB To Market Cosmetics In Diversification Move

BURBANK, CALIF.—The formation of a new and wholly-owned subsidiary to produce and market a line of top quality cosmetics was announced by Jack L. Warner, president of Warner Bros. Pictures.

This new move by Warner Bros. marks further diversification of the widespread activities of the film company, which only a few weeks ago announced the establishment of Warner Bros. TV Services, Inc., a subsidiary to own and operate community antenna tv systems.

The corporate structure to manufacture and market the lines of cosmetics under the Warner label is now in the process of being set up, Warner disclosed. It will be headed by E. L. DePatie, Warner Bros. vice-president and studio general manager, who will function as president of the new subsidiary, supervising its management and business operation.

Warner also announced that Gordon Bau, head of the Warner Studios makeup department and long recognized as one of the nation's foremost beauty authorities, will be vice-president in charge of creating and producing the cosmetics.

It was pointed out that for the past 20 years, Warner Bros., under Bau, has operated the only cosmetics laboratory among the motion picture studios. During this period, Bau has supervised the development of various cosmetics which have been successfully used by Hollywood's leading glamor personalities, both on and off the screen. This will be the first time that these cosmetics have been made available to the public.

Actual production of the cosmetics on a public marketing level has already begun, with special emphasis on unusual packaging, Bau said. The development work will concentrate, he added, on creating items, under patent, that will be available only through the Warner Bros. cosmetics line.

Bau revealed that test marketing in the nation's finest merchandising houses will be started within the next 60 days.

Besides the new cosmetics project and the newly-launched CATV development, subsidiary activities at Warner Bros. include a substantial interest in Associated British Picture Corp., which operates extensively in the entertainment field in the United Kingdom; Warner Bros. Records, Inc.; and the Music Publishers Holding Corp.

Film Bows For UNICEF

NEW YORK—A unique arrangment was made in behalf of "Shakespeare Wallah," produced in India and recently shown at the N.Y. Film Festival. Its premiere at the Baronet was a benefit for UNICEF, the United Nations Children's Fund.

Prize-winner at the Berlin Film Festival and shown at the London Film Festival, in addition to the one in New York, "Shakespeare Wallah" (translation "Shakespeare Peddler") was directed by Jim Ivory and produced by Ismael Merchant. Secretary-General U Thant was honorary patron of its UNICEF benefit, and following the premiere, there was a reception at India House with Dr. Shadi Gupta, Consul General of India in New York, as host.

San Francisco Civic Sponsorship Of Non-Competitive Festival Set

SAN FRANCISCO—The 10th annual San Francisco International Film Festival will be held here Oct. 20–30 in Masonic Auditorium. It will be the second year of sponsorship of the event by the Greater San Francisco Chamber of Commerce, whose board of directors recently adopted a resolution to permanently sponsor the event.

The Festival will again be non-competitive with 21 major motion pictures, selected from hundreds of entries, chosen for Festival showing. The non-competitive format was established last year after consultation with motion picture industry leaders and associations in major film producing nations of the world.

Announcement of this year's Festival was made in a press conference at which the Festival's 1966 volunteer executive committee and key staff members were introduced.

Cyril Magnin, the Chamber's president, announced this year's general chairman for the Festival will be David M. Sacks. Sacks is a vice-president of the American Broadcasting Corporation and general manager of the local network-owned station. He was a member of the executive committee for last year's Festival and is currently a vice-president of the Chamber of Commerce.

The new chairman explained the Festival was "refining its overall format which proved so successful last year." He said the Festival will broaden its base of volunteer committeemen and staff as well as participation by community business and industry.

Sacks paid tribute to Melvin M. Swig, last year's general chairman who guided the event during its year of total reorganization. "Under Swig's leadership San Francisco proved it could put on a major film festival in every sense of the word."

This year, the Festival will be organized under five major divisions headed by volunteer chairmen who are members of the Festival executive committee. They are finance division, Earl LeMasters; program division, Shirley Temple Black; activities division, Louis R. Lurie; operations division, Robert Naify; and competition division, Carson Magill.

William C. Boyd, administrative manager for the Chamber, will again be executive director for the Festival.

Shirley Temple Black, who last year served as chairman of the Festival's theatrical division, accepted for the Festival in New York a special award earlier this year which was presented by the Independent Film Importers and Distributors of America. "This was the first time that organization has honored a specific Film Festival," according to Boyd.

The Festival organization hopes to pre-sell 100 per cent Festival attendance this year. Last year's Festival achieved an 80 per cent attendance at the feature film showings.

They also aim to expand the financial base of the Festival by seeking industrial sponsors. Sacks explained that the Festival budget had been increased to $111,000 this year. Last year it was $90,000. He added the Festival was a non-profit activity as sponsored by the city's Chamber of Commerce and that last year's 11-day event "just about broke even." Sacks said the Festival would be seeking companies and organizations to participate in the Festival by underwriting specific events or providing goods or services. "Our Festival administration is also exploring various means of developing San Francisco into a world film marketplace," he added.

In commenting on opening night plans for the Festival, Sacks stated the objective was to enhance the glamour and excitement by bringing a jet plane load of motion picture personalities to the event. It is planned that this year even more film personalities will attend the Festival during its 11-day run.

Los Angeles Dodger pitching stars and hold-outs Don Drysdale and Sandy Koufax, right, sign a contract for "Warning Shot," to begin filming at Paramount Studios. Looking on are Bob Benner, producer; Howard W. Koch, vice-president in charge of production at Paramount; and Buzz Kulik, director of the film.

Industry Salutes Libraries

NEW YORK—The motion picture industry's salute to National Library Week (April 17–23), a two-color 22 x 17 inch poster, is being mailed to 5,800 key public and college libraries.

This is the seventh year that the member companies of the Motion Picture Association of America have recognized National Library Week.

The MPAA advertising and publicity directors committee, under the chairmanship of Robert S. Ferguson, supervised the arrangements and preparation for the poster.

In addition to the library distribution, the National Association of Theatre Owners is arranging to distribute some 2,000 copies to theatres interested in using the poster as a lobby display with a selection of the books featured. The Army and Air Force Motion Picture Service has requested 600 copies for display in Army camps and posts throughout the country. In all, some 9,500 posters will be distributed this year.

"Zhivago" Aids Charities

NEW YORK—With the two gala benefit openings last week in Pittsburgh and Minneapolis, Metro-Golden-Mayer's "Doctor Zhivago" will be nearing the $1,000,000 mark in funds raised for charity, it was announced by Mel Maron, MGM roadshow sales manager.

In its 11 domestic openings to date, nine have had charity sponsored premieres. Opening at the Squirrel Hill, Pittsburgh, benefitted the Library Club of Brandeis University, and the Minneapolis benefit at the Academy was for the Variety Club of the Northwest.

Jeffee Named Chairman Of 1966 UJA Campaign

NEW YORK—Saul Jeffee, president of Movielab, Inc., has been named chairman of the motion picture and amusement industry's 1966 campaign on behalf of the United Jewish Appeal of Greater New York.

Announcement of the appointment was made by Harry Mandel, RKO Theatres, 1965 chairman, at the motion picture and amusement division's organizational luncheon meeting held in the executive offices of Paramount Pictures Corp. He also revealed that the division's 1965 campaign raised $589,642 for UJA's life-saving and life-building tasks in Israel and around the world.

Jeffee's first official act in taking over the reins of the campaign was to announce that Mandel would be the guest of honor at the division's annual testimonial luncheon, to be held on Thursday, May 19, at the Americana Hotel. He then announced that guest speaker at the Americana event would be Michael Simon, Israeli Consul General in New York.

Guest speaker at the organizational session was Miriam Hadar, former Miss Israel and a native of Jerusalem. She thanked the assembled guests for their vital support of UJA's work in Israel and 31 other countries around the world. The financial picture, she noted, is especially desperate this year since UJA agencies have lost $17,500,000 in German reparations funds they have been receiving for the past dozen or so years.

Among the prominent industry leaders who attended the organizational luncheon were Alexander H. Cohen; Bernard D. Diamond, Loew's Theatres; Emanuel Frisch, Randforce Amusement; Leon Goldberg, United Artists; Jean Goldwurm, Times Film; Irving H. Greenfield, Metro-Goldwyn-Mayer; Arthur Israel, Jr., Paramount; Norman Jackter, Columbia; Saul Jeffee, Movielab; Malcolm Kingsberg, Jack H. Levin and Martin Levine, Brandt Theatres; Harry Mandel; Arnold Maxin, Robbins-Feist-Miller; Munio Podhorzer, Casino Films; Harold Rinzler, Randforce Amusement; Samuel Rinzler, Randforce Amusement; Burton E. Robbins, National Screen Service; Joseph B. Rosen, Universal; Milt Samuels, RKO Theatres; Adolph Schimel, Universal; Sol A. Schwartz, Columbia; Si Seadler, Metro-Goldwyn-Mayer; Edward Seider, Prudential N. Y. Theatres; Murray Strausberg, Interboro Circuit; Mort Sunshine; George J. Waldman, Pan-World Film Exchange; Richard F. Walsh, I A T S E; and Jack Weinstein, MGM.

"Born Free" Thrills Kenya

NAIROBI—The glamour of a major motion picture premiere, the first in the country's history, drew tremendous crowds in Nairobi, Kenya, for the gala premiere of the Columbia Pictures—Carl Foreman presentation of "Born Free," which was attended by Kenya's President Jomo Kenyatta, his wife and daughter, Kenya's cabinet of ministers, and foreign embassy officials.

The Nairobi premiere of the Sam Jaffe—Paul Radin production was a benefit for the charities of the Rotary Club and the Elsa Fund of Kenya, which was established by Joy Adamson to prevent the extinction of certain threatened species of African wild game.

In addition to President Kenyatta and his cabinet, the gala premiere was attended by Joy Adamson and local actors Peter Lukoye and Omar Chambati, who have supporting roles in the film.

Exhibitor Chances Dim For N.Y. Wage Exemption

ALBANY—The chance of achieving an exemption for motion picture theatres from legislation increasing the New York State minimum wage from the present $1.25 hourly to $1.40 by Sept. 1, and to $1.50 by Jan. 1 next, appeared to be slim on Capitol Hill. A "compromise" between Republican and Democratic leaders appeared to insure adoption of the new scales.

D. John Phillips, secretary of the influential Motion Picture Theatre Owners Association, came here en route from Boston to survey the scene and to inquire about the possibility of securing an exemption for film houses.

This plea is based on the contention that previous liftings of the "floor" have reduced the number of ushers and other non-union personnel in the Empire State and have caused the closing of "marginal" situations.

It is contended the "dark" picture will be worsened if motion picture theatre owners-lessees must pay a total hourly increase of 25 cents within less than a year. Figure could go higher—to $1.60—if the federal minimum rate were pushed to that level after April 1, of this year.

Governor Nelson A. Rockefeller, under whose administration New York adopted its first minimum wage of $1 an hour in 1960, and who recently abandoned his position that New York could not afford to "go it alone" in raising the scale to $1.50, has not lent a sympathetic ear to exhibitors' requests. He vetoed one bill which would have allowed "students" to work in booths without meeting minimum wage requirements. There had been no "demonstration" of need, Rockefeller wrote.

An industry man raised the question, "Is it wise, or psychologically sound, to seek an exemption for theatres from the minimum wage?"

Ohre Joins Pacific D-I

LOS ANGELES—Veteran Fox West Coast booker Ben Ohre has joined Bert Pirosh's expanding buying-booking department at Pacific Theatres, it is announced by Don Guttman, general manager.

Ohre served in a top booking capacity for four years with the National General subsidiary and prior to that was connected with company management in San Diego for eight years.

Medicare Cards To Aid Loew's Golden Age Club

NEW YORK—Medicare identification cards, now being issued to thousands of senior citizens over 65 years of age who enroll no later than March 31, will serve a purpose beyond which they are intended: The management of Loew's Theatres has announced that Medicare red-white and blue identification cards will entitle holders to immediate membership in Loew's Theatres Golden Age Movie Club.

Members of the Golden Age Club receive substantial discounts on admissions to most screen attractions showing at Loew's. There are no dues and no strings attached. Anyone 60 years of age or older, which will include Medicare registrants, have only to apply to the manager of their Loew's Theatres and membership cards will be issued on the spot.

New Para. Post For Flicker

NEW YORK—Norman Flicker, eastern production representative for Paramount Pictures Corporation, has been elected an assistant secretary of the corporation, it was announced by President George Weltner following a meeting of the company's board of directors.

Flicker, who was appointed eastern production representative earlier this month, continues in that post, serving as Paramount's liaison between the Hollywood studio and the New York home office on all phases of production activities.

"Generation" To Embassy

NEW YORK—Joseph E. Levine's Embassy Pictures has acquired the motion picture rights to the Broadway comedy hit, "Generation"

Producer Frederick Brisson also will produce the film version, in color, later this year or early next year, for Embassy release. The film will be made in Hollywood with location shooting in New York and Chicago.

H.R.H. Queen Elizabeth is seen with Virginia McKenna and Bill Travers, stars of Columbia's "Born Free," at the world premiere and Royal Command Performance of the film at London's Odeon Leicester Square Theatre.

Supreme Court Obscenity Rulings Seen Significant For Film Cases

WASHINGTON, D.C.—The U.S. Supreme Court added another standard to its test for obscenity, the manner in which the material is advertised, as it upheld two lower court obscenity convictions and overruled a third involving books. The reasoning and standards involved are expected to apply equally to films.

The Motion Picture Association said the ruling will "certainly have an effect on motion pictures as a test of what is obscene."

The high court's split five to four decision involved the case of publisher Ralph Ginzburg in Pennsylvania for mailing three publications, "Eros," "Housewive's Handbook On Selective Promiscuity," and "Liaison."

The majority noted that the prosecution had conceded that, standing alone, the publications might not be obscene, but were obscene "against a commercial background of commercial exploitation of erotica solely for the sake of their prurient appeal to the erotic interest" which caused the buyer to look "for titillation, not for saving intellectual content . . . This brazenness of such an appeal heightens the offensiveness."

The majority also said that where the advertising's sole emphasis is on "the sexually provocative," that fact may be decisive.

The New York state conviction of Edward Mishkin brought a seven to two split. This was the case of Pocketbooks dealing with lesbianism, homosexuality, and various perversions.

However, the Massachusetts decision against "Fanny Hill" was tossed out by a six to three verdict. Here the majority said there wasn't the seller's own emphasis on obscenity which the courts could accept, and they added that "the book will have redeeming social importance" and this aspect isn't altered because some might distribute or publish the book to emphasize obscenity.

Embassy Sues Ponti

NEW YORK—A suit was filed in New York Federal Court by Embassy Pictures against Carlo Ponti and Soster S.A., asking for a $2,625,687 judgment against the defendants.

Embassy charged that the defendants breached a March 30, 1965, agreement calling for delivery of a new and original feature film suitable for exhibition, "Paranoia," with Embassy to distribute throughout the world, excluding Italy.

The complaint states that Ponti guaranteed the full and complete performance of the contract, but that this was not fulfilled.

Embassy asks $625,687, which it is claimed was advanced to Ponti in the making of the picture, and an additional two million dollars is asked because of alleged losses sustained because of the alleged breaches in the contract.

CATV Regulation Urged

WASHINGTON, D.C.—The House Commerce Committee was told by Federal Commissions Chairman E. William Henry that the Commission majority wants Congress to back up the FCC assertion of regulatory authority over all CATV systems with legislation to that effect, and also to forbid origination of programs by the systems. He based much of his argument on the possibility that CATV might provide an unfair back door to pay-tv.

Varied Agenda Keeps Mich. Allied Conventioneers, Ladies On Move

DETROIT—As we go to press, those attending the 47th annual convention of Allied Theatres of Michigan are busy registering at the Sheraton Cadillac Hotel.

By the time the ink is dry on this page, conventioneers will have their opening Showmanship Lunch under their belts, and will have done honor to Cy Pettit, retired veteran of National Screen Service. Those who bestowed the bounty of this meal were Pep Lines Trucking Company and ABC Consolidated Corp.

Along about the time we bind our pages and rush them to the post office, theatrical entertainment for the ladies is in progress, while the gentlemen foregather for a Showmanship Session. Walter McQuillan is delivering "101 Box Office Ideas," followed by Jack Loeks, who will hold forth on "The Theatre of Tomorrow." Then the assembled will listen to ideas on business-building promotions as devised by owners and managers.

Then, while the postal people send us on our way to you, the entire convention will be enjoying Universal's summer release of "Arabesque," starring Gregory Peck and Sophia Loren.

After that, the Variety Club of Detroit, Tent 5, opened its doors for an Open House. Likewise the Theatre Equipment Company broke a bottle of champagne on the door knob to launch its Hospitality Suite 1610 at the Sheraton.

This publication date, March 30, the Motion Picture Advertising Co. is providing flapjacks, coffee, cereal, eggs, and whatnot to breakfasters.

This morning's session membership is meeting for annual elections of directors and officers, and to discuss individual and industry problems.

Following is a Concession Seminar. Principal speaker is Julian Lefkowitz, vice-president, National Association of Concessionaires, and an executive of L & L Concession of Detroit.

A celebrity luncheon is being served by Pepsi-Cola. Hon. G. Mennen Williams, six-time Michigan governor, newly-resigned Assistant Secretary of State for African Affairs, and a candidate in the Democratic primary for the U. S. Senate, is the lead speaker.

More entertainment for the ladies follows, with the men taking a breather.

This evening, hosts Coca Cola Company and L & L Concessions Company give the climactic dinner dance in the Grand Ballroom. It is preceded by a cocktail party given by National Carbon dealers, National Theatre Supply Co., Theatre Equipment Company, Amusement Supply Company, and Ringold Theatre Equipment.

Movie stars present are always sprung as a surprise, so we can't reveal who they are. (See us next week.)

At this affair, both Variety Club of Detroit and Variety Club Women, Tent 5, hold annual installation of 1966 officers.

An unusual prize awarded to a lucky person who was fully registered prior to the convention is donated by National Carbon and described as "a large, rare, beautiful star sapphire."

Another prize is a trip for two to Hollywood, via American Airlines, in cooperation with major studios who will play hosts when the winners arrived in Hollywood.

Showman of the Year Award will be announced, then music, entertainment and dancing.

Tomorrow—by now last Thursday to readers—features Product Preview Session. At it, exhibitors were to be shown samplings from over 100 pictures now shooting in Hollywood and Europe.

Alain Delon recently welcomed prominent Swedish exhibitors Frans Hausl, left, who operates the Palladium Circuit, Goteborg, and Stan Persson, Centrum Circuit in the same city, when they visited the set of Universal's "Texas Across The River" and toured Universal City Studios.

Seven Coming From Para. For April-May Release

NEW YORK—Paramount Pictures has scheduled seven attractions for release in the April-May period, an increase of four over the same period a year ago.

Heading the list is Cecil B. DeMille's "The Ten Commandments," opening in key cities for the Easter holidays. The Technicolor spectacle is being backed by a massive, all-new merchandising campaign.

"The Naked Prey," Technicolor adventure thriller filmed on location in Africa by star Cornel Wilde, is also set for April release.

Marty Allen and Steve Rossi's debut film, "The Last of the Secret Agents?," will be released in May. The Technicolor comedy will have its heaviest concentration of dates at Decoration Day.

The Technicolor outdoor adventure, "The Night of the Grizzly," starring Clint Walker and Martha Hyer, will be another major Paramount release in May.

Rounding out the schedule are the Frank Sinatra package, "Come Blow Your Horn" and "All the Way," and the Marlon Brando adventure drama, "One Eyed Jacks."

"Oscar" One-Sheets Ready

NEW YORK—Special gratis one-sheets heralding this year's Academy Award telecast on April 18 are now available in National Screen Service exchanges throughout the country.

Theatre-owners are being urged by MPA officials, the Academy, and NSS to obtain the posters early and to display them until the telecast on April 18.

Bostonians Beat Weather At Sack's Drive-Up Cheri

BOSTON—Patrons for Ben Sack's new Sack Cheri, located where all the action is at the corner of the new Sheraton Boston Hotel and the new Prudential Center and War Memorial Auditorium, got an added bonus on the first few bitter cold days of the world premiere engagement of "The Chase." Patrons didn't have to go outdoors from the time they stepped into their warm automobiles to drive in to the world's first "drive-up" theatre right through to the time they were seated in the brand new auditorium of the beautiful house. The temperatures were three and four above zero.

While the doormen and ushers, groomed and costumed in Parisian red, white, and blue, greeted the film customers, the city was in a deep freeze. But there were warm smiles on the faces of the film fans coming in from their automobiles parked on the roof of the theatre for they had escaped the bone-chilling cold. Every motorist who drives in to the Cheri can park his car on top of the house, buy his ticket, and go to his seat without once stepping out of doors into rain, snow, or other weather for which Boston and New England are famous. There's room for 1,000 cars.

Another novel feature of this very novel theatre is that if film patrons arrive between starting times and wish to wait to see the film from its beginning, they are entertained in the lobby with an exhibition of modern art and a continous concert of piped-in music. One of the most fascinating innovations at the new Sack Cheri, first new theatre of its type ever built in Boston, is a pop-art mural which runs the full length of the lobby, enclosing the vending machines. Originally, the mural had on one of its segments a caricature of the late President John F. Kennedy, but it was felt that it was not the right spot for the drawing, which was removed. In its place, Worcester, Mass., artist James Makarian, who was responsible for the mural, borrowed an old tradition from Europe's artists and inserted a drawing of himself in astronaut costume.

Ben Sack has booked "The Group" to follow 'The Chase" at the Cheri, and "Born Free" will follow that.

UA D-1 Near Akron

NEW YORK—United Artists Theatre Circuit has begun construction of a twin drive-in located in Northampton, Summit County, Ohio, near Akron.

Named the UA Akron Twin Drive-In, the theatre will have 19 ramps and a capacity of one thousand cars on each side, and its total anticipated cost will be in the neighborhood of $1,000,000. The UA Akron Twin Drive-In is scheduled to open on Aug. 1 of this year. When completed, it will feature a common concession building and playground area to serve both halves of the theatre.

Brandon Films Expands

NEW YORK—A double-edged expansion program in theatrical distribution and television packaging has prompted Brandon Films, Inc., to move to larger and more spacious headquarters in the Excelsior Bank Building, New York City, it was announced by Tom Brandon, company president.

The company is currently engaged in the preparation of schedules for the release of its first tv package consisting of 40 films, and for the release of 14 features in theatrical distribution.

"Gospel" Goes Roadshow In "Turnabout" Booking

NEW YORK—In complete departure from precedent, Continental Distributing and Skouras Theatres have booked the record-breaking "The Gospel According To St. Matthew" into two theatres on a road show basis while the highly heralded film continues in its sixth week at the Fine Arts on a regular performance basis. Scheduled to open March 30 at the Pine Hollow, Long Island, and the Closter, New Jersey, "The Gospel" will play on an advanced admission reserved seat policy.

Salah Hassanein, president of Skouras Theatres, and Norman Weitman, general sales manager of Continental Distributing, revealed that when the first advertisements were inserted in the local newspapers the response from Church and school groups was so impressive it became apparent that a special policy would be required to handle the potential audience.

"This is further proof that there are no more 'sacred cows' in either exhibition and distribution," Weitman asserted. "The launching of a film on a road show basis and then playing subsequent run theatres on a regular performance basis has been a distribution-exhibition technique for many years. To my knowledge, however, the reverse has never been tried.

"The critics' reaction to 'The Gospel According To St. Matthew,' as well as the response at the Fine Arts Theatre, places the picture in a much different category than when it had its American premiere less than two months ago," Weitman continued. "We are delighted Mr. Hassanein recognized 'The Gospel's' full potential and wanted to introduce this concept. Since announcing the road show policy, they have already sold out the first three evening performances, and we are eagerly awaiting further developments."

New House For Abilene

DALLAS—May 26 is the proposed opening date for the Interstate-Texas Consolidated Theatres, Inc., new Westwood Theatre, Abilene, Tex., it has been announced by W. E. Mitchell, vice-president and general manager of Texas Consolidated Theatres.

The theatre is located in the beautiful Westwood Village Shopping Plaza.

The $350,000 Westwood, which is being constructed and then leased by Boykin Properties, will have 1,000 seats. Mitchell said the theatre will be ultra modern in design and warm in feeling. Featured will be luxurious wide space seats with ample walking room between rows. There will be the latest in air conditioning for winter and summer, and the newest sound equipment will be installed.

There will be 2,000 parking spaces in a lighted lot adjacent to the theatre.

Two V-Ps For RKO

NEW YORK—Matthew Polon, president of RKO Theatres, announced the appointments of two new vice-presidents of RKO Theatres. They are Thomas J. Crehan, vice-president of theatre operations, and Martin Perlberg, vice-president and chief film buyer.

Crehan formerly held the post of executive assistant to the president, and has been with the company many years in theatre operations.

Perlberg has been executive assistant to Polon since he came with the company three years ago. He was formerly associated with Columbia Pictures, Buena Vista, and Seymour Florin Enterprises.

Exhibs Urged To Unite Against Threat Of N.Y. Classification

ALBANY—As the Assembly debated and a Senate committee considered the six-bill package of the Joint Legislative Committee on Offensive and Obscene Materials to tighten the laws on "obscenity" in print and motion pictures, and to raise a bar against the admission of unaccompanied persons under 18 to theatres which have advertised "adult" pictures, suggestions were heard at the Capitol that the industry's "front" should be coordinated more closely.

Only one registered legislative representative, James L. Herlihy, has regularly been on the scene during the days both Houses were in session. He represents the Motion Picture Association of America. No exhibitor organization sent a similar agent here, so far as could be determined.

The MPAA's chief goal is fighting "censorship," whether by prior review or by classification. Exhibitors have an interest in this and in what COMPO executive Charles F. McCarthy describes as "attempts to infringe on freedom of the screen."

However, there are other matters. The current bills making it a misdemeanor to allow youngsters under 16 or 18 (in Joint Committee's version) in theatres which are exhibiting a film advertised "For Adults Only" should have more direct application to theatre operators.

Some small-town exhibitors and certain theatremen said: "Nobody has approached us about "Adults Only" advertising bills, for instance." They do receive COMPO mail, but personal contacts or solicitation are not made. This refers particularly to upstate. On occasion, operating industryites confess they have not "seen" copies of the measures in question and are "not informed" about specific contents.

Believing that "in larger cities," exhibitor leaders have taken an active interest and approached local legislators to register their views, the small-towners, at least spottily, seemed to indicate an aversion for "mixing in politics." They thought "contacting or canvassing" might be so construed.

The Joint Legislative Committee on Obscenity, for instance, reports little mail from exhibitors. Its spokesmen thought industry opposition to the "Adults Only" bill existed, but said this had not been relayed "to us." They did hold the view that American Civil Liberties Union was "opposed." They also assumed the Motion Picture Association was "on the other side"—how strongly and clearly was not personally known.

The State Catholic Welfare Association filed a memorandum supporting the classification bills.

Industry Dividends Down

WASHINGTON, D.C.—The Commerce Department reported that dividends publicly declared by film industry corporations in February fell below the same month last year.

Three companies paid a total of $1,423,000 this February, with a slight reduction in number of shares by two about offset by an increased dividend rate for the third. Last year, a fourth company also paid in February, when the film industry total hit $1,637,000.

Publicly declared film industry dividends in January-February 1966 reached $2,755,000, down from $2,897,000 during the first two months last year.

Mrs. Twyman's Son Off Viet Nam Critical List

NEW YORK—Margaret Twyman's son, Lt. Charles G. Twyman, injured recently in Viet Nam, has been removed from the critical list. Latest reports indicate the prognosis is good and that he is being evacuated soon.

Mrs. Twyman is director of the community relations department of the Motion Picture Association of America.

Lady Politico Campaigns On Anti-Filth Platform

RALEIGH, N. C.—Vowing to fight "filth" in motion pictures and books, a 63-year-old Raleigh, N. C., grandmother has filed her candidacy in the Republican primary for one of Wake County's four seats in the State House of Representatives.

She is Mrs. Dorothy Lancaster, a native of Bethlehem, Pa., who has been living in Raleigh for the past 12 years.

In filing, she said, "I am running and expect to be elected because I can no longer stand idly by and see the youth of our country ruined by the filthy, rotten literature and movies we have in this country. . . . I have seen things that are a plain disgrace."

She said some churches are doing a good job fighting "filth" in movies and books, "but I'm sure from the Legislature I can do a better job."

She deplored the fact that "filthy" books and motion pictures are sanctioned by the U. S. Supreme Court.

Loew's, ABC Expansion Okayed

NEW YORK—Federal Judge Edmund L. Palmieri approved the acquisition of two more theatres by American Broadcasting Companies and two by Loew's Theatres.

The ABC houses will be a 750-seater in the North Hills Shopping Center, Raleigh, N.C., and an 800-seater in the Cross Roads Mall Shopping Center, Roanoke, Va.

Concluding the agreement for the first two reserved-seat openings of Paramount's "Is Paris Burning?" are, from left, Charles Moss, Criterion Theatre; Nat Fellman, Stanley Warner Theatres; and Charles Boasberg, Paramount general sales manager.

AVAILABLE FOR SALE ONLY TO SUBSCRIBERS •

PLUS SERVICE No. 1

THE SERVICE-KIT

—a streamlined system for BUYING, BOOKING and CONTRACT CONTROL

STIFF-BACKED 3-RING BINDERS AVAILABLE. See No. 11a & b

● Arranged and assembled for insertion in any standard 9 x 12 inch ring binder or ring-equipped brief case are the following forms:

1. A 52 week supply of large, modern BOOKING SHEETS (9 x 12 inches)
2. 10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches)
3. 10 sheets of PERFORMANCE RECORD and CUT-OFF SHEETS (9 x 12 inches)
4. A permanent EQUIPMENT RECORD
5. An 18-month BOOKING CALENDAR
6. A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.

● After the first year, additional sets of any particular FORM can be purchased separately; any back REVIEW SECTION for 5c; and any DIVIDER INDEX for 20c.

Price: $1.30 per set

PLUS SERVICE No. 2

PROGRAM and RUNNING-TIME Schedules

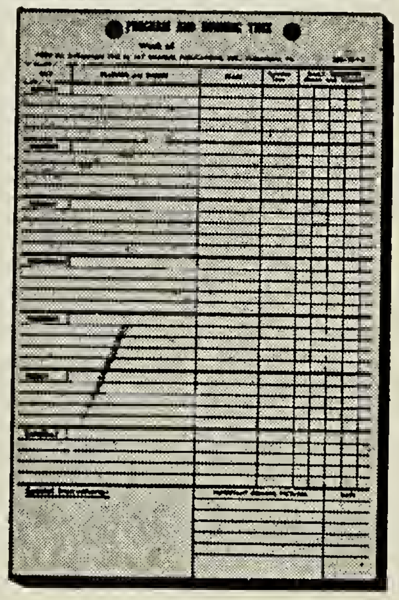
—a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

● Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

● One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

Price: 30c per pad

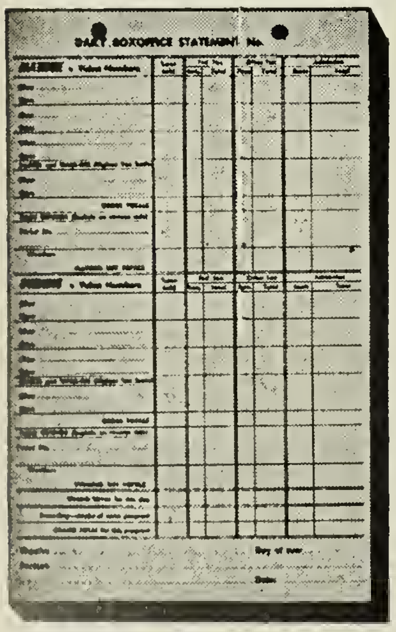


PROGRAM AND RUNNING TIME

PLUS SERVICE No. 3

Daily BOXOFFICE STATEMENTS

—all embracing memoranda of the complete cash control system.



DAILY BOXOFFICE STATEMENT No.

● Printed on both sides so that complete factual totals for one day can be kept on one 5½ x 9 inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 30c per pad

PLUS SERVICE No. 4

THE NEW *"Pocket-Size"* DATE BOOK

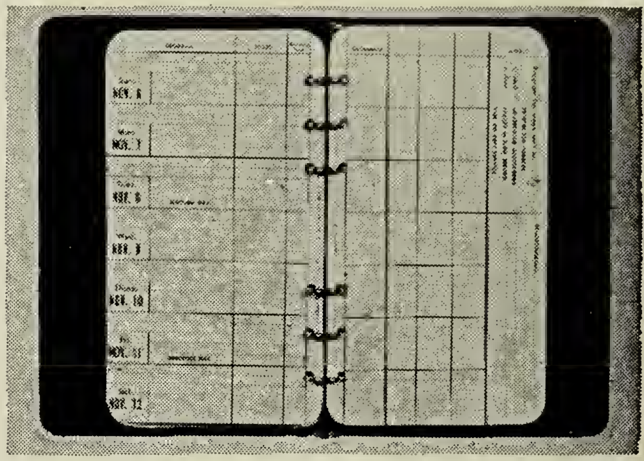
—latest innovation in the field of small booking records.

● This new design has proved so far superior to anything previously developed in its field that it has taken the industry—whether independent owner or circuit manager—by storm.

(a) 5 lines of booking space were gained by taking full advantage of the 3¾x6¾ inch page area. (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allowed for cost, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.

Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

Price: $1.00 per yearly set

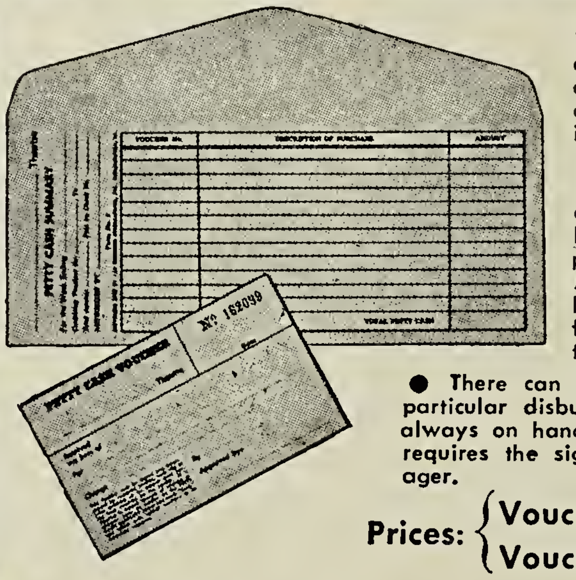


SOFT-BACKED 6-RING LEATHERETTE BINDERS ARE AVAILABLE. See No. 11c

PLUS SERVICE No. 5

Weekly PETTY CASH SYSTEM

—designed for simplicity and quick theatre reference.



● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

● The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

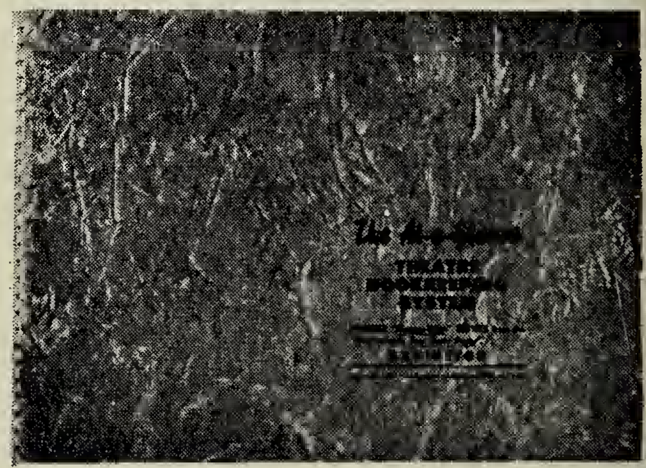
● There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

Prices: {Voucher Pads............30c each
Voucher Envelopes—50 for 65c

PLUS SERVICE No. 6

THE *"At-a-Glance"* BOOKKEEPING BOOK

—specially designed by a leading theatre specializing C.P.A. authority.



● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual or monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.

Price: $1.75 per book (Sufficient for 52 weeks).

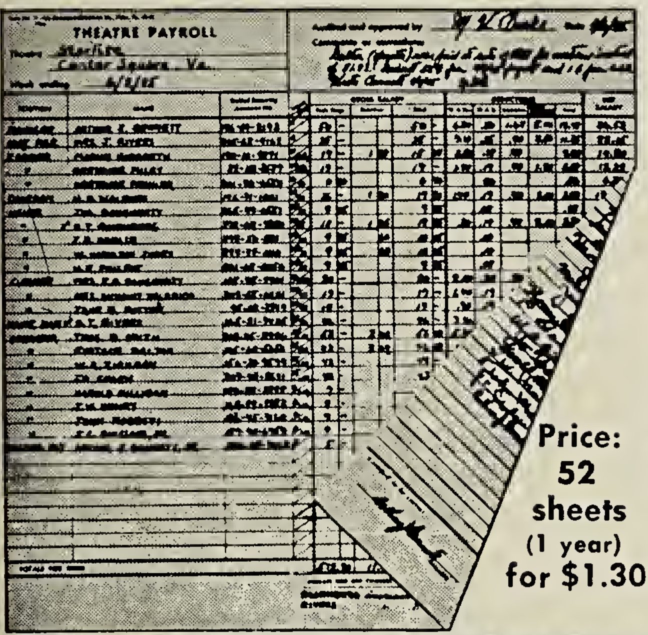
DESIGNED . . . PRODUCED . . . WAREHOUSED . . . and DELIVERED . . . restricted to current THEATRE SUBSCRIBERS ONLY! Sample sheets

• TIME TESTED FORMS and SYSTEMS:

PLUS SERVICE **No. 7**

Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.


THEATRE PAYROLL

Theatre Starlite
Center Square, Va.

Price: 52 sheets (1 year) for $1.30

● This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

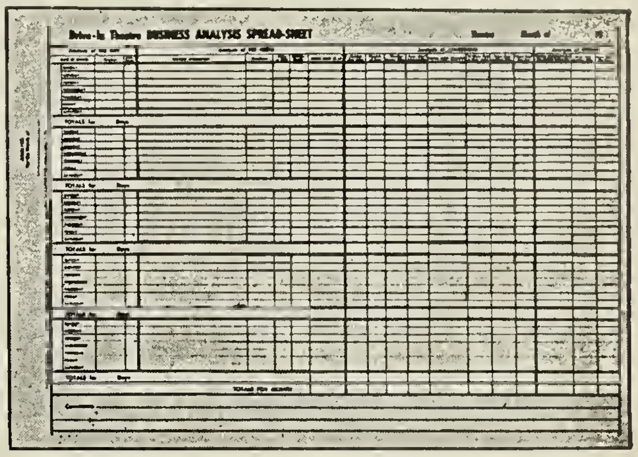
● Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE **No. 9A**

Monthly *Drive-In* BUSINESS ANALYSIS

—a contrast study of ALL Outdoor Theatre income and film costs.


Drive-In Theatre BUSINESS ANALYSIS SPREAD-SHEET

● There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.

● At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 55c for 13 sheets

PLUS SERVICE **No. 8**

SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

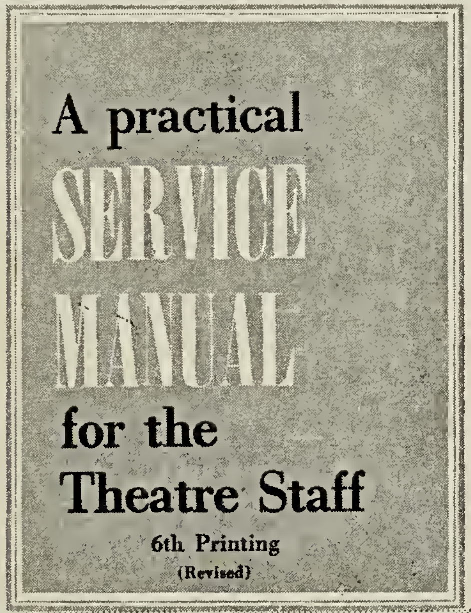
LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

● Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Door Man.

● This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.

● It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

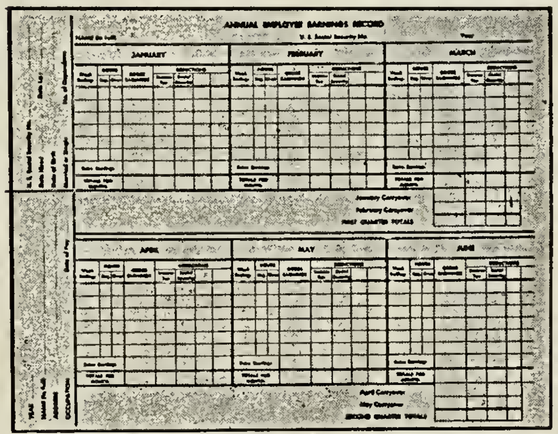
Price: 10c each


A practical
SERVICE
MANUAL
for the
Theatre Staff
6th Printing
(Revised)

PLUS SERVICE **No. 10**

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.


ANNUAL EMPLOYEE EARNINGS RECORD

JANUARY | FEBRUARY | MARCH

APRIL | MAY | JUNE

● Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.

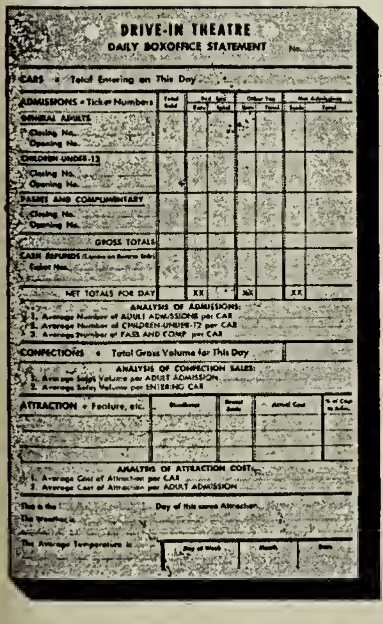
● Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS SERVICE **No. 9**

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.


DRIVE-IN THEATRE
DAILY BOXOFFICE STATEMENT No.

CARS • Total Entering on This Day

ADMISSIONS • Ticket Numbers

GENERAL ADULTS
Closing No.
Opening No.

CHILDREN UNDER-12
Closing No.
Opening No.

PASSES AND COMPLIMENTARY
Closing No.
Opening No.

GROSS TOTALS

CASH REFUNDS

NET TOTALS FOR DAY

ANALYSIS OF ADMISSIONS:
1. Average Number of ADULT ADMISSIONS per CAR
2. Average Number of CHILDREN-UNDER-12 per CAR
3. Average Number of PASS AND COMP per CAR

CONFECTIONS • Total Gross Volume for This Day

ANALYSIS OF CONFECTION SALES:
1. Average Sales Volume per ADULT ADMISSION
2. Average Sales Volume per ENTERING CAR

ATTRACTION • Feature, etc.

ANALYSIS OF ATTRACTION COST:
1. Average Cost of Attraction per CAR
2. Average Cost of Attraction per ADULT ADMISSION

This is the Day of this same Attraction
The Weather is
The Average Temperature is
Day of Week | Month | Date

● A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

● All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

PLUS SERVICE **No. 11**

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit BRIEF CASE (a)

● A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $6.00 each (Tax included)

Service-Kit BINDER (b)

● A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.50 each

Pocket-Size Date Book BINDER (c)

● A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.30 each

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at NON-PROFIT PRICES . . . as a "Theatre-Wise" plus-service that is frankly without obligation.

MOTION PICTURE EXHIBITOR
317 N. Broad St., Phila., Pa. 19107

"Doing Fine For An Experiment," Conn. Pay-TV Exec Tells Critics

HARTFORD—Keigler E. Flake, newly-named to general managership of WHCT-TV (channel 18), RKO Generals home base for America's sole on-the-air subscription television project, has some retorts for those who think unkindly of the experiment.

He told Allen M. Widem, Hartford Times amusements editor, in an interview:

"Sure, you'll hear the declaimers, the pessimists, the opponents, yammering away, blah, blash, about, oh, the oft-tossed-about 'pie-in-the-sky' idealists of subscription television not delivering what they'd long ago promised.

"These same people can't argue logically about our business, because it's frankly in an experiment stage and will be for a long time. What we've promised to do we've done, and, what's more, we're going to start doing even more!"

Flake, most previously associated with a San Francisco pay-tv project, told Widem he is initiating considerable programming changes.

"I honestly don't know how many people in this town," Flake said, "realize that while we're the STV station, we're also licensed by the FCC (Federal Communications Commission) to program commercial, non-STV time, and this we're currently doing with about 28 to 30 hours a week."

WHCT-TV's subscription roster has passed the 6,000 mark, and Flake, working with sales chief Richard Walrath, is anticipating the 9,500 figure by year's end. To be "in the black," STV here would need 20,000 subscribers.

"We're not looking to make money in Hartford," Flake admitted. "The lessons—and we're learning them here—at channel 18 can well serve as a laboratory source for STV once it gets rolling in the country's top 20 markets."

STV will offer color for the first time next February. "There'll be no extra charge for conversion. We'll take care of our customers the same way the telephone company takes care of them in changing an obsolete instrument."

RKO's executive echelons are very much gratified over STV audience response. "We've got a loyal, hard-core subscriber listing here. They like what they're getting. We're hitting all elements in the social stratas, too. Again, we're a 'lab' experiment and we're operating ourselves accordingly."

Once STV goes nationwide—and Flake's thinking is that this can happen in time—there may well be pooling of entertainment sources. "A 'fourth' or 'fifth' network? No."

RKO General, which has $3 million in Hartford equipment, is in STV "for the long haul."

"SKATERDATER"

United Artists has a colorful, exuberent, and decidedly different short subject in "SKATERDATER" and this "Oscar" nominee could brighten any theatre's program. Filmed with imagination and the kind of care that results in a superior entertainment offering, it is 18 minutes of skateboard action that will captivate the young and the young in heart.

Outstanding camerawork, superior musical background, and inspired direction and production combine to provide that "something different" that marks the difference between a successful short subject and a program time-killer.

Para. Signs Blake Edwards

HOLLYWOOD—Paramount Pictures has signed producer-director Blake Edwards to a multi-picture contract. The deal was finalized by Howard W. Koch, Paramount vice-president and studio and production head.

The agreement calls for the production of four major properties under the Blake Edwards Productions banner. The films will be made under Edwards' supervision, with Owen Crump as executive producer.

The first production to go before the cameras under the agreement will be the motion picture adaptation of the popular "Peter Gunn" tv series originally produced and created by Blake Edwards. James Coburn will star in "Water Hole Number 3," a comedy western in color and Panavision which will be the second Edwards production for Paramount. J.E.

Radio To Aid Of Exhibs As Paper Strike Continues

BOSTON—As Boston headed towards its second Sunday without newspapers since 1959, radio stations began listing the films at first run and neighborhood theatres in their expanded news and entertainment programs.

WNAC Radio listed films and theatres, tv shows, and a classified page of the air at 12:30 daily, which pulled 7,200 phone calls the first day.

Exhibitors began advertising in out of town and suburban newpsapers, and some theatre managers hired sound trucks to shout their attractions up and down Boston streets.

Substitutes for the struck Boston newspapers are being purchased by news starved Bostonians. The New York Times is sending some 50,000 copies a day plus 100,000 on Sundays; the Patriot Ledger, Quincy, Mass., suburb of Boston, has increased its circulation from 50,000 to 64,000. There's a heavy demand for the Christian Science Monitor, only major newspaper in the city not affected by the strike.

Increased sales were reported by downtown newsstands of the New York Herald-Tribune, Wall Street Journal, New York Post. The Chelsea Record, daily, reported circulation up from 6,152 to 7,000 since the strike began. The Bay State Post, a Boston weekly, claiming a circulation of 23,000, began publishing daily Tuesday, March 17, with 65,000, and publisher Robert B. McDermott said he expected 100,000.

Flaxman To Wm. Morris

NEW YORK—John P. Flaxman has joined the William Morris Agency, it was announced by Nat Lefkowitz, senior executive officer.

Flaxman will work with writers in developing motion picture and television projects. He will also be working with producers, directors, and other creative and performing clients.

Flaxman served as the head of the MCA-Universal eastern literary department since 1964. Prior to that he was the creative story consultant for the television series, "Profiles In Courage."

Glen Alden Dividend Set

NEW YORK—Glen Alden Corporation declared regular quarterly dividend of 12½ cents a share payable April 15 to holders of record April 1.

England's Prince Philip is seen at the recent New York Variety Club dinner at the Hotel Americana for the benefit of Variety Club charities. From left to right are dinner chairman Darryl F. Zanuck and Prince Philip; Scotland Yard Chief Inspector Thornton Watche; Prince Philip; International Chief Barker James Carreras; Prince Philip; New York Chief Barker Irving Dollinger; and Sam Rosen, Stanley Warner Theatres.

Boston Institute Offers Children's Film Festival

BOSTON—The city's first International Children's Film Festival will be held at New England Life Hall on April 2 and 3, sponsored by the International Institute of Boston, and it is hoped to make it an annual event.

Gaspar Jako, executive director of the Institute, stressed that the films chosen are all entertaining for children; they are not instructional films. A film, he said, "can be educational without being instructional, and at the same time be entertaining."

Showings will be held for children from four years old to seven on Saturday at 10 a.m., and 2 o'clock, and on Sunday at 2. For the seven to 12 age group, performances go on at 12 noon and 4 o'clock on Sunday. Pictures for the festival will come from Canada, Germany, Britain, Czechoslovakia, Australia, Denmark, Japan, and the United States.

The executive director said that there is no organization in the U.S. making films for children. Walt Disney, it was pointed out, makes films for all ages. "There is a wide open American field for films produced for children," he contended. "Somebody should start producing for children. That somebody has to know everything about children, and everything about films, and everything about the two together."

All films have English dialogue, dubbed where the original was in a foreign language. Jako says films produced especially for children are so rich in mime, action, and meaning that children have little need for the words.

Air France Goes Inflight

NEW YORK—Inflight Motion Pictures, Inc., and Air France formally signed contracts for the showing of full length, big screen, color motion pictures throughout the Air France world-wide system starting this summer.

The Air France film presentations will be unique, featuring motion pictures with both English and French sound tracks. The entertainment system will be called "Festival in the Sky."

Sargoy Lectures At N.Y.U.

NEW YORK—Edward A. Sargoy, Sargoy and Stein, was the lecturer in Professor Walter J. Derenberg's Advanced Seminar for Lawyers and Graduate Students on Literary and Artistic Property, in the Graduate Division of the New York University School of Law.

Dave Emanuel, Governor Films president, is seen with Peter Rogers, left, and Gerald Thomas on the set of "Carry On Screaming" at the Pinewood Studios, England.

LONDON Observations

by Jock MacGregor

SITTING ON TOP OF THE WORLD IS MGM'S MIKE HAVAS. OVER A Caprice lunch, he raved about the phenomenal success here of the UNCLE Films. He has every right to be pleased. He played a major part in getting certain episodes of the popular tv series edited to make 90 minute theatrical color releases, and how they have clicked. First, he experimented with "To Trap a Spy" as support to "Americanization of Emily." Immediately, managers started reporting that it was proving more popular than the feature. Next, he offered "Spy With My Face" as a top of a bill. The know-alls thought that he was being over ambitious. It did a burster. Soon, he was doing even better business with both as re-runs paired with other Metro product. Third time is even luckier, and "One Spy Too Many" is shattering records. Its first 100 ABC dates registered a terrific $586,800. In the London area, it established a new top for an MGM program on ABC by taking $266,762 against a hefty $219,030 for "Face." On top of that is the money being run up at other circuit and independent halls. Here is a case of tv definitely helping the cinema.

An added shot has been given to the series by the visit of David McCallum, who plays Ilya. I cannot recall such a press conference. He out-beatled The Beatles. Staged in the Empire, holders of UNCLE accreditation cards—over 500,000 have been claimed—were allowed to attend. Some 300 schoolgirls, risking the wrath of head mistresses, turned up to provide a squealing accompaniment. Some reporters were shocked at this unorthodox approach, but great, seat selling front page and tv coverages resulted. Frankly, it was fun. The kids' questions, ranging from pure fannery to politics, American way of life, and the Watts riots, mostly matched the professionals. Occasionally, things got a bit out of hand, and I found myself having to prevent some who had fallen from being trampled on by a surging horde. David had his collar and tie torn in the melee, making for good press photos—and let's face it, many of the little exhibitionists were playing up more for the cameramen than the star, though one kid was screaming with delight at having touched his hand. Ruffled and bruised, he took advantage of the screening of a tv episode to escape, smiling. It was American publicist Chuck Painter who looked worried. It was quite a welcome for an actor who was dedicated but little known when he left a few years ago. It's good to see that his courage and talent have been rewarded. Congratulations, David.

C. J. LATTA PROUDLY GAVE ME A PERSONALLY CONDUCTED TOUR OF the nearly completed development which will extend the ABPC Elstree Studios to nine stages and nearly 100,000 sq. ft. shooting space, and provide additional commissaries, offices, projection theatres, cutting rooms, underground parking lot, services, etc. While there, I learned how the backroom personnel enjoy acting as much as the professionals. They had once again big heartedly in their own time turned one of the stages into a theatre for their presentation of "The Tinder Box Hero." Two performances were given for the children and old folks in the district. Transport was sent for the handicapped, and a meal was provided for all.

LEAVING THE STUDIO, I LOOKED AT THE RECONSTRUCTION OF THE Shipman and King cinema, opposite as Studio 70. If the interior matches the elaborate exterior, it will be pretty colossal. The builders of the Marble Arch Odeon, after a fast start, look like they had better get their skates on if a September opening is to be made. The closing of the Leicester Square Odeon has been postponed pending finalization of plans. The Army Kinema Corporation is using a helicopter to fly a 16mm cinema unit to eight forward positions on the Borneo front. Movies are shown from 1300 hours to 1900 hours when a strict blackout is enforced. Films are the only entertainment in this grim area where troops sleep in dugouts and may never remove their clothes. Needless to add, the visits are eagerly awaited.

FILMING BEHIND CLOSED DOORS IS NOT ALWAYS A GOOD THING. ODD tales are apt to leak. Not for a long time have there been so many as there are about "Casino Royale." If this has been planned to create an aura of mystery around this James Bond film without Sean Connery, it has misfired. According to a handout, it now has two producers, seven scenario writers, 20 stars, 70 beautiful girls, and eight million dollars working behind closed doors. Units are filming at both Shepperton and Pinewood Studios, and one must hope the studio police are good at directing personnel to the right set. John Huston is the latest director to sign for a sequence. Some agents are wondering when their clients will be available for other assignments.

RUNNING EL MOROCCO IN NEW YORK AND LES AMBASSADEURS HERE, clubman John Mills hosted a small champagne and caviar buffet for his London friends during a fleeting visit. Foreign travel depleted his usual film guests, but I spotted Bud Ornstein, Sam King, Bill Levy, Kenny Hyman, and Harry Saltzman. I asked Harry what it felt like being a millionaire. "No different," he replied, and added, "But then I always lived like one—even though I couldn't afford it." Shooting on his follow-up to "Ipcress File," "Funeral in Berlin," starts soon with Michael Caine again starring. Then he gets the next Connery-Bond "You Only Live Twice" rolling under director Lewis Gilbert, whose latest Caine starrer, "Alfie," is the official British entry for the Cannes Festival. After last year's troubles, Luigi Chiarini's reappointment as director of the Venice Film Festival brings little joy to British and American movie men. . . . Congratulations to Pat Walshaw and Marshall Kaye on becoming directors of Rank Theatres. . . . Nice to hear from George Eby (with copy to Ed Emanuel) that he reads this column. . . . Though the Royal Film Performance is an all industry team effort and it is not done to claim personal credit, once again a visiting publicist has broken the code. . . . Knowing that people do gun for me, I was relieved to find out that "7 Guns for MacGregor" was only the title of a new Italian western. . . . It was not until I met glamorous "Our Man Flint" star Gila Golan that I realized she had proved her dramatic ability as the plain jane in "Ship of Fools." . . . Down from Edinburgh, Jim Poole told me he hoped to repeat history and convert a church into a cinema to replace his Synod Hall, which is being demolished in a civic development.

NEW YORK Welcomes Philip

By Mel Konecoff

HE TOLD US HE WAS CHIEF INSPECTOR THORNTON OF SCOTLAND YARD as his eyes never left his charge in the middle of a milling crowd. The object of his attention was His Royal Highness, Prince Philip, Duke of Edinburgh, who at this particular moment was mingling with members of the New York Variety Club, youth leaders from some 50 organizations, and others at an informal luncheon held at the Hotel Hilton as part of his program of activities on his three day visit here. Inspector Thornton admitted that he's had a pretty easy time of it as bodyguard on his tour with the Prince, who had come to America on a fund-raising visit on behalf of Variety Clubs International and the British industry generally.

The Prince's charm, friendliness, and fine sense of humor captured the hearts of New Yorkers wherever he went. We first caught up with him at the site of Tent 35's Heart project at the New York Medical College—Flower and Fifth Hospitals, where a children's heart wing is to be built with Variety funds, some of which will come from the tour. Following a tour of the wards, Philip and his entourage, which included Colonel James Carreras, chief barker of Variety International; Irving Dollinger, chief barker of Tent 35; campaign director S. H. Fabian; and others, mounted a platform.

Dollinger expressed the gratitude of the Tent to the Prince for his interest in Variety and his efforts to help raise a million dollars for the charity organization. He also extended an invitation to return and see one of the concrete results of his visit—the completed Childrens Heart Center. Si Fabian hoped the New York project would become as well known, when it is completed, for its help to children as have the Heart projects of other cities. He added his tribute to the Prince for his devotion to underprivileged chidlren and his help to Variety, not only here but everywhere.

The Prince was presented with a silver leaf drawing of a child as a souvenir of his visit, which he accepted with thanks, noting that he normally tries not to get involved in the starting of projects because sometimes they may not be completed. He prefers opening projects, but he was sure that this one would be completed and hoped someday to see it. He was pleased to help and hoped that all fund-raising could be as pleasant as was this, but he admitted that if the trip were much longer, he could use the facilities of a hospital himself. He had words of gratitude for Variety fund raisers as well as for the volunteer Women of Variety for their assistance.

To show how public relations conscious he is, he noticed that the many photographers present were having a tough time taking the presentation, so he moved out from behind the lectern so they could take their pictures. One photographer complained that he was getting a reflection off the glass, and Philip obligingly tilted it a bit. The ceremonies over, he mingled with nurses, doctors, and other hospital personnel, saying hello and making conversation. Before getting into his limousine, he went over to greet bystanders behind the police barricades.

AT THE HILTON LUNCHEON, FOLLOWING A BLESSING BY CARDINAL Spellman, Mayor Lindsay offered a number of similarities between the Prince and himself in his introduction, noting, "We're both 44; we were both Naval officers; we both have wives (which drew a loud laugh); we both have four children; and we're both athletic. His Royal Highness plays polo at Windsor, and I play football in Central Park. And we've both had picturesque skirmishes with the press." He also offered a sincere welcome and wished Philip and Her Majesty a lifetime of joy and happiness.

The Prince was surprised at the number of similarities, and he thought that Lindsay looked younger. That was only so, he added, because he had only been Mayor of New York for three months. A discussion of some of the problems of today's youth followed. As he and Lindsay left, they accidentally found themselves in a ballroom where 3,000 teachers were having a luncheon meeting. When they were recognized, the place resounded with applause, and the famous pair mounted the platform for a few words of greeting. Naturally, the gals were flabbergasted.

THE CLIMAX OF HIS NEW YORK VISIT TOOK PLACE THAT EVENING when the Variety International dinner was held at the Americana Hotel, where over 1,500 people paid $150 each to dine and see a special show arranged by composer-producer Jule Styne. It featured such stars as Alan King, master of ceremonies; Ethel Merman, Ella Fitzgerald, Lauren Bacall, Robert Merrill, Lee Remick, Betty Comden and Adolph Green, the New Christy Minstrels, etc.

Colonel Carreras, in paying tribute to the Prince, labeled him one of the busiest men in the world, who was willing to take the time to help children in need. He opined that the Variety Clubs, as a result of this tour, will emerge with a new status, making it possible for 10,000 members to raise 10 million dollars this year for charity. The goal for the visit to the U.S. and Canada was one million, which had been realized that evening with Canada yet to come. Chicago, he reported, was able to line up three Sunshine Coaches as a result of the visit by Philip there. Carreras expressed gratitude also to the efforts of dinner chairman Darryl F. Zanuck, Si Fabian, Sam Rosen, Phil Harling, David Rosen, Nat Nathanson, Dollinger, Mrs. Nat Nathanson, Mrs. Winston Guest, the performers, etc.

Zanuck was greatly impressed with the tour and the reception by the American people of the Prince, and he expressed pride and admiration for both Philip and the Empire he represents.

The Prince appreciated the way the press handled him and the more-than-generous support of attendees to the Variety Clubs, whose sole purpose it is to help under-privileged children.

"Paris Burning?" Premiere In N.Y. Via Hard Ticket

NEW YORK—"Is Paris Burning?" Paramount's multi-million dollar film version of the current international best-selling book, will begin its American premiere egnagement Oct. 18 at New York's Criterion on a reserved-seat policy.

Two days following its New York debut, "Is Paris Burning?" starts its exclusive Los Angeles hard-ticket showing at the Warner Theatre in Hollywood.

Announcement of the initial showings was made by Charles Boasberg, general sales manager of Paramount Film Distributing Corp.; Charles Moss, president of the Criterion Theatre; and Nat Fellman, vice-president of Stanley Warner Theatres, Inc.

The announcement of the engagements, made eight months prior to its premiere showings, reflects the vast interest in the motion picture by the public and theatre owners throughout the country. "Is Paris Burning?" recently completed six months of location filming in Paris and is now being edited.

Fox Int. Ups Bellfort

NEW YORK—Joseph Bellfort has been promoted to the newly-created position of home office international manager of 20th Century-Fox International, it was announced by David Raphel, vice-president.

Bellfort, who for the past three years has been functioning as home office representative for Europe and the Middle East, now moves into the number two spot in the international organization serving as deputy to Raphel.

In his new capacity, Bellfort will be responsible for the supervision of the activities of the four home office territorial representatives and coordination with the overseas offices. He also will assume other administrative and sales functions.

"Agony" Wins Art Award

NEW YORK—The Council of American Artist Societies presented its 1966 Gold Medal Awards for Outstanding Achievement in the Arts to novelist Irving Stone and to 20th Century-Fox for the significant contribution of the film "The Agony and the Ecstasy" to the world of art.

The awards were presented by Frank J. Reilly, president of the Council, at the opening of the Council's National Exhibition at Lever House here. They were accepted by David Brown, executive in charge of story operations for 20th Century-Fox, the company which produced the film based on Stone's best-selling novel.

Gen. Cinema Earnings Up

BOSTON—General Cinema Corporation reported that earnings for the first quarter ended Jan. 31 increased to $96,193, equal to eight cents a share on 1,268,421 shares outstanding, as compared with net earnings of $62,295 or five cents a share on 1,265,506 shares a year ago. Revenues advanced to $6,468,011, compared to $4,547,256 in fiscal 1965.

"First quarter results were about as expected," Richard A. Smith, president, said. "Since Oct. 31, 1965, the end of our fiscal year, we have added 11 new shopping center theatres and have acquired six drive-in theatres, all of which should make contributions to over-all year-end company results. For the balance of the year the trend continues to look good," he added.

ALBANY

Van Curler Broadcasting Corporation made application to the Federal Communications Commission for a WAST license renewal. . . . Al Kellert acted as publicity director for the annual Albany Home Show in Washington Avenue Armory. . . . Charles A. Smakwitz, Stanley Warner zone manager, was in for conferences with Martin Burnett, district manager. . . . Fabian Theatres shifted the booking and buying of its houses from New York, with Albany now handling this city, Schenectady, Troy, and Cohoes and several suburban drive-ins. . . . The Plattsburgh Drive-In will be operated this year by Howard Goldstein and Alan Iselin. Goldstein will continue buying and booking for the ozoner. He is a former Fox salesman and former RKO chief booker in Albany, and owns under-sky spots at Glens Falls and Castleton, Vt. Goldstein and Iselin will build a 1,000 car situation near Utica. . . . Rust Broadcasting Company, Rochester, purchased Schine Enterprises' radio station WPTR in Albany for an undisclosed figure. Rust also operates WHAM and WHFM in Rochester, as well as stations in Allentown, York, and Reading, Pa. . . . South American Films, Inc., chartered in Delaware last June, applied for authority to conduct a New York State business in New York at the office of Columbia Pictures.

BOSTON

Davis Film Distributors kicked off their fourth saturation campaign this season on "Alice Of Wonderland" (Childhood) in 140 New England theatres and also in Albany, with the New England campaign of matinees only hitting the weekend of March 19–20. The Albany dates are March 26–27. To highlight the campaign, in view of the Boston newspaper strike, Jim Hesse, Creegan Puppetts, is making personal appearances for the picture throughout the territory, and heavier concentration of advertising was placed in local newspapers. Previous campaigns were conducted by Davis Films here for "Hansel And Gretel," "Sleeping Beauty," "Snow White." Set for the same kind of matinee saturation treatment next season are "Snow White And Rose Red" and "Big Bad Wolf," October; "The Christmas That Almost Wasn't," and "Cinderella," November; "Puss 'n Boots" and "The Goose Girl," January; "The Emperor's Nightingale" and "The Giant's Three Golden Hairs," March.

James H. Nicholson, president, American International Pictures, and his wife, actress Susan Hart, stopped in New York on their way from Hollywood to Rome where they will be involved in filming "Dr. Goldfoot and The 'S' Bomb."

BUFFALO

Joe Weinstein, veteran industryite, is back on his old stamping grounds. After serving as buyer and booker for Buffalo Shea Theatres for five years, starting in 1929, Joe left that organization to accept a similar position in Albany with the Stanley Warner circuit, where he remained until 1950, when he took the SW buying and booking job in Cleveland. In 1960, he went to Pittsburgh with SW, and now he is back in Buffalo, this time being associated with Mannie Brown Associates, an independent buying, distributing, and indoor and outdoor theatre booking organization, with offices in the Film Building. . . . The top job vacated in the Rochester residency shakeup the other day belonged to Lester L. Pollock, director of the War Memorial, who chose to keep his Brighton home outside the city rather than his job. Pollock has been in the entertainment business in Rochester for many years, for some 30 of which he was managing director of Loew's Rochester. Among the secretaries who lost their jobs in the mass firing of city employees who live in the suburbs was Louise Wilson, secretary of the War Memorial Commission, who was Pollock's secretary when he was manager of Loew's Rochester. Speculation in Kodak Town about the now vacant War Memorial director's post narrowed down to two men—Robert B. Corris, former city councilman, top urban renewal aide, and member of a well known theatrical family, and Michael Christie, former boxing promotor and acting director of the Memorial. . . . Carl A. Schaner, managing director, Century, downtown Buffalo, reports Earl Hubbard, Sr., is doing an excellent job as group sales director for the house which is playing "The Greatest Story Ever Told," and tacking up record box office figures for the film, now in its seventh week. . . . Edward Miller, who has been in the exhibiting end of the motion picture business in Buffalo for more years than one could take time to figure, and who now is managing the Center, a downtown American Broadcasting Companies house, attended a meeting of Paramount Theatres executives in Poughkeepsie, N.Y. . . . James J. Hayes, manager, Cinema, past chief barker, and general chairman of the Tent 7 1966 Telethon, has been elected the third delegate of the Buffalo Variety Club to the London convention of Variety Clubs International. First delegate is the present chief barker, Al Petrella and second is Tony Kolinski, the club's 1965 chief barker. Petrella attended the big Variety dinner in Toronto in honor of Prince Philip. . . . Joe Garvey, managing director, Schine's Granada, north Buffalo, announces the booking of the critically-applauded Italian film, "The Gospel According to St. Matthew," starting April 21. The Granada now is enjoying a financially successful run of "Madame X" and for Easter will have Walt Disney's "Bambi." . . . Persistent reports around Rochester hold that the Little Theatre, one of the earliest "art" theatres in the east, has been purchased by JoMor Enterprises, Inc., the company that also operates the Towne, Cinema, Fine Art, Stoneridge, and North Park in the same city. The heads of JoMor, John Martina and Morris Slotnick, refuse to confirm the reports, but reliable sources say that Mrs. Ben Belinson, who with her late husband operated the Little almost since the beginning, has sold the property to JoMor. Mrs. Belinson announced her intention to retire from the business several weeks ago. . . . Peggy Wood, who has been nominated for an Academy Award for the first time in her career on the basis of her supporting portrayal of the Mother Abbess in "The Sound of Music," which has been at the Teck for a year and played to some $500,000 in admissions, made light of the entire affair during a Buffalo visit in behalf of "The Sound of Music." "It only took 55 years for me to get a nomination," the actress said with a smile. . . . Al Glaubinger, central division manager for United Artists, was in for conferences with branch manager Ken Reuter and office manager Fran Maxwell. From Buffalo, Glaubinger, at one time manager of the Buffalo UA exchange, visited Rochester and Albany. . . . Sidney J. Cohen, president, Allied Theatres of N.Y. State, Inc., will be in Syracuse March 30 ano 31, accompanying William M. McCutcheon, community relations associate, Motion Picture Association of America, in the latter's speaking tour of the University City's educational institutions. McCutcheon will be interviewed by the local tv and radio stations. Sol L. Sorkin, Slotnick Enterprises, Inc., and Harry Unterfort, Schine Theatre, arranged the tour. . . .It looks like "Thunderball" is going to end its record-breaking engagement at Shea's Buffalo soon as a smash ad in a recent edition of the Buffalo Courier-Express announces the coming of the reissued "Ten Commandments," the Cecil B. DeMille masterpiece, to the Buffalo screen, starting March 30 at popular prices and with continuous performances. A group sales department has been set up for the attraction. Frank Arena, city manager for Loew's, has also arranged to put on a student performance on March 30 at 1 p.m., and classes that desire to attend this performance will be excused from school that afternoon, announces Msgr. Hammerl, superintendent of parochial schools. Discount tickets are being offered at the schools for the showing. Arena planted a big coloring contest in The Magnificat, local Catholic weekly. A $25 U.S. Savings Bond was the first prize. . . . A change in policy regarding the showing of "The Greatest Story Ever Told" at the Towne, Rochester, has put the house on a non-reserved seat basis for the engagement. It previously had been announced as a reserved seat attraction.

CHARLOTTE

A building permit was issued for the construction of a new Center Theatre at the Lakewood Shopping Center, Durham, N. C. It lists the cost of the building at $188,812. The structure will be built by Durham Shopping Center, Inc., and leased to North Carolina Theatres, which operates the Center. When the structure is completed, the Center will move from its present downtown location at the corner of Chapel Hill and Holland streets.

CHICAGO

Sam Schiller, 95, veteran theatre man, died in the Columbus Hospital here. Schiller, who lived in Chicago since 1905, established a movie house known as Edison's Electric. Later, he opened the former Virginia and Schiller's Crystal, which featured movies and vaudeville. He first appeared in 1890 as a magician in a dime museum, later touring with vaudeville shows and the Buffalo Bill show. He leaves surviving three sisters. . . . Kermit Russell, Seven Arts Pictures, invited the trade to a screening of a French film, "Sleeping Car Murders." The movie opens at the Playboy on March 30 and will be backed by a tremendous advertising campaign, according to Russell. . . . Abe Saperstein, 63, well known figure on Film Row, member of Variety Club of Illinois, and owner of the Harlem Globe Trotters, died of a heart attack in the Louis Weiss Memorial Hospital. . . . Newly installed officers for Variety Club for 1966 are David M. Smerling, chief barker; Arthur Holland, first assistant chief barker; Harry Lustgarten, second assistant chief barker; Harry Balaban, dough guy; George C. Regan, property master; Ben R. Katz, William Madden, Donald Mann, Alvin Raymer, Ralph Smitha, and Bene Stein, canvasmen. Officers and board of directors of the Women's Variety Club are Mrs. Madge Raymer, president; Sally Madden, first vice-president; Beatrice Russo, second vice-president; Helen Smitha, corresponding secretary; Ruth Bloom, treasurer; Rose Fisher, Heart Fund chairman; Virginia Grand, co-chairman; Rae Smerling, official hostess. . . . A new film series, "Cinema and the Search for Self," beginning with Fellini's "8½"—is being presented by Rosary College in the school's auditorium in River Forest, Ill. . . . Evanston Theatre's art gallery is displaying the paintings of Nancy Tennant through March. . . . Columbia Records was to present free records of the song from the film, "The Oscar," to the first 250 patrons to attend the opening of the film at the United Artists. . . . Jacques Veinat was named as a director to the Fred A. Niles Communications Centers, Inc. Veinat comes to Niles from Andre Sarrut's "La Comete" of Paris, France. He has won 18 major international awards for his films during the past four years. According to Fred Niles, "He'll give our commercial production work a heightened sense of artistry, taste and flair." He will headquarter in the organization's Chicago offices, commuting to the New York and Hollywood offices for direct assignments.

CINCINNATI

Lana Turner, star of Universal's "Madame X," received the "Key to the City" from Mayor Walton H. Bachrach while here to promote the film which opened in nine city situations. . . . RKO Albee opened a series of five Monday morning matinees featuring musical films for the pleasure of Golden and Senior Age Club members. Coffee and refreshments are served prior to the showings. . . . Valley Theatre has opened its box office for the reserved-seat performances of "Doctor Zhivago," which has its premiere here March 31 under the sponsorship of Variety Tent Three. . . . Village Cinema, Erlanger, Ky., was reopened by its new owner, Ben T. Cohen, Holiday Amusement Co. The house, formerly called the Gayety, has been completely renovated and will play current new releases in the Kentucky area. . . . Academy Drive-In, owned by Mitchell Blachschleger, opened as the first drive-in to be built in this area in seven years. . . . Variety Tent Three sponsored two morning children's matinees featuring "Snow White and the Three Stooges," one at the Mariemont Cinema East and the other at the Hollywood. Proceeds will go toward the purchase price of a Sunshine Coach. . . . The restaurant in the Film Row building, closed for a long time, has been reopened by V. A. Woods. . . . Kathy Abney, former BV office staffer, is the proud mother of a baby girl. . . . Stuart Fox, son of Phil Fox, Columbia branch manager, and a student at University of Southern California, has joined the U. S. Armed Forces. . . . Al Kolkmeyer, Universal branch manager and chief barker for Variety Tent Three, will represent Cincinnati at the April meet of International Variety Clubs in London. Following the convention, Kolkmeyer and his wife will observe their 25th wedding anniversary while touring England, Holland, and France. . . . Ray Schmertz, 20th-Fox district manager, and Peter F. Rosian, Universal regional sales manager, were recent Film Row visitors.

CLEVELAND

The Palace was reopened after a 24 hour shutdown due to a walkout by the projectionist. . . . Many exhibitors have been seen at the Sport Show at Public Hall. . . . Elizabeth Hartman, native of Youngstown, O., debuts locally in April, in MGM's "Patch of Blue." Film will unroll downtown at the Hipp. Formerly with the Cleveland Playhouse and Kenley Players of Warren, O., Miss Hartman looks like she's on her way. . . . "Sound of Music" completed one solid year at Loew's Ohio, which establishes a new record run in Cleveland. . . . "Flight of the Phoenix" opened at the downtown Palace and five neighborhood houses. . . . Actor Tony Randall was guest speaker at a fund raising dinner for Jack G. Day, candidate for the Democratic nomination for U.S. Representative in the 22nd district. Randall was invited by Dr. Benjamin Spock, a Day sponsor. . . . Ross Hunter's new Lana Turner hit, "Madame X," goes into the downtown Hipp April 13th. . . . Associated Theatres Ashtabula Skyway is slated to open around April 1, also Shea's Midway at North Kingsville.

COLUMBUS, O.

Charles Van Fossan, assistant manager, Grand Cinerama, has been named house manager of RKO Palace. The announcement was made by Joseph Alexander, RKO division manager, and Ed McGlone, RKO city manager. Van Fossan had been assistant at the Grand Cinerama for four years, starting when that theatre was operated by RKO Theatres. . . . RKO Palace closed "Our Man Flint" after six big weeks. . . . "Lord Love a Duck" played two weeks at Loew's Ohio. . . . Charles Sugarman opens the Cinema East engagement of "The Singing Nun" March 30. . . . Robert Bashor, general manager, Columbus Convention Bureau, would like to see a 15,000-capacity convention hall built adjacent to the present 4,000-capacity Veterans Memorial, across Scioto river from the downtown theatre district. Bashor said the larger hall could be used for basketball, hockey, trade shows, and conventions. . . . Columbus area theatres may soon be faced with competition from a fifth central Ohio television station. Peoples Broadcasting Corp., operators of WRFD radio, has been granted preliminary approval for a UHF station on channel 47 by an examiner for the Federal Communications Commission. If final approval is given, the station would be built with a downtown studio and a transmitter at the present WRFD site, five miles north of Worthington. The new station would have a 75-mile radius. . . . RKO Palace held a sneak preview of "The Great Race," the theatre's Easter attraction.

DALLAS

"The Bob Hope Christmas Special" which was shown on NBC-TV has been booked at the Palace to open on April 6. Hope is expected to be here in person to introduce the 90 minute color film. If the test engagement proves successful, the film will be released for showing nationally. Also on the bill will be the new Elvis Presley film, "Frankie and Johnny". . . . Jack Haynie was recently named sales manager of Paramount's Dallas exchange. He was previously with Republic Pictures and Columbia Pictures. Paul Rozenburg has moved from Paramount booking manager's desk to succeed Haynie as salesman in west Texas. Carl Sims was promoted from second booker to booking manager. . . . Radio station KBOX is conducting a contest in conjunction with the showing of the double bill of "The Ugly Dachshund" and "Winnie the Pooh and the Honey Tree" at the Village. The winner will receive a registered eight week old Dachshund puppy plus a year's supply of dog food. . . . Funeral services were held in Irving, Tex., for Earl A. Holt, 66, who has been projectionist for the last 30 years at the Palace in Dallas. He had served as business agent, several years for the Dallas projectionist local. . . . The Dallas WOMPIs will honor their charter members and pay tribute to the exhibitor, distributor, booker, cashier, projectionist, inspector or shipper with the longest record of continuous industry service now working in the Dallas exchange area on May 18, when the Dallas WOMPIs observe their 13th anniversary. . . . Don Knotts and producer Edwin J. Montagne were in the city on behalf of "The Ghost and Mr. Chicken," which had a multiple opening at 22 Dallas area film houses. . . . Hal Burreson, eight year veteran with Interstate Theatres, has been named manager of the Esquire, to succeed the late James A. Cain. Burreson has been on the staffs of the Majestic and Lakewood and assistant manager of the Esquire. . . . Chuck Connors, Arthur O'Connoll, and Ann Ford will appear at the Majestic in April during the Texas premiere showing of "Ride Beyond Vengeance." Raymond Willie, vice-president and general manager of Interstate Theatres, has announced that Connors will receive the circuit's "King of Cowboys" awards. . . . Although Charmian Carr, Hollywood starlet, will not be present for her Texas anniversary tour for "The Sound of Music," other plans are going forward as planned.

The "Slay Girls," Dean Martin's bodyguards in Columbia's "The Silencers," are seen with Bob Tisch, president, Loew's Hotels, at the Warwick Hotel, New York. They are, left to right, Barbara Burgess, Inga Neilson, Mary Jane Mangler, Jan Watson, Karen Joy, and Marilyn Tindall.

Couples married March 23, 1965, will be guests of the Inwood. Bill Reisner, manager, has plans for a huge anniversary cake and entertainment to be held in front of the Inwood starting at 7:30 p.m., prior to the start of the first showing of the second year at 8:15 p.m.

DENVER

The new Cinema, an 824 seat hardtop has recently been opened in the new Villa Italia Shopping Center in southwest metropolitan Denver. Its new manager is, however, not new to these parts. He is William T. Hastings, who for about 17 years managed the downtown RKO Orpheum and resigned about a year ago to enter an entirely different line of business. The lure of show business proved too great, however, so we find Bill managing General Cinema Corp.'s house, and a beauty it is. Designed in the exterior style of the Italian motif of the center, the walls are covered with corrugated aluminum, backed with a three inch thickness of fiberglass. The ceiling is finished in acoustical tile. The screen, 50x22 feet with an unusual "picture window" concept, is designed to give the patron the feeling of "being there." It has white pushback seats and unlimited parking. . . . Fred Huffsmith, manager, Fox Aladdin, the second house in America to show "talking pictures," is celebrating a year's run of "Sound of Music." . . . Bob Sweeten, manager, Cinerama International 70, returned from a trip to New York City, where he attended a conference and workshop on the next attraction, "Cinerama's Russian Adventure." . . . The second annual "Larry Tajiri Award Banquet" has been set for Sept. 19. It is a memorial to the late drama critic.

DETROIT

Arthur H. Levy passed away sitting at his desk at the E. M. Loews Gulf Stream Drive-In, Hallandale, Fla. He had been there briefly. For about 20 years each, he was a branch manager for various majors in Pittsburgh and Washington, and after in Detroit. He was also chief barker of Variety Clubs in Pittsburgh and Chicago, and a canvasman in Detroit. Art left no address book, and his family has been frustrated in attempting to notify hundreds of his friends scattered across the country. Those who wish to send condolences, please address them to his son James A. London, 99 Copeland Road, N.E. Apartment B-43, Atlanta, Georgia 30305.

HOUSTON

A statewide premiere of Columbia Pictures' "Ride Beyond Vengeance" with Chuck Connors will open in the city on April 21. Connors, Arthur O'Connell, and Ann Ford will also visit Dallas and Fort Worth on April 22 and San Antonio on April 28. The touring group will meet with press, radio, and television personnel in El Paso, starting on April 15, and continue to Amarillo, Abilene, Wichita Falls, Tyler, and Austin before coming to Houston for the premiere. . . . Ellis Ford, manager, Delman, found that the vintage Batman serials scheduled for showing turned out to be the wrong vintage—a 1949 serial instead of the 1943 version—and is making efforts to obtain the right version for showing. . . . The formal opening of "Dr. Zhivago" at the Windsor Cinerama" will be on March 30 instead of the April 1 date announced earlier. The film will play on March 30 and March 31 at advanced prices for the Rotary Club benefits before the regular ticket opening on April 1. . . . The Alabama is looking for people named Trapp to help blow out a "Sound of Music" birthday cake on March 30. The big cake will be to celebrate the picture's anniversary, its first year of showing, according to Oliver Klaus, manager. . . . Don Knotts flew in with producer Edward J. Montagne as part of a promotional visit on behalf of "The Ghost and Mr. Chicken. . . . The Laurence Olivier "Othello" opened at the Gaylynn for a week's engagement and will be followed by Brigitte Bardot's "Viva Maria." . . . Former Hollywood movie great Harold Lloyd jetted in to Houston to be on hand for the opening of the first Shriners Burns Crippled Children Hospital in Galveston, Tex. . . . Homer McCallon, manager, Loew's State, was the feature of an article, "Sticky Seat-uation," which appeared in the Houston Post. It concerned the problem of gum under the seats and the amount found each week. More is found when there is a young audience. McCallon estimates from 45,000 to 60,000 people attend the theatre each week, where six shows run each day.

The "Miss X Pace Race" held in honor of the recent world premiere of Universal's "Madame X" was a feature at Pompano Park Harness Track in Florida. Shown are the "Miss X" beauty contest entrants.

KANSAS CITY

"Doctor Zhivago" will have its midwest premiere tonight (March 30) at Durwood's Capri, with Avila College as the sponsor. The college is striving to raise funds for its fine arts building program, and has a top of $10. It plans to sell out the 1,200-seat theatre. Lester Milgram, head of the Kansas City supermarket chain, is furnishing champagne for all at intermission. Regular run of the picture begins March 31 at the prevailing $3 top. It will play 10 shows per week, all seats reserved, with matinees Wednesdays, Saturdays, and Sundays. "The Agony and the Ecstasy," current in the Capri, bowed out March 27 after a 13-week run at a $3 top. The house was closed while undergoing major changes of decor in keeping with the theme of "Doctor Zhivago." A special showing for press, industry, and v.i.p.'s was also held.

JACKSONVILLE

Charlotte Green, a WOMPI member of Ed McLaughlin's staff at Columbia, has been appointed chairman of the WOMPI monthly bulletin committee by Kitty Dowell of MGM, WOMPI president. President Dowell and Betty Healy, United Artists, also a WOMPI, attended the annual luncheon of the March of Dimes charitable group and received, on behalf of the entire WOMPI group, a certificate of appreciation for WOMPI's assistance in the March of Dimes financial drive for aiding children born with physical and mental defects. WOMPI members attending the group's membership meeting for March, held in Morrison's downtown Carriage Room, were treated to an amusing wig demonstration. The patrons and management of the Edgewood reacted with pleasure when a delegation of WOMPI volunteers performed an industry service by acting as hostesses at an advance showing of "The Group." . . . Sy Stockton, MGM manager of branch operations from New York, conferred here with Robert Capps, local MGM manager, and his staff. . . . James Hobbs, Allied Artists district manager from Atlanta, came in for talks with Robert Bowers, Allied Artists manager of this city, and his sales and booking staff. . . . Margery Baer replaced Marcia Ransom in the Universal billing department when the latter resigned. . . . The four units of the major Martin Theatres circuit located in Florida are now being booked out of Atlanta instead of this city. They are the Ritz, Marianna, and Gulf Drive-In, the Isle of View Drive-In, and the Martin Theatre, all of Panama City. . . . The Jones Theatre, Graceville, formerly operated by Clyde Hinson, reopened in February under the management of Joseph E. Cunningham. . . . Carl Spires is a new student booker at Universal, replacing Belton Clark, who moved into a vacancy at the Warner Bros. office. . . . Joyce Malmborg, WOMPI at Allied Artists, has recovered successfully from minor surgery. . . . Gerald Busch, new owner, Goulds, Goulds, reopened the house with Marvin Skinner of this city serving as his booking agent. The former owner was Jules Gessin. . . . Preston Henn and his assistant, Harold Turbyfill, are now doing their own booking and buying for Preston's circuit of five south Florida drive-in theatres. They are the Gold Coast, Deerfield Beach; Thunderbird, Ft. Lauderdale; Margate, Margate; Federal, Pompano Beach; and Beach, Riviera Beach. . . . Sydney Shapiro, owner of the new Mustang Drive-In, Pinellas Park, has announced a probable May 1 grand opening for the 1,000-car outdoorer. He also operates the Skyvue and 28th Street drive-ins at St. Petersburg. . . . The drive-in at Baldwin, recently operated by William Harris until striken by illness, is back under the management of R. E. Totman. . . . A late-March opening has been scheduled by Robert C. Mullis for his new 400-car Lake City Drive-In, Lake City. It will be a first-run operation, and Marvin Skinner of this city will do the booking. Mullis also has the High Springs Drive-In, a subrun which was formerly first-run.

NEW HAVEN-HARTFORD

Franklin E. Ferguson, Art Theatre Corporation of Hartford president, has installed new seats at the first-run Rivoli. . . . Dave Jacobson, Warner, Torrington, some 30 miles to the northwest of Hartford, is now advertising in the metropolitan Hartford daily newspapers. Stanley Warner outlying situations have been doing this for several years. . . . Murray Lipson screened MGM's "A Patch of Blue" at the Central, West Hartford, for press people and other opinion-makers. . . . Attorney Wallace R. Burke, counsel for the Blue Hills Drive-In, Bloomfield, has been elected to the board of directors of the Farmington Chamber of Commerce. . . . Paul Hachey, E. M. Loew Theatres district manager, was a Hartford visitor. . . . Sal DiBernardo, 19-year-old son of Jimmie DiBernardo, Cinerama projectionist, and Mrs. DiBernardo, was named to the dean's list at Holy Cross College, Worcester, Mass., where he is a junior. . . . Bailey Theatres' Whalley, New Haven, will host the first Connecticut 1966 reissue engagement of Paramount's "The Ten Commandments," bowing April 6. Current attraction is MGM's "A Patch of Blue." . . . The Forest, West Haven, recently remodeled, is proudly advertising: "Most Modern Cinema." . . . "The Birth of a Nation," silent film classic which has stirred racial controversy in southeastern Connecticut, will be shown March 31 at the Willimantic State Teachers College. The regional NAACP has promised no protest, and a post-screening discussion is scheduled to point up alleged historical distortions. . . . In a hands-across-the-sea gesture, Hector Frascadore, general manager, E. M. Loew's Farmington Drive-In, has launched the Hartford counterpart of a campaign in Wales, Great Britain, to save an ancient Conway River bridge. Frascadore's sister, who lives at Allandale, Station Road, Deganway, Cairnartonshire, North Wales, writes him that the National Trust will assume bridge preservation if 6,000 pounds can be raised. Contributions will be gratefully accepted by Frascadore, care of the drive-in, RFD, Bristol, Conn.

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NEW ORLEANS

MGM held a press preview of "Doctor Zhivago" at Joy's Robert E. Lee Cinema. . . . Chad Everett and his finance, Shelby Grant, participated in the final Mardi Gras activities. He was in town to help promote two of his latest films, MGM's "Made In Paris" and "The Singing Nun," the former at the Saenger. . . . Joy's Theatres closed the Joy, Welsh, La. . . . Nearly all area drive-ins closed for the winter are back in operation. . . . Frank Olah, Jr., has taken over the four-walled Amite, Amite, La. He also operates the Star, Albany, La., in partnership with his father. . . . Robert Eagan, who reopened the Home, Waterproof, La., has changed the name to the Bomar. . . . WOMPI hosted their bosses at a luncheon in the Stein Room of Kolb's Restaurant with a "Boss of the Day" crowned by WOMPI president Mrs. Lillian Sherrick, MPA staffer. . . . Bob Corbit, Paramount Gulf Theatres' publicity and advertising, was welcomed back from the Show-A-Rama convention in Denver, where he received a special award as one of the four top showmen of the year. . . . Mrs. Elsie Piaggio, Loew's State box office cashier, celebrates her 40th year in theatre business on April 3. . . . Local thespians Wilma Francis and Peter Dassingers have formed a partnership to book extras for films made here. Their first big undertaking will be for Warners' "Hotel," part of which will be lensed here next month. . . . Art Levy, who for 30 years and more was a film salesman in Pittsburgh, Kansas City, and Jacksonville, and later for Don Kay Enterprises here, died recently of a heart attack while on duty at E. M. Loew's Gulf Stream Drive-In, Hallandale, Fla., which managerial post he had acquired only a few weeks before. . . . Jennie Vedros is the new secretary to Bob Corbit, Paramount Gulf Theatres director of publicity and advertising. She succeeds Cynthia Crovetto. . . . Clarke Jackson has taken over the bookers' duties at Pittman Theatres as assistant to Earl Perry, vice-president and general manager and film booker. Jackson stepped in after Tommy Jensen resigned for a post outside of the industry.

PHILADELPHIA

Debbie Reynolds was in for the gala premiere of MGM's "The Singing Nun" at the SW Stanley which was a benefit for St. Edmond's Home For Crippled Children and St. Joseph's Prep School Band. . . . Max Cades, business manager, MOTION PICTURE EXHIBITOR, and a Major in the U.S. Army Services, was named "Man of the Year" by Drizin-Weiss Post, Jewish War Veterans. Major Cades is past commander of the post. . . . Sam Resnick, former exhibitor, has been added to the local 20th Century-Fox sales staff. . . . Veteran Bill Whyte, Fox Willingboro, was a recent visitor to Vine Street. He has been active in promotions and publicity at the Fox along with his managerial duties.

SAN ANTONIO

Gary Lewis and the Playboys, seen in the movie, "A Swingin' Summer," will appear in person at the Municipal Auditorium on April 11 as special guest stars of the Dick Clark ABC-TV network show, "Where the Action Is." . . . The Model Markets, with nine stores in the city, is giving away 900 free tickets to the showing of "The Ugly Dachshund" on April 1 at the suburban Broadway. A drawing will be held at each store, with 50 sets of free tickets being given away to youngsters who register at the store prior to that date. . . . The site of the San Pedro Outdoor Theatre, a d-i, has been sold, and the land will be used as the location of a new department store. John Santikos, owner, will rebuild the San Pedro at a new location nearby on the same street. . . . "Promise Her Anything" has its first run here with a multiple opening at five d-i's, the Bandera Road, San Pedro, Fredericksburg Road, Towne Twin, and Trail. . . . Norman Schwartz, manager, downtown Aztec, has booked Nicolai's "The Merry Wives of Windsor," based on the play by Shakespeare, for two showings on March 31 and April 1, with three performances daily. Matinee prices will be $2, evening will be $2.50, and student tickets are $1. . . . A 10 week run of "That Darn Cat" closed at the Broadway and was replaced by a special exclusive limited engagement of George Stevens' "The Greatest Story Ever Told," which is being shown twice daily for seven days. . . . The suburban Olmos is continuing its policy of first run productions and will follow the current "The Spy Who Came In From the Cold," now in its third and final week, with the first run engagement of "The Flight of the Phoenix." . . . Chuck Connors is scheduled to come to San Antonio as part of a Texas wide premiere of "Ride Beyond Vengeance." Other stars to visit here include Arthur O'Connell and Ann Ford. . . . The proposed visit of Charmian Carr, who plays the role of "Liesl," the eldest von Trapp child in "The Sound of Music," will not take place as scheduled due to other commitments. Miss Carr was scheduled to visit Dallas, Houston, and Fort Worth on the occasion of the first anniversary of the opening of the film in the three cities. The film is now in its 50th week at Cinema II at North Star Mall.

SEATTLE

"Dr. Zhivago" (MGM) is scheduled for March 30 at the Music Box, with a press preview preceding. . . . Universal exchange will participate in the national play-date drive in honor of division manager Abe Swerdlow, May 29–July 2. . . . Free movies for children were shown at the Northgate in connection with the shopping center's annual Saturday birthday sale. Doors to the theater opened at 9:30 a.m. and the 1500 seats were quickly filled for the movies which began at 10 and lasted through 11:45, giving parents more than two hours to shop. This year's movie was a children's favorite, "1001 Arabian Nights," starring Mr. Magoo. . . . The Seattle premiere of "The Agony and the Ecstasy" will be a benefit performance for the Seattle-King County Council on Aging. The film will be shown at 8:30 p.m. April 6 at the Paramount. . . . As a community service, the King County Funeral Director's Association is bringing Seattleites a report on films through "Dial-a-Movie." It is possible to find out what local motion pictures are judged suitable for viewing by children, teen-agers, or the entire family. The film recommendations are the consensus from leading Catholic, Jewish, Protestant, and non-sectarian agencies.

REVIEWS

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Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

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SECTION TWO
Vol. 75, No. 8

March 30, 1966

COLUMBIA

Born Free

DRAMA
94M.

Columbia
(Panavision)
(Technicolor)
(Filmed abroad)

ESTIMATE: Good program for the family.

CAST: Virginia McKenna, Bill Travers, Geoffrey Keen, Peter Lukoye, Omar Chambati, Bill Godden, Bryan Epsom, Robert Cheetham, Robert Young. Produced by Sam Jaffe and Paul Radin; directed by James Hill; executive producer, Carl Foreman.

STORY: Kenya game warden Bill Travers returns home to wife Virginia McKenna with three female lion cubs left orphans when their mother had to be shot in self-defense. They have trouble getting them to take nourishment but eventually find the right formula, and the cubs start to grow. McKenna becomes attached to Elsa, the smallest, and when it comes time to send the trio to a zoo, she is affected emotionally. Travers decides to keep Elsa as a pet, and she becomes completely domesticated as she grows into a fully developed lioness. There are some problems with unknowing natives and skittish cattle herds. With the annual lengthy leave coming up for Travers, they realize they have to send her to a zoo. McKenna balks, stating she would rather let Elsa go free in the jungle than spend the rest of her life in confinement. Realizing that she would be lost in the jungle as far as scrounging for food is concerned, or even surviving, they start on a program of trying to decivilize her. Eventually, their efforts succeed, and Elsa is left in the jungle with a male lion. They leave, promising to try to find her upon their return. Months later, they are greeted by Elsa at the same spot, now a mother with three cubs of her own. There is a brief but pleasant reunion, and then Elsa takes her cubs back into the jungle, really free.

X-RAY: Based on a best seller that has been translated into 21 languages, this tale of a game warden and his wife in Kenya, who make a pet out of a lioness after raising her from a cub and then must be separated from her, is a warm, pleasant, and at times moving entry that should make up well as part of the show. It's aided by good performances, smart and able direction, and authentic production values since the film was made in Africa. The use of color provides a further assist for this release, which should prove very attractive to family audiences. The screenplay is by Gerald L. C. Copley, based on the book by Joy Adamson.

AD LINES: "An Appealing, Heartwarming African Adventure"; "The Whole Family Will Enjoy This Yarn About A Pet Lioness And Her Adventures In Africa."

The Trouble With Angels

COMEDY
112M.

Columbia
(Pathecolor)

ESTIMATE: Fine film for the family with star names to help.

CAST: Rosalind Russell, Hayley Mills, June Harding, Binnie Barnes, Gypsy Rose Lee, Camilla Sparv, Mary Wickes, Marge Redmond, Dolores Sutton, Margalo Gillmore, Portia Nelson, Marjorie Eaton, Barbara Bell Wright, Judith Lowry, Barbara Hunter, Bernadette Withers, Vicky Albright, Patty Gerrity, Vicki Draves, Wendy Winkelman, Jim Boles, Kent Smith, Pat McCaffrie, Harry Harvey, Sr., Mary Young. Produced by William Frye; directed by Ida Lupino.

STORY: Hayley Mills and June Harding are among new students at St. Francis Academy, where they come into steady conflict with Mother Superior, Rosalind Russell. Looming before them like a dragon, Russell struggles grimly to make human beings of the two terrors who have been inflicted on her. Shrewd and wise, though driven to distraction by the teen-agers, Russell manages to outmaneuver and outsmart them two times out of three. One smoking escapade results in the calling out of the fire department. Russell's secret weapon is a kind of inherently kindly wisdom which disciplines without breaking the spirit, and the girls grow up and bring joy to her. As they graduate, Russell eyes the incoming group in an effort to spot two plotters and conspirators who will take their place.

X-RAY: There is much to commend in this 100 per cent family-oriented, if episodic, picturization of a novel by Jane Trahey. Performances are generally fine, as are production and direction. Religious groups as well as moralists should lend support, and this should prove excellent fare for the entire family. There is much action and plenty of laughs in the proceedings, and the color should help. An aura of naturalness has been well captured. Most patrons will like what they see, and Catholics in particular should be pleased with the over-all result.

AD LINES: "The Fun Film Of The Year"; "A Warm, Compassionate Comedy Of Youth And Of Youth's Advancement Into Maturity."

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulative numbered.

EMBASSY

John F. Kennedy: Years Of Lightning, Day Of Drums

DOCUMENTARY
87M.

Embassy
(USIA)
(Color and black and white)

ESTIMATE: An enriching and rewarding experience.

CREDITS: Produced by George Stevens, Jr.; written and directed by Bruce Herschensohn, who also composed the background music; narrated by Gregory Peck.

CONTENT: John Fitzgerald Kennedy was President of the United States for two years and 10 months, and highlights from that period are shown here in a film which may be labeled in part a memorial. The late President's programs are divided into the new frontier or his program for progress; the Peace Corps; the alliance for progress; civil rights; the exploration of space; the pursuit of peace; and military preparedness. Kennedy is shown carrying his message of peace and progress to various countries and is heard commenting on crucial issues at home as illustrations are shown. Excerpts from some of his most famous speeches are shown. The personal efforts of Kennedy to carry out his aims are interwoven with scenes of his funeral—the "day of drums." A few moments are also to be seen wherein the former chief executive relaxes with his family and at sports.

X-RAY: Hands of ordinary people reached out everywhere to greet and touch this man who became a part of America's history all too early. This film that tells his story while in office as President of the United States not only gives viewers a moving portrait but also treats them to a meaningful chapter in history. The end result is a simple picture of a man who captured the admiration and imaginations of millions throughout the world, and viewers will emotionally mourn the lack of the cinema's traditional "happy ending." Obviously, thousands of feet of film have been culled for the "best," and it has been found. All connected with the film are to be commended for the fine efforts that have resulted, with a special bow to Bruce Herschensohn, who wrote, directed, and composed the music. It deserves the widest circulation.

AD LINES: "Yesterday's Deeds And A Special Man Joins The History of America"; "An Inspiring Film Of A Man Who Gave His Life For His Country."

20th-Fox

The Murder Game

Melodrama
75M.

20th-Fox
(English-made)

Estimate: Okay programmer.

Cast: Ken Scott, Marla Landi, Trader Falkner, Conrad Phillips, Gerald Sim, Duncan Lamont, Rosamund Greenwood, Victor Brooks, Ballard Berkeley, Jimmy Gardner, Peter Bathurst, Jennifer White, Frank Thornton, Gretchen Franklyn, John Dunbar, Clement Freud, Derek Partridge, John Richmond. Produced by Robert L. Lippert and Jack Parsons. Directed by Sidney Salkow.

Story: Marla Landy leaves the sinister relationship with her husband, Ken Scott, changes her name to that of a nurse killed in the African riots, and marries war hero and engineer Trader Faulkner. Scott tracks her down and obtains employment as a handyman on Faulkner's estate. Scott tries blackmail and Landy plots to murder him. Faulkner is injured in a tampered-with car intended to kill Scott. While recuperating Faulkner decides to take revenge. An elderly vicar calls, anxious to meet the nurse he worked with in the Congo. He perceives the change in Landy's identity and Scott is forced to murder him and bury the body. Faulkner fabricates evidence against Scott and Landy and then disappears. Scott and Landy are tried for murder but acquitted after a trial. They are then confronted with Faulkner and a fight ensues. Police stop the fight but Scott is confident he is safe since he can not be charged with assaulting a man who is supposed to be a murder victim. But his confidence collapses as police unearth the murdered vicar. They know that this time the verdict will be different.

X-Ray: Murder and intrigue are featured in this British-made entry that should do okay in the supporting slot of the program. Story holds interest adequately and performances, direction and production are adequate with Ken Scott the only known name for over here. Screenplay is by Harry Spalding based on a story by Irving Yergin.

Ad Lines: "It Takes Three To Play And Two To Die"; "Pick A Victim, Choose A Weapon, And Go For The Kill Because You're It."

United Artists

Frankie And Johnny

Musical
87M.

United Artists
(Small)
(Technicolor)

Estimate: Presley Fans will enjoy colorful entry.

Cast: Elvis Presley, Donna Douglas, Harry Morgan, Sue Anne Langdon, Nancy Kovack, Audrey Christie, Robert Strauss, Anthony Eisley, Jerome Cowen, Wilda Taylor, Larri Thomas, Dee Jay Mattis, Judy Chapman. Executive producer, Edward Small; directed by Frederick de Cordova, associate producer, Alex Gottlieb; screenplay by Gottlieb.

Story: Donna Douglas (Frankie) and Elvis Presley (Johnny) are in love, but the gambling fever has him in its clutches. They work on Anthony Eisley's showboat, where Presley gambles away his salary. A fortune teller tells Presley that a redhead will bring him luck, and red-headed Nancy Kovack (Nellie Bly), Eisley's old flame, shows up. Presley can't seem to lose with Kovack at his side, but this makes Douglas and Eisley quite jealous. Harry Morgan, Presley's buddy and piano player, writes a big production number, and it looks like everyone will head for the big time. By this time, Presley and Douglas are estranged. Following a narrow escape in which Douglas almost shoots Presley with real bullets instead of the blanks at the climax of the show, the lovers are reunited. Even Kovack and Eisley get together.

X-Ray: Presley's fans know about what to expect, and they won't be disappointed. The hip-swiveler is almost sedate next to some of our more raucous rock and roll stars, and he has turned into an extremely winning performer. Once again, the script provides little assistance, but the musical numbers are numerous and well mounted. In addition, the girls are beautiful enough to make a man forgive the rather anemic story-line. Color is bright, and settings plush. It should please Elvis' army of followers and general audiences who like their entertainment on the bright and breezy side and can forgive the well-worn formula. In addition to Presley's singing, there are some lavish dance numbers. Musically, its a sure winner, and that's probably the important thing.

Ad-Lines: "Frankie And Johnny . . . Loving, Singing, And Battling In A Bright New Screen Treat"; "Elvis, Surrounded By A Bevy Of Beauties And Up To His Ears In Song And Romance."

Universal

Gunpoint

Western
86M.

Universal
(Color)

Estimate: Okay western.

Cast: Audie Murphy, Joan Staley, Warren Stevens, Morgan Woodward, Edgar Buchanan, Denver Pyle, David Macklin, Nick Dennis, Royal Dano. Produced by Gordon Kay; directed by Earl Bellamy.

Story: The southwest is plagued by the outlaw activities of Morgan Woodward and his gang of cut-throats. Knowing that a large shipment of money for the town's merchants is due on a train, sheriff Audie Murphy and his deputy, Denver Pyle, ride out to escort the train. Spotting Woodward and his gang, Murphy sends Pyle back for help. The latter goes but returns to shoot Murphy from behind, after which he rides into town prepared to take over as sheriff. Murphy returns, slightly wounded, and learning that the stolen money was needed to keep the town going, he takes off with a posse after Woodward. Across the border in New Mexico, Murphy locates Woodward in a saloon owned by Warren Stevens. Murphy is surprised to find the new singer to be Joan Staley, to whom he was once engaged. After an absence of several years, she gave him up as dead and proceeded her own way. Woodward gets away holding Staley as a hostage. Stevens joins the chase, and they come across Staley being chased by Indians, released by Woodward to throw the Indians off his trial. Some of the posse leave to go home, and when a showdown comes with Woodward, only Murphy, Stevens, and Staley are left. Seeing a romance rekindled between Murphy and Staley, Stevens decides to shoot it out with Murphy and take the money and the girl. Murphy beats him to the draw. He and Staley start back towards home with the money and hope for a future together.

X-Ray: There's action, some suspense, gunplay, intrigue, etc., to be found in this western that should do alright as part of the program, with adequate performances, okay direction, and suitable production values. The screenplay is by Mary and Willard Willingham.

Ad Lines: "Blazing Guns Blast The Southwest"; "Outlaws And Indians Go After A Plucky Sheriff—The Result Is Blazing Action."

Foreign

Band Of Outsiders

Drama
94M.

Royal Films
(French-made)
(English titles)

Estimate: Okay offering for art spots.

Cast: Anna Karina, Sami Frey, Claude Brasseur. Directed by Jean-Luc Godard; produced by Anouchka Films-Orsay Films.

Story: In Paris, Claude Brasseur and Sami Frey watch young Anna Karina enter a school for languages, and Frey identifies her as the girl he met several days prior who told him of a large amount of money kept in her boarding house. Brasseur moves in and charms Karina to the point where she forgets about Frey, who is left on his own. Later, they plan to steal the money. Brasseur's uncle, a hardened crook, finds out about the plot, and Brasseur decides to advance the robbery before he is frozen out. They have difficulty with the locked door, and when they are interrupted by the woman of the house, they tie her up and put her in a closet. They dig up what money they can from various parts of the house. Brasseur gives it to Frey and Karina and sends them on their way to meet later. They check the woman and think she is dead. Brasseur has a hunch where the rest of the money is, and after locating it, he has a shoot-out with his uncle. Each kills the other. The owner of the money arrives and recovers most of the money. Frey and Karina go on their way with the little they have and intend to live together in Italy.

X-Ray: Director Jean-Luc Godard seems to have some fun with his characters and the offbeat mannerisms of some of them keep interest alive and the viewer involved in the story. The relatively simple tale has suspense. The characterizations are able, and the direction and production are capable. Art house attendees should be generally pleased by the import, which was scripted by Godard based on the novel "Fool's Gold," by Dolores Hitchens.

Ad Lines: "Two Men And A Girl After Someone Else's Treasure"; "A Unique Treasure Hunt In The Suburbs of Paris."

The Merry Wives Of Windsor

Opera
97M.

Sigma III
(Technicolor)
(Filmed abroad)
(English language)

Estimate: Pleasant operatic offering for special audiences.

Cast: Norman Foster, Colette Boky, Mildred Miller, Igor Gorin, Lucia Popp, Ernst Schutz. Produced by Norman Foster; directed by George Tressler.

Story: Norman Foster as Sir John Falstaff, though getting old and fat, believes that he is still irresistible to the ladies. He sends identical love letters to Colette Boky and Mildred

Miller, asking for a rendezvous when their husbands are otherwise occupied. The two ladies compare notes and decide to teach him a lesson. Boky arranges a date at her home, though not informing husband Igor Gorin, and when the latter shows up, Boky hides Foster in a laundry basket and has him dumped in a pond. Gorin, jealous, finds Foster at a local tavern and listens to him boast of his prowess with women. He hires Foster to make love to Boky so he can catch her in a compromising position. Boky and Miller disguise Foster as an old woman when Gorin arrives, and get him out of the house again undetected. Boky and Miller tell their husbands about the affair, and all decide to teach Foster a lesson. A rendezvous is arranged in the forest, and the whole town gets in on the fun and chastisement of Foster. Meanwhile, Miller's daughter, Lucia Popp, is able to avoid marrying one of several suitors selected by her parents. She gets the man she loves, and everyone is happy at the conclusion, except possibly Foster.

X-Ray: Lovers of comic opera and adults seeking the different in film entertainment should be pleased generally by this colorful, gay, and amusing entry that has made its acceptance easier on a wider scale by presenting the dialogue and lyrics in English. A competent cast aids the film version of the famed stage hit, and the direction and production values are also high in quality. Participating theatres can make a special event of this presentation and could do nicely, aided by appropriate hoopla. The screenplay and English adaptation by Foster is based on the opera by Otto Nicolai, and the play by Shakespeare. Color adds a proper bit of window dressing.

Ad Lines: "A Fun Filled Tale Of A Lover And Some Of His Would-Be Victims Who Turn The Tables On Him"; "A Famous Fun-Filled Opera In English Is A Screen Treat."

Weird, Wicked World (Go, Go, Go World!)

Documentary
82M.

ABC Films, Inc.
(Technicolor)
(Italian-made)
(English narration)

Estimate: Okay adult novelty of "Mondo Cane" type.

Credits: A Marco Vicario production.

Contents: A hodge podge of film clips shot around the world and for the most part concentrating on women, this shows motorized prostitutes, women sports car racers, women in China, a fashion show in Hawaii, female mud wrestling in Germany, strip teasers, women's judo, a revolving bar and girls, Hong Kong red light district, and night club, belly dancers, girls at Cannes, Italian witchcraft, Borneo wedding ritual, child selling in China, youthful prostitutes, Malaysia taxi-dancers, Italian chastity belt, a peeping tom idea in stripping, models at a sports car show, etc.

X-Ray: This novelty on oddities of the world has many good points although it is in a definite "adult" category. The Technicolor photography is excellent, and the subject matter is at all times interesting, although the film is a trifle lengthy and might be more effective if issued in at least two installments. Some of the material has been seen before and is therefore familiar, but a goodly portion unreels as new and novel. English narration is matter of fact and unobstrusive. There is nothing censorable, and nudity has been held to a minimum. There are exploitation possibilities in the subject, and there is no doubt that the film can be sold profitably in the exploitation spots.

Ad Lines: "What Your Eyes See—Your Mind Won't Believe"; "Cracks The World Wide Open—The Strangest Candid Movie Of All Time."

WIA (Wounded In Action)

Drama
87M.

Myriad Productions
(Filmed in the Philippines)

Estimate: Fairly interesting film about an Army hospital in action.

Cast: Steve Marlo, Maura McGiveney, Leopoldo Salcedo, Mary Humphrey, Albert Quinton, Victor Izay, Bella Flores, John Horn. Produced by Irving Sunasky and Samuel Zarinsky; associate producer, Leopoldo Salcedo; written and directed by Irving Sunasky.

Story: American servicemen and Philippine soldiers wounded in action against Japanese forces are taken to an evacuation hospital behind the lines, where the routine as well as the unusual cases are detailed. Death, the comic cases, amputations, and even a caesarean birth are to be seen in the wards of the institution. There is also a romance between nurse lieutenant Maura McGiveney and medical corpsman private Steven Marlo, which is interrupted when the officers learn of the love affair and McGiveney is sent home. A reunion later will be in order, at which time they'll get married.

X-Ray: Much of what goes on in a hospital smacks of the unpleasant, although there are also touches of realism. Audiences will have to be of a mind to see this type of subject matter. There is a sense of naturalness about the project which is a credit to the direction and acting, as well as the production facilities. There were no studio sets involved, which also lends an aura of authenticity to the proceedings. The entry has interest and promise.

Ad Lines: "Drama Behind The Front Lines In An Evacuation Hospital"; "War Is Hell. Especially For The W.I.A."

Miscellaneous

The Year Of The Horse

Drama
58M.

Meadow
(Eastman Color)

Estimate: Okay entry for program or art spots.

Cast: Gabriel Mason, Bradley Joe, Alvin Lum, Mary Mon Toy, Lorraine Wong. Produced by Mildred Dienstag and Therese Orkin, associate producer, Jean Cantor; written and directed by Irving Sunasky.

Story: Bradley Joe, a seven-year-old Chinese-American boy, has a thing about horses. A friendship develops between the lad and elderly hansom driver Gabriel Mason. The latter operates with his horse, Molly, in and around Central Park. The horse dies, and Mason becomes forlorn and loses his will to live. Joe, his family, and the people of Chinatown help raise funds to purchase another horse for Mason for a happy ending.

X-Ray: The technique of narration is used throughout this entry to tie the story and scenic excursions together, and the result is a fairly interesting one that could serve on the program, in the art spots, or perhaps even for children's shows. The use of color helps to brighten the proceedings, which are adequately acted, directed, and produced.

Ad Lines: "An Unusual Tale Of A Boy And A Horse In New York City"; "A Colorful Adventure For The Whole Family."

ALPHABETICAL GUIDE TO 204 Feature Reviews

This index covers features reviewed thus far during the 1965–66 season in addition to features of the 1964–65 season, reviewed after the issue of Aug. 18, 1965.—Ed.

A

Agent for H.A.R.M.—84m.—U 5364
Agony And The Ecstasy, The—140m.—Fox 5326
Alice In Wonderful In Paris—52m.—Misc. ... 5371
All Men Are Apes—85m.—Misc. 5354
Alphabet Murders, The—90m.—MGM 5381
Alphaville—100m.—For. 5347
Apache Gold—91m.—Col. 5321
Apache Uprising—90m.—Para. 5363

B

Ballad If Love, A—45m.—For. 5378
Band Of Outsiders—94m.—For. 5386
Battle Of The Bulge—162m.—WB 5359
Beach Ball—83m.—Par. 5330
Bedford Incident, The—102m.—Col. 5334
Big T.N.T. Show, The—93m.—AIP 5361
Billie—87m.—UA 5323
Blood and Black Lace—90m.—AA 5333
Blood Bath—69m.—AIP 5381
Boeing, Boeing—102m.—Para. 5346
Born Free—94m.—Col. 5385
Boy Cried Murder, The—86m.—U 5383
Breakfast At Tiffany's—115m.—Par.—Re. 5322
Bremen Town Musicians, The—66m.—For. 5347
Brigand of Kandahar, The—81m.—Col. 5362
Bunny Lake Is Missing—107m.—Col. 5334

C

Caressed—81m.—Fox 5327
Carry On Cleo—92m.—Fox 5347
Cavern, The—83m.—Fox 5346
Chase, The—130m.—Col. 5369
Cincinnati Kid, The—101m.—MGM 5335
City of Fear—88m.—AA 5333
Coast of Skeletons—90m.—For. 5347
Crazy Paradise—95m.—For. 5324
Curse of The Fly, The—86m.—Fox 5322
Curse of The Voodoo—77m.—AA 5345

D

Dear John—115m.—For. 5383
Desert Raven, The—90m.—AA 5373
Devils of Darkness—88m.—Fox 5322
Die, Monster, Die—80m.—A-1 5349
Do Not Disturb—102m.—Fox 5358
Dr. Goldfoot And The Bikini Machine—
90m.—A-1 5349
Doctor Zhivago—197m.—MGM 5357
Dracula—Prince Of Darkness—90m.—Fox 5369

E

Ecco—100m.—A-1 5345
El Cid—181m.—AA—Re. 5381
Escape By Night—75m.—AA 5341
Evening With The Royal Ballet, An—93m.—For. 5354

F

Face of Fu Manchu, The—96m.—For. 5331
Father Of A Soldier—83m.—For. 5378
Fiendish Ghouls, The—74m.—For. 5338
Finger On The Trigger—87m.—AA 5333
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Flight Of The Phoenix, The—148m.—Fox. 5358
Frankenstein Meets The Space Monster—
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Frankie And Johnny—87m.—UA 5386
Friend Of The Family—95m.—For. 5352

G

Ghidrah, The Three-Headed Monster—
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Ghost And Mr. Chicken, The—90m.—U. 5364
Git!—92m.—Emb. 5350
Gospel According To St. Matthew, The—
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Great Sioux Massacre, The—91m.—Col. 5329
Greed In The Sun—112m.—MGM 5325
Group, The—150m.—UA 5378
Gunmen of The Rio Grande—86m.—AA 5321
Gunpoint—86m.—U 5386

H

Hamlet—148m.—UA 5382
Hansel And Gretel—52m.—For. 5355
Harper—121m.—WB. 5374
Harum Scarum—85m.—MGM 5343
Hercules Against The Moon Men—90m.—For. 5338
Heroes Of Telemark, The—131m.—Col. 5349
Hill, The—122m.—MGM 5329
Hold On—85m.—MGM 5382
Horrors of Spider Island—75m.—Misc. 5337
Hours of Love, The—89m.—For. 5338
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Human Duplicators, The—82m.—AA 5345

I

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Italiano Brava Gente—156m.—Emb. 5342

J

John F. Kennedy: Years Of Lightning,
Day Ot Drums—87m.—Emb. 5385
Johnny Nobody—88m.—For. 5355
Johnny Reno—83m.—Para. 5377
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K

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L

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La Fuga—92m.—For. 5379
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Love In Four Dimensions—108m.—For. 5339
Loved One, The—116m.—MGM 5336

M

Mad Executioners, The—92m.—Para. 5343
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Made In Paris—101m.—MGM 5369
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Male Companion—92m.—For. 5365
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Moment To Moment—108m.—U 5370
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Murder Game, The—75m.—Fox 5386
Murder In Mississippi—84m.—Misc. 5371
Murieta—108m.—WB 5323
Mutiny In Outer Space—85m.—AA 5341

N

Naked Prey, The—94m.—Para. 5382
Nanny, The—93m.—Fox 5336
Never Too Late—105m.—WB. 5344
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O

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P

Pardners—88m.—Par.—Re. 5322
Paris Secret, 84m.—For. 5328
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Plague Of The Zombies, The—90m.—Fox 5370
Planet Of The Vampires—86m.—A-1 5353
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Promise Her Anything—91m.—Para. 5374
Pussycat Alley—99m.—For. 5366

Q

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R

Racing Fever—90m.—AA 5341
Rage To Live, A—101m.—UA 5327
Railroad Man, The—105m.—Cont. 5339
Rare Breed, The—97m.—U 5371
Ravagers, The—79m.—For. 5366
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Revenge Of The Gladiators—100m.—Para. 5326
Reward, The—92m.—Fox 5326
Rope of Flesh—91m.—Misc. 5331

S

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World, The—96m.—Emb. 5350
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T

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U

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V

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W

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Y

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You Must Be Joking—100m.—Col. 5342

EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

March 30, 1966
SECTION THREE
Vol. 75, No. 8

"SHE" Prizes Awarded

The Nevada Drive-In, Las Vegas, Nevada, was awarded the $5,000 first place prize for the best campaign used to promote the MGM-Seven Arts' Production of "SHE" during its national release last year, it was announced by Morris E. Lefko, MGM Vice President and General Sales Manager. Hundreds of exhibitors throughout the United States and Canada submitted entries for the $10,000 contest, which is believed to have offered the biggest money prize in motion picture history.

Judges Russell V. Downing, member of the Board of Directors and a consultant of Radio City Music Hall, Nick Lapole, entertainment editor of the *Journal-American*, and Charles Alicoate, Publisher of *Film Daily*, announced the winners at a luncheon conference held at Sardi's. The $2,000 second prize went to the Capitol Theatre, Willimantic, Connecticut, a Stanley Warner Theatre, Marge Mortensen, manager. Third place prize of $1,000 was won by the Fox-Warfield Theatre, San Francisco, California, Jack Lucy, Manager.

John E. Echols, manager of the winning Nevada Drive-In, a National General Fox West Coast Theatre, arranged for $4,600 in prizes to be given away in connection with the engagement of "SHE." The theatre promoted a trip to London for two via TWA and a raffle for a Triumph 1200 convertible sports car. Other unusual promotions created by the winning theatre for the "SHE" campaign included A "Miss She" contest judged by Gov. Grant Sawyer of Nevada at the Desert Inn; a neon SHE sign in downtown Las Vegas; posters anchored in Lake Mead Harbor as well as the Hotel pools; banners at the Junior Chamber of Commerce convention, the Pioneer Days Parade, the Shrine Circus and attached to a helicopter; SHE balloons at the opening of the Philharmonic concert, and a specially decorated 40′ trailer announcing the giveaways at rodeos, parades and conventions. Highlighting all the promotions were large photographs of Ursula Andress as she appeared in the title role.

Those attending the luncheon included: Herman L. Ripps, MGM Assistant General Sales Manager; Emery Austin, MGM Assistant Director of Advertising, Publicity and Exploitation and Edward S. Feldman, Seven Arts' Vice-President in charge of Advertising and Publicity.

The following 20 exhibitors received the $100 fourth place prizes: Susan Ourtney, Rivoli Theatre, Hempstead, New York; Valley Stream Theatre, Valley Stream, New York; Don Burroughs and Jack Simpson, Burnet Drive-In, Austin, Texas; T. L. Harrison, Jr., 235 Drive-In, Lexington Park, Maryland; M. B. Scott, 25th Street Theatre, Waco, Texas; Bill Nonak, Metropolitan Theatre, Winnipeg, Montreal; R. P. Triboni, Coral Drive-In, Calgary, Alberta; A. E. Hedden, Twilite Drive-In, Louisville, Kentucky; Russell D. Lopez, 216 Elk Avenue, Nutterfort, W. Virginia; Brian Mannina, RKO Proctor, Newark, New Jersey; Leroy Griffin, Turnace Theatre, Washington, D. C.; Rockland Drive-In, Monsey, New York; W. Johnston, Tower Theatre, Yorktown, Saskatchewan; Bill Sorenson, Fox West Coast Theatre, Long Beach, California; Richard W. Vaughn, Texas Theatre, San Antonio, Texas; Jack Mitchell, Wometco Theatres; Miami, Florida; Fox Theatre, Detroit, Michigan; Robert Schrader, Visualite Theatre, Charlotte, North Carolina; Abe Wolfert, Academy of Music, New York City and Robert E. Michaelson, Yucca Drive-In, Sante Fe, New Mexico.

Veterans of "Battle of the Bulge" Host Ex-GI's at Empire, K.C.

Headlines and newspaper coverage of the actual Battle of the Bulge were made into montages for lobby display in connection with the engagement of Warner's "Battle Of The Bulge" at the Empire, Kansas City. The series of 10 panels proved especially interesting to patrons, along with a display of German army souvenirs, according to Mel Tull, manager for Durwood Theatres. A veteran is seen showing his family a point of special interest to him on one of the displays.

An overwhelming burst of coverage by suburban newspapers in the greater Kansas City area emerged as one of the principal benefits of an extensive exploitation campaign for Warner's "Battle of the Bulge" in its reserved seat showing at the Empire Theatre.

The key maneuver of the campaign was enlisting the newspapers to search out veterans of the area who participated in the actual World War II battle and to serve as hosts for a special showing of the picture for the ex-GI's. Coupons appeared in 16 newspapers with a combined circulation of more than 200,000, inviting the veterans to make themselves known. Those who qualified were issued invitations to the theatre for themselves and families at a recent special showing.

The papers welcomed the promotion and ran suitable stories with coupons for three weeks. The coupons and stories not only brought in response from many veterans, but turned up scores of fascinating human interest events connected to the battle, itself.

One story which drew unusual interest is that of Phillip and Frances Shoemaker, husband and wife who both were in the battle of the bulge and married at the time. He was colonel in the tank corps and she was a first lieutenant in the nurse corps. To make the coincidence more exciting, he was her commanding officer as she was with field hospital attached to his unit.

The papers not only gave good advance to the event, but used many follow-up stories to keep the picture and the promotion before readers for several weeks running. The promotion brought more columns of newspaper space to the Empire and "Bulge" than any other carried out with the media by Durwood Theatres, according to M. Robert Goodfriend, general manager. The newspapers participating included: Dailies: The Independence Examiner; Semi-weeklies: Bonner Springs Chieftain; North Kansas City Press Dispatch; Johnson County Herald, which turned up the Shoemaker story; The Liberty Tribune; and Weeklies: Kansas City Call; Raytown News, Sentinel and Times; Prairie Village Scout, Lenexa Sun, Overland Park Sun, Mission Sun; The Leawood Squire, Country Squire, Village Squire.

The suburban newspaper phase was but one of three major avenues through which the picture and its midwest premier were promoted. Sponsorship of the premier was taken by the Junior Chamber of Commerce to raise funds for its participation in the Big Brothers of

(*Continued on page* EX-752)

The 'Alfie' Book

A book promotion for Paramount's "Alfie" in the United States is being set with Ballantine Books, which has just acquired Bill Naughton's novelization of his original play and screenplay.

"Alfie" was recently published by Pan Books in London and has already sold out its initial printing of 200,000 copies.

Department Stores and TV Push Disney Combo in Cincinnati

Traffic was heavy in Shillito's "Gay Book" department where a special section recently called attention to Buena Vista's "The Ugly Dachshund" and "Winnie The Pooh." In the foreground are Gloria Glyn, book department manager, and Odis R. Owens, Grand Theatre manager.

To aid in filling the theatre and making the box office ring loud and long, Grand, Cincinnati, Ohio, manager Odis R. Owens recently gave Walt Disney's Buena Vista releases, "The Ugly Dachshund" and "Winnie The Pooh" a big assist by an expert exploitation.

For years Owens, manager first at the Keith and now at the Grand, has advocated intensive promotions for his theatre's gain. He has discovered that people like to be involved in a film, like to feel they are part of the performance. He also has discovered that other merchants who have a film's by-products for sale or have a product that will appeal to a large segment of the people, wish to participate in the promotions.

And the best and easiest way to exploit a film, Owens thinks, is to have a contest in which everyone has a chance to win a prize.

For "The Ugly Dachshund"—"Winnie the Pooh" promotion Owens endeavored to place his contest material in centers where it would have wide exposure. Two of the city's largest department stores where pedestrian traffic is heavy, Shillito's and Sears Roebuck's, were invited to participate in the contest. In addition, WKRC-TV Skipper Ryle children's show was delighted to join the promotion.

Because the city is so wide-spread the contest was divided into two parts, one promotion for the downtown area and another for the suburbs. Each promotion had its own prizes which added to the fun and the excitement.

Owens promoted the downtown area and Robert Oda, formerly the manager-promoter at the Twin Drive-In, and now advertising and publicity head for Cincinnati Theatres, managed the promotions in the suburbs.

The campaign began on the WKRC-TV Skipper Ryle show which entertains the youngsters six days a week. Besides the paid commercials the Skipper talked about the films and showed film clips for free.

Shillito's gave the Grand 200 books and albums of "The Ugly Dachshund" and "Winnie the Pooh," 150 of them being given away on the Skipper Ryle shows. The remainder were given away at the Grand on one of the Saturdays to the first 50 patrons.

Shillito's Department Store book and record department managers had special displays of their merchandise which attracted many customers. Also in each department complete contest displays were highlighted. The store also had a colorful book and album display in one of its street level show windows which attracted crowds. In addition Shillito's sent out coupons for the Kal-Kan dog food, one of the contest prizes, to approximately 25,000 customers on its mailing list.

Oda had 40,000 heralds passed out in all the Sears Roebuck suburban stores announcing a colorful contest for the small fry. This contest was sponsored by the Post and Times-Star, the city's evening newspaper. The coloring contest was a hit, the Post reporting that there were over 10,000 entries, the largest response for any contest of this type promoted by the paper.

Prizes for both promotions were awarded on the Skipper Ryle Show at the close of the contest.

The downtown prizes were: First prize, an aluminium dog house, provided by the Kal-Kan dog food company which also gave six cases of dog food. In addition the winner also received $75, provided by the Grand Theatre, toward the purchase of a dog of the winner's choice.

Second prize was for 15 contestants—picture book, sound-track albums and two passes to see the films at the Grand.

Prizes awarded for the suburban promotion were: First prize—Sears Roebuck donated two complete "Winnie the Pooh" outfits, one for a boy and one for a girl. In addition each winner received $20 from the Grand Theatre.

In order to give as many prizes as possible the rest of the Grand's prize money was divided up. The next three children received seven dollars and the next 14 contestants were given one dollar. RCA donated record albums for the next six prizes and 10 youngsters won two Grand theatre passes.

The results of the wide exposure developed through the contest promotion for the films were very gratifying. All merchants noted increase in their sales of the film's by-products during the campaign-Shillito's, Sears Roebuck, Post and Times-Star, and the ratings for WKRC-TV Skipper Ryle programs increased during the contest.

Little Carol Fitzsimmons, Upper Montclair, N.J., and Ann Sinnot, Manhasset, L.I., recently fell into a surprise birthday party at the Gary, Boston, and are seen receiving slices of birthday cake from a member of the Gary staff as manager Mrs. Fred A. Ciampi does the slicing on the occasion of the first anniversary of the engagement of 20th-Fox's "The Sound of Music" at the theatre.

NATO Says "Watch It!"

In the latest issue of "Theatre Management Digest," issued by National Association of Theatre Owners, was the following list of "What is expected of an able theatre manager," and titled "Watch It":

No matter how well-run the theatre, something is bound to go wrong at some time or other. Emergencies can be prepared for, to some extent; sloppy management can not. Following are a number of operating faults noted by an astute theatreman during a tour of houses around the country:

- Errors of spelling or spacing on theatre marquees.
- Too many attractions billed in front of the theatre, creating audience confusion.
- Marquees and fronts not changed immediately after the end of a show.
- Dead bulbs in lobbies and on marquees.
- Front lights on too early or too late.
- Auditorium lighted too early, or fully-lighted for cleaning.
- Service staffs conversing with patrons.
- Boxoffice opened late; boxoffice closed too early.
- No announcements out front of starting times.
- Cashiers' conduct and appearance depressing.
- Improper handling of funds, in boxoffice and from it.
- Manager not on floor during show breaks and at opening and closing.
- No check on exit doors to see if they work properly.
- Incorrect show schedules.
- Failure to check cleaning routines.
- Too many trailers in show.
- Manager's office door open with manager absent.
- No check-up on posting of display material.

There were, of course, others—a great many others—having to do with the performance itself (sound, change-over, lighting, booth conduct), personnel (employment, training, behavior), and the many other areas in which a competent manager is expected to remain constantly alert.

The foregoing is not a checklist; it is a brief idea of what is expected of an able theatre manager, and it can all be summed up in a single phrase: "Watch it!"

Disney Comic Strips

Three major motion pictures from Walt Disney, scheduled for release by Buena Vista in 1966, will be featured in the Walt Disney "Treasury of Classic Tales" Sunday color comic strip series.

Distributed by King Features Syndicate, this unique motion picture promotional extra appears in 55 major metropolitan newspapers and reaches a total readership of 40 million every week. Each series runs for 13 consecutive weeks.

"LT. ROBIN CRUSOE, U.S.N." will appear on the comic pages in April, May and June. The picture will be released in July.

Rugged adventure with "THE FIGHTING PRINCE OF DONEGAL" follows in July, August and September. The motion picture will be released in October.

"FOLLOW ME, BOYS" brings heartwarming drama and human comedy to the Sunday series in October, November and December. The motion picture is set for a Christmas, 1966, release.

'Singing Nun' Recordings

MGM's promotion for the new MGM Records soundtrack album of "The Singing Nun" will be one of the most extensive in the company's history, tailored to the leading international markets as well as encompassing every domestic outlet connected with the music industry.

The deluxe recording is highlighted by Debbie Reynolds singing the songs made famous by the Dominican Nun who inspired the film. Since the first records by the Singing Nun were recorded three years ago, causing a sensation in the record industry, they have become popular hits throughout the world. As a result of their phenomenal success, Miss Reynolds has recorded many of the film's top hits in French, Spanish, Italian, German and Japanese, in addition to the English versions. These will be launched with a unique foreign campaign that will reach as far as Africa.

In the United States, syndicated radio shows covering more than 1600 stations will be featuring the album on their programs. The Record Division is also arranging for special window displays in music and record shops around the country through the co-operation of both MGM Record Distributors and MGM field representatives. Additionally, 500 record editors of newspapers, magazines and syndicated music columns will receive the album, which will be given prominence in many of their editorial reviews.

The sound track album contains 12 songs, one instrumental, and the film's musical score by Academy Award winner Harry Sukman. Miss Reynolds, accompanying herself on the guitar, will sing the following songs written by the Singing Nun:

"Je Voudrai," "Mets Toil Joli Jupon," "Avec Toi," "Allelule," "Dominique," "Sister Adele," "It's A Miracle," "Beyond the Stars," "The Pied Piper," "Raindrops" and "Brother John."

English lyrics have been supplied by Randy Sparks, who also wrote an original song for the film, "Lovely."

"Stagecoach" In SEP

Martin Rackin's "Stagecoach" constitutes the major part of the April 9 issue of the Saturday Evening Post with two feature articles and seven pages of color photographs devoted to the classic western drama.

Bing Crosby, who stars in the film, is spotlighted on the color cover and is the subject of an article by Bill Davidson entitled, "Old Dad Has A Long Way To Slide." The story gives an insight into Crosby's new family, new interests and brand new career activities.

In addition, the magazine will publish a secret journal which was kept by Muriel Davidson and Janet Rale. The two were allowed by the producer to be on hand during the filming of the 20th Century-Fox attraction, in the guises of, respectively, a bit-part actress and a publicity coordinator. Their real activity was kept secret so that no one connected with the production would be inhibited by the presence of known journalists.

'Commandments' On TV

A special TV Topics featurette on Cecil B. DeMille's "The Ten Commandments" has been serviced by Paramount Pictures to 400 television stations throughout the United States and Canada in advance of Easter holiday openings of the epic spectacle.

So successful has the distributors' participation in the Associated British Cinemas annual English showmanship contest been that Metro, Paramount, British Lion, and Warner Pathe are increasing their contribution for 1966 to $14,000. Here the 1965 victors are with their donors: Jim Carreras, Hammer; D. Baker, ABC Chester; Victor Hoare, British-Lion; B. Leitzman, ABC Elthan; Nat Cohen, Anglo-Amalgamated; R. Bowden, ABC Bournemouth; Macgregor Scott, Warner-Pathe; H. Bolton, ABC Woolwich; Mike Havas, MGM; L. Allen, ABC Southend; Russell Hadley, Paramount; and A. Frost, ABC Oxford.

British Showmanship

By Jock MacGregor

Associated British Cinemas showmen are to have added incentives this year to work on their campaigns. At the recent awards dinner publicity chief David Jones was able to reveal that the distributor sponsored contests were so successful in 1965 that MGM, Paramount, British Lion, and Warner-Pathe are providing no less than $14,000 to bolster ABC's $2,800 to make for probably the greatest potential ever offered in the annals of British showmanship. He pledged to the sponsors increased effort to yield rich dividends, and said: "It is a hard fact that the theatre manager is the kingpin in any publicity undertaking. It is on his initiative enterprise and enthusiasm that the success of a campaign depends. It is his knowledge of local conditions and a determination to take full advantage of a film potential which make the keystone of positive results, at the box-office."

Harry Bolton of the ABC Woolwich, who was much in evidence at the awards dinner having won the Warner Pathe trophy for superb campaigns covering a number of releases, has started the year with zeal. With Warner Pathe's "Up Jumped a Swagman" introducing Australian singer Frank Ifield he played up the Australian angle with window and shop displays of Australian goods and through the local paper invited Australians living in the district to the opening day. A special welcome banner incorporating the country's flag was hung in the foyer and a picture of the guests under a "Welcome, Cobbers!" streamer heading was carried in the press. The Kentish Independent tied in with an eight inch treble column feature on Australian dishes. Perhaps for "Sands of Kalahari" he stretched things a bit far by tying in survival in the desert with survival on the roads. The Road Safety officer nevertheless provided display, which incorporated stills and theatre credits and were placed by the local authorities.

John A. Dixon, ABC Chesterfield, is a showman who goes after every booking with a comprehensive campaign. For "Harem Holiday" he concentrated on travel agent and music store window displays and got one to feature Presley discs in their lunch hour Record Sessions which are attended by many youngsters. Highlighting his campaigns for "Sons of Katie Elder" were displays of period guns, rifles, pistols, etc. at an antique dealer; for the "Dracula-Prince of Darkness"—"Plague of the Zombies" double Hammer horror bill he tied up with supermarkets and Woolworth's on "A Special Value Week"; for "Amorous Adventures of Moll Flanders" he arranged for period and modern furniture and vintage and new cars to be shown side by side in two impressive displays. The Chesterfield Public Library and book stores cooperated with displays of classics. All bookings were backed by other extensive window displays.

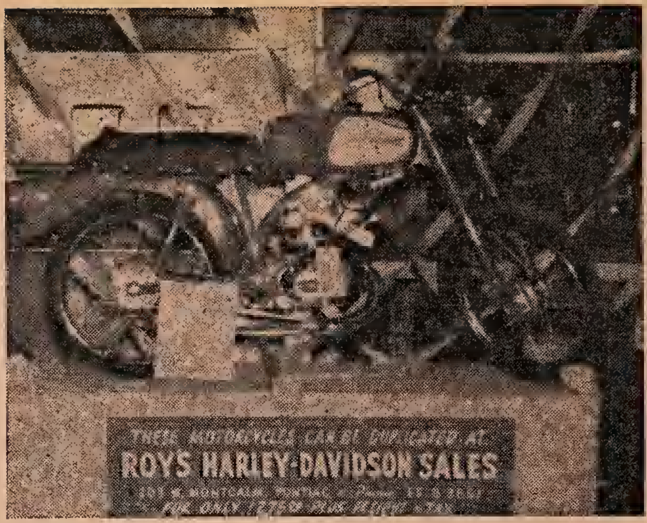
"For Harem Holiday" at the ABC, Nuneaton, Albert E. Hallam worked on his Saturday Morning ABC minors' club members. For two weeks with a loaned guitar he invited members to go on the stage and mime to Presley records for a prize of confestionery and promotion to "monitor" status (they augment the staff in keeping order and enforcing road safety before and after the performances). A painting contest for which there was a record response—10 per cent of the audience entered—was also arranged with the local paper. Since Valentines Day was at hand he invited the children from the stage to use their imagination in creating the most original painstaking and thoughtful card. He personally bought saving stamps for the winner and gave 20 guest tickets for the Presley film to runners up. These were presented on the stage before the trailer on the day before opening.

Arthur Allen has successfully had the spotlight focused on the new ABC Sidcup in press coverages through his very active membership of the Bexley-and Sidcup Lions Club, the charitable organization. At the annual dinner the Mayor handed the welfare fund $140. This was part of the $840 which had been collected for the Mayor's Benevolent Fund at the theatre's opening ceremony.

THE EXHIBITOR'S EXPLOITATION EFFORTS

ED LINDER, managing director, Kisco Cinema's Mount Kisco, Mount Kisco, N.Y., recently held one of the most successful benefit shows he ever had in his 35 years of theatre management; and the all out cooperation was excellent from all angles. This was a PTA benefit affair with the newspaper The Patent Trader coming through with a page one break in the nature of a write-up and advance plug. The Patent Trader is the largest circulation newspaper in Westchester and Putnum Counties in New York State. The PTA officials went all out in selling tickets through students from door to door. They also made up personally by hand many window cards and distributed same to stores by students. Through his radio connections, Linder got constant plugs on FM Radio WRNW 10 days in advance. The other newspaper, the Reporter Dispatch also cooperated and gave the PTA several write-ups. Linder points out that the personal contacts with the local newspapers are a tremendous asset to any showman and pay off in the long run in much "stolen" space in the nature of scene mats, etc.

NORM LEVINSON, partner, Festival, Dallas, Texas, was mighty pleased over a recent illustrated layout of three pages on the theatre titled "From Stage To Film" by Marilyn Wilson in the Sunday Magazine of the Dallas Times Herald. This was the first time this magazine ever devoted any spread whatsoever for any local theatre. The circulation of the publication is well over two million. The article pointed out that Festival is a "new idea in theatre" with an adjoining restaurant serving light spirits and food. The building was refurbished, retaining its Spanish accents, and the original smoking terrace was re-created into the Terrace Restaurant, to be open-air in the summer and enclosed in the winter. A beer and wine license, the first to be granted to a theatre in the State, was obtained and shapely young "Darlings" were hired to be waitresses.



Harry Schneider, district manager, Redstone Management's Miracle Mile, Pontiac and Blue Sky Drive-Ins, recently arranged a three-way promotion involving Roy's Harley Davidson Company and radio station WPON on the give-away of a $300 motorcycle which is shown on display in one of the drive-in concession areas.

Motorcycle Give-Away

PONTIAC, MICHIGAN—Taking advantage of the current motor cycle craze, Harry Schneider, who is district manager for Redstone Management of Boston, went into high gear.

The three-way promotion involved the Roy's Harley Davidson Co., radio station, WPON, and the Miracle Mile, Pontiac and Blue Sky d-i's.

The automotive distributor contributed a Derek Flint motorcycle valued at $300 as a prize, furnished three others for display at the airers and another at a Home and Sports Show at the Community Center, and designed a combination herald and entry blank. Further passes to the d-i's were given to any who took a trial run on a motor-bike.

Thousands of heralds over a three-week period were passed out at box offices, concessions, motorcycle dealer and the Home Show.

Station WPON's Bill Evans donated a great deal of free air time.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor.

Publicist Howard Pettingill and Wometco's 163rd Street theatre manager Tim Tyler are shown in left background with store manager and the winning couple (foreground) of the contest held in connection with Columbia's "The Chase." The couple got to keep all the groceries shown, free of charge, after "chasing" up and down the supermarket aisles within a specified period of time.

National Library Week

The motion picture industry's salute to National Library Week (April 17–23), a two-color 22 x 17" poster, was mailed to 5,800 key public and college libraries.

This is the seventh year that the member companies of the Motion Picture Association of America have recognized National Library Week.

The MPAA Advertising and Publicity Directors Committee, under the chairmanship of Robert S. Ferguson, supervised the arrangements and preparation for the poster.

In addition to the library distribution, the National Association of Theatre Owners (NATO) is arranging to distribute some 2,000 copies to theatres interested in using the poster as a lobby display with a selection of the books featured. The Army and Air Force Motion Picture Service has requested 600 copies for display in Army camps and posts throughout the country. In all some 9,500 posters will be distributed this year.

Under the heading "FROM BOOKS TO FILMS," the following books are featured in this year's poster: Columbia—BORN FREE and LOST COMMAND; Metro-Goldwyn-Mayer—DOCTOR ZHIVAGO and A PATCH OF BLUE; Paramount—THE ADVENTURERS and IS PARIS BURNING? Twentieth Century-Fox—THE BLUE MAX and THE SAND PEBBLES; United Artists—HAWAII and THE GROUP; Universal—BEAU GESTE and AND NOW MIGUEL; and Warner Bros.—INSIDE DAISY CLOVER and A FINE MADNESS.

Veterans

(*Continued from page EX-749*)

America program. Top price of $40 was set for the theatre's gold seats, $10 for orchestra and $5 for balcony. More than 1,000 attended and the JCC fund benefitted by more than $4,000.

The premier received a tremendous send-off from a radio promotion with WDAF and with WHB. WDAF participated as co-sponsor with the Junior Chamber, and devoted hundreds of promotional spots to the event prior to opening. WHB contributed public service spots to the premier for the Jay-cees. An especially glamorous note was inserted into the premier evening by Milgram Food Stores, which provided champagne for all at intermission.

The theatre itself is handsomely decked out for the engagement, a notable feature being an interior lobby display of German army souvenirs. Another is a montage of headlines from the Kansas City Star issues which actually reported the stories of the battle. These were supplied in some quantity by the American Legion World War II Memorial, suitably mounted on a series of 10 lobby panels, and made one of the most interesting displays of the engagement.

The exterior of the theatre was decorated with a valance of tank figures about the marquee, with shadow boxes of standard display pieces, and with title logo mounted in a special lighted display frame over the marquee. An especially attractive outer lobby display piece is three-dimensional and carries the story forcefully to passersby as well as to prospective patrons.

George Kieffer, assistant to Goodfriend, reported that this campaign is believed to be the first in which concentrated effort was devoted to a promotion involving so many of the greater Kansas City suburban newspapers. The Durwood city office is especially encouraged that the results showed deep community penetration and the participating press took widespread interest.

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Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 consecutive insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 N. Broad St., Phila., Pa. 19107. (See "A-Man" CORNER on this page for Help and Situations Wanted advertising.)

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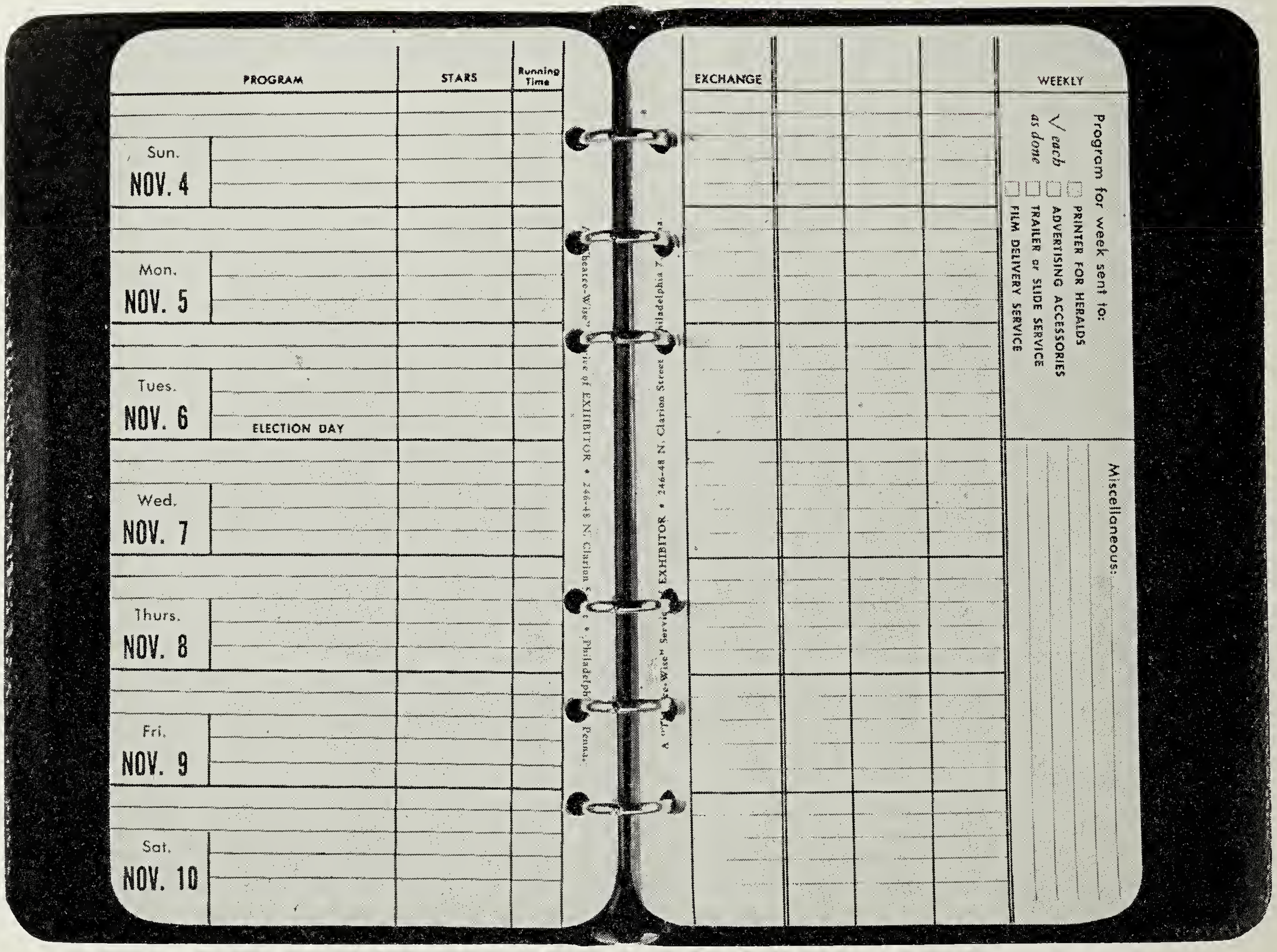

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APRIL 6, 1966

IN THREE SECTIONS
THIS IS SECTION THREE

ANNUAL

THEATRE CATALOG

EDITION

The Annual EQUIPMENT ENCYCLOPEDIA and BUYERS' GUIDE . . . as prepared each year by the skilled Editors of the PHYSICAL THEATRE—EXTRA PROFITS Department.

•

THE WORLD'S LEADING AUTHORITY ON THE PHYSICAL THEATRE BUILDING . . . DESIGN, CONSTRUCTION, MAINTENANCE, MANAGEMENT, EQUIPMENT AND REFRESHMENTS

1966

EDITORIAL FOREWORD

We like to think that the annual THEATRE CATALOG packs a heap of important reading for the theatreman willing to take the time and trouble required to keep up with the ever-changing needs of his operation. Again this year, the focus is on new ideas—in design, construction, equipment, management and concessions. Articles cover the spectrum of theatre needs and have been prepared by the most experienced and knowledgeable men in the equipment and supply field.

It adds up to a lot of good reading, but we hope its impact goes beyond that. These articles are also designed to stimulate action on the part of the theatreman in bettering his operation for the benefit of the American movie-going-public.

The wise theatreman solves his technical problems before they are observed by less trained eyes. He replaces obsolete equipment before obsolescence and wear are evident to his customer. THEATRE CATALOG is designed to help you plan that important step ahead in your operation.

This year, we are also focusing attention on a different type of theatre problem, but it too has a definite bearing on keeping theatres up to date. In this edition we have examined the decline of so-called "marginal" theatres, particularly those in neighborhoods housing the poor and disadvantaged, who until now have had no opportunity to share in the bounty this land has bestowed on its more fortunate citizens.

We believe that the theatres in these neighborhoods, many of them ill-equipped and poorly maintained for a variety of economic reasons, can be revitalized along with the neighborhoods they serve. We believe the time is ripe for these theatres to play an important community role in the social sense.

The article in question is clearly more than an academic discussion of the problem. Without going into specifics, it is a call to action. It is a call to co-operative effort on the part of the community, the government at every level, and the exhibitor to fight together against poverty and its ruinous effects.

Make no mistake, these neighborhoods will be saved by their inhabitants and the public agencies designed to assist them. The alternative to their reclamation is unthinkable—violence and chaos that America can't afford. Theatres can play an important role in the final success of urban reclamation projects and find their own salvation in the process.

Someone once said, "It's a great idea—but will it sell tickets?" We present here an idea that will sell tickets as an important by-product of a more meaningful contribution.

The face of the city is changing rapidly and radically. Whether that change will save the cities or turn them into jungles is a burning question of these times. Part of the answer, as we see it, rests with the theatre industry. Neither the industry nor the community can afford the luxury of writing off these marginal situations.

It could well be that the good of the industry and the good of the community can both be served by the effort to save them.

●

Annual

THEATRE CATALOG EDITION

OF MOTION PICTURE EXHIBITOR

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Publishing Director

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OPPORTUNITY IN THE CITIES

Marginal Theatres and the War on Poverty

MANY HAVE SUPPORTED THE CONTENTION that campaigns such as the current Administration's War on Poverty, in addition to elevating standards of health, diet and shelter, should stimulate a certain amount of civic pride and responsibility.

Yet, in many neighborhoods where exhaustive efforts are being made to accomplish the rehabilitation of properties and human beings, little if any attention has been given to the creation of a community facility which, like the contemporary shopping center theatre in suburban communities, might serve as a center for entertainment, cultural activities and civic gatherings.

It was shown in a recently publicized study by the Youth Consultation Service of New York that intensive counseling and guidance for city vocational high school girls failed to prevent school dropouts, delinquency, pregnancy cases, truancy and other problems. One of the mentors of the study commented that money spent on counseling and psychotherapy for the girls might well have been diverted to improving their environments at home.

Many have also been exposed to the perplexing phenomenon of huge housing projects, though recently constructed and adequately equipped, rapidly taking on the deteriorated atmosphere of the blighted housing around them. The inhabitants of these projects, just as the New York school girls, aptly demonstrate that an anonymous, hopeless existence in a big city can breed apathy, and worse, frustration, hatreds and violence.

As in so many areas of modern life, what is so often lacking in our dealings with others is some expressive action on a basic and personal level.

Between the extremely poor families (several million families adding up to about ten million persons with an annual income that averages $1,800) that are the principal target of the current war on poverty in this country, and those with higher ($3,500 to $4,000) yet still inadequate annual incomes, are many millions of persons for whom the motion picture theatre is one of the few types of entertainment out of the home that can be afforded.

Looking at our national population, the most recent census showed that our urban population had reached 125,268,750, while rural population was 54,054,425. With 70 per cent of America living in urban city areas, where unemployment is a serious problem, we would expect to find a concentration there of the nine million U.S. families with incomes under $3,000 annually.

Taken collectively, the U.S. urban population with annual incomes under $5,000 constitutes a major segment of the total U.S. audience for motion pictures. Bearing this in mind, consider some of the facts characterizing the course of American exhibition during the past ten years. We are all aware that a great deal of capital has been poured into the construction of new theatres, particularly during the past six years, that are chiefly located on the periphery of our major cities. A continuing investment is also evident regarding city-bound first runs and subsequent runs "with a future."

During the same period, a great many theatres have also closed. Immediately after the Second World War, there were some 20,000 operational indoor theatres in the U.S. Fifteen years later, we found about 12,000 still operating. Today, many of these "closed" theatres have reopened, though thousands were permanently shuttered.

While theatre openings have increased slowly to the point where the number of operating situations has shown a slight gain over the past two years, a great many of our theatres have passed into a category popularly termed "marginal." Lumped into this category are by-passed neighborhood palaces, subsequent run theatres where changing neighborhood conditions have curtailed patronage and profits, downtown houses caught in the desertion of once heavily trafficked business areas, exploitation situations, foreign language theatres and others. Turnover of these theatres is far higher than average, as operators sell out or shutter them when they cease to generate profits. While the loss to the industry collectively might be minimal, the loss to the community is often a real one.

We might also consider as marginal situations small-town theatres that have difficulty obtaining product at rentals that will leave a sufficient profit residue to ensure continued operation. The binding consideration, however, is that the marginal

By ALFRED dePROSPERO editor, Theatre Catalog and associate editor, Motion Picture Exhibitor

theatre is a shaky investment, at best, holding maintenance and improvement programs to the minimum acceptable standards in many cases.

This suggests something of the "poverty" cycle that has perpetuated itself among many U.S. low income groups. Operators finding they have neither the means nor the motivation to alter their circumstances cannot be expected to respond to calls for a greater effort on the part of exhibition in stimulating industry progress, any more than declaring war on poverty should be expected to produce action on the part of the Americans living in its grips.

We are, however, advancing the premise that some of our "worst" theatres have an enormous potential regarding the future of U.S. exhibition.

In many cities, a quick tour of the rundown sections of town would reveal a familiar pattern in the ever changing scheme of land usage in metropolitan areas. Banks, churches, theatres and other significant public structures either fall to secondary uses or are permitted to deteriorate until condemned as a health or fire hazard. As distinguished from residential real estate and small business properties, these structures are often held by absentee owners. Decisions to discontinue operation would not, under these circumstances, be made in the neighborhood nor would they be made by persons with day to day contact with the public to be affected.

If the profit-loss line is the sole criterion for making such a decision, business throws the burden for continuation of necessary community services, even though they involve operating losses, upon governmental officials. Private enterprise, of course, cannot be forced to provide public services at a loss unless government subsidy makes up the differences.

If we were to ask the head of a large theatre circuit to define the role of a motion picture theatre in community affairs, his remark might reflect the broadened service concepts advanced to suburban zoning boards and shopping center developers of late. But, to our knowledge, no organized effort has been made to call these community service functions of the motion picture theatre to the attention of those responsible for planning urban reclamation programs.

We are aware, of course, that many theatres have been located in zones designated for urban renewal projects, and would like to make the distinction between the levelling of many square blocks of dilapidated business and residential property with an eye towards building a planned community, and the reality of the fact that we cannot, at present, afford to level and replace all of the substandard housing that abounds in our large cities. As opposed to urban renewal, urban reclamation involves much more of the concept of giving the poor the tools with which they can help themselves.

The tug of war between city and suburban communities for upper-middle class residents has often been cited as detrimental to the "core" problems of city life. In what have appeared to be desperate bids for insuring a sufficient number of city residents with the means and inclination to support cultural activities and night life, city planning boards across the country have paved the way for a large-scale migration "back to the cities." As multiple unit, high-rise luxury apartments and costly town houses, both far out of the reach of most middle class families, not to mention those with lower bracket incomes, have replaced many square blocks of low-cost housing, small businesses and multiple-family apartment dwellings, residents of these areas have been relocated in public housing projects or forced into other densely populated sectors where other low cost housing might be had.

In Philadelphia, often cited as "the" example of urban re-

(*Continued on page* 10)

Official Sees Promise In Plan To Revitalize Urban Theatres

By Dr. Julian L. Greifer

Regional Coordinator
Division of Economic Development
Commonwealth of Pennsylvania

A MOVIE THEATER is more than a commercial enterprise or a profit-making investment—it is a channel for a major art form, a means of enjoyment as well as of value-building and taste development for millions of people. In poverty burdened neighborhoods, it may be the only public facility for relaxation and serve as a gathering place for those who join together to escape their unsavory environment.

This experience can be made more meaningful and socially influential if the movie product to which such persons are exposed has some artistic merit and reflects real insights into life and other human beings.

The theater may be the only large facility in a declining neighborhood that can be put to community use—if the owners of the theater would begin to regard it as a public utility and realize that they have a special responsibility to the community. In the same way as TV channels or newspapers are expected to devote part of their efforts and space to the public interest, the movie theaters in a neighborhood should feel this same sense of responsibility. It is also clearly to the advantage of the theaterowner to raise the standards and quality of life in the neighborhood, because the decline of the neighborhood spells decline and the final demise of the movie house itself.

To convert one of these "marginal" movie houses into a community cultural center under private ownership would require cooperative action between the theater owner, film distributor, and the local community.

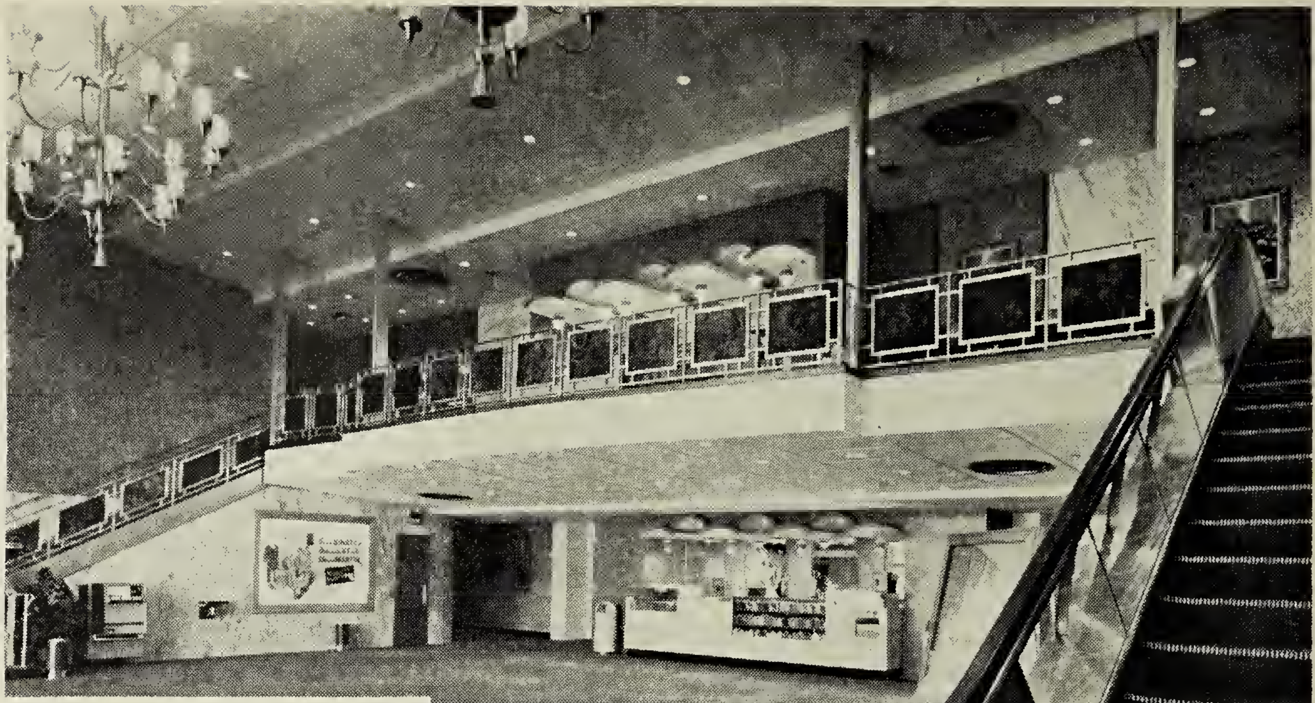
The major obstacle to developing these new functions for the movie theater is finances. The theater owner's objections that changes in the calibre of his films and the function of his house would not be profitable may be valid.

It would therefore require a major effort on the part of community leadership, and public spirit on the part of the owner, to secure the resources required to convert declining theaters in the decaying neighborhoods of our cities into focal points for cultural endeavor.

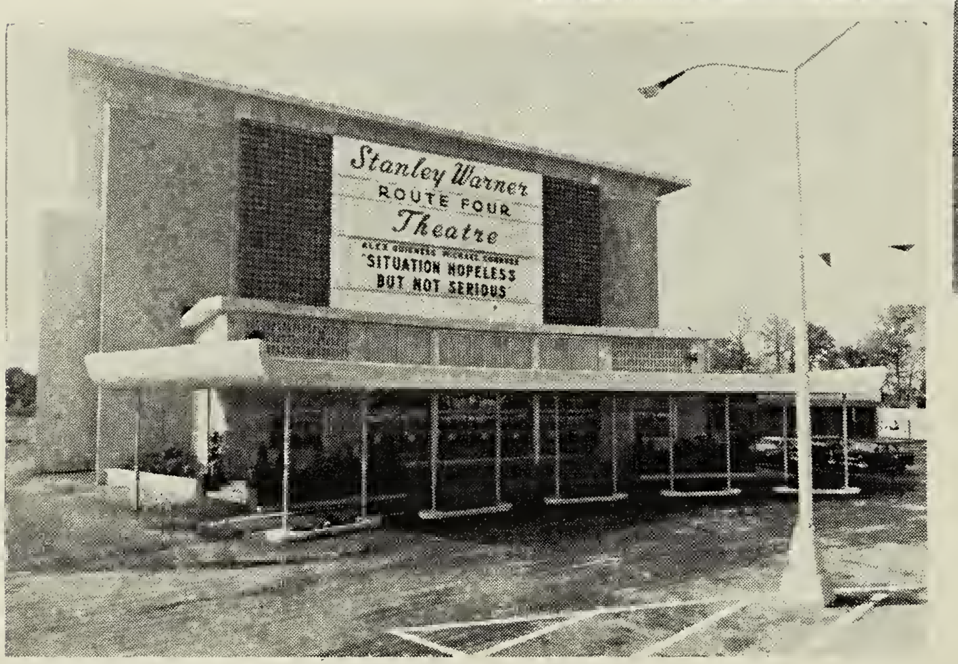
Local effort needs to be organized—perhaps supported by foundations or Federal funds for the subsidization of these ventures either through purchase and distribution of tickets, subsidization of programs, payment of rentals and/or other ways. In view of the national interest in this area, and campaigns for the dissemination of culture and the lifting of aesthetic standards and morale to combat poverty, especially among the poor of our cities, it may be possible, on these grounds, to secure private or governmental funds to such ends.

I consider the revitalization and conversion of our movie theaters into cultural and civic centers an important step in easing the burden of poverty and a significant instrument in reducing poverty of means as well as poverty of spirit.

STANLEY WARNER
ROUTE 4
• PARAMUS, N.J.



Otis escalator whisks patrons to balcony promenade



'Highway orientation' has facade facing busy Route 4

The new Stanley Warner Route 4 Theatre, on Route 4 in Paramus, N. J., is a 1908-seat entertainment center of modern design situated in the center of a landscaped 1000-car parking area. Its site affords a dramatic, imposing view of the busy arterial highway, and the structure is in many ways, the finest product of the theatre company's experience, know-how and resources.

The theatre is also the first highway-oriented theatre in New Jersey constructed by Stanley Warner, which also operates 25 other showhouses in the state. Adjacent to the Bergen Mall, the Garden State Plaza and other large retail units, the Route 4 is an integral part of the world's largest shopping complex.

The fifty ft. high structure, designed by architect Drew Eberson, blends various masses and areas into an unusual treatment. The side walls of the main building are of sculptured block. The front facade is dominated by a huge, lighted panel that displays the theatre name and attraction copy. The effect is to create a brightly-lit landmark easily spotted by traffic moving along busy Route 4. The panel is surrounded on each side by a metal gold aluminum screen with red inserts.

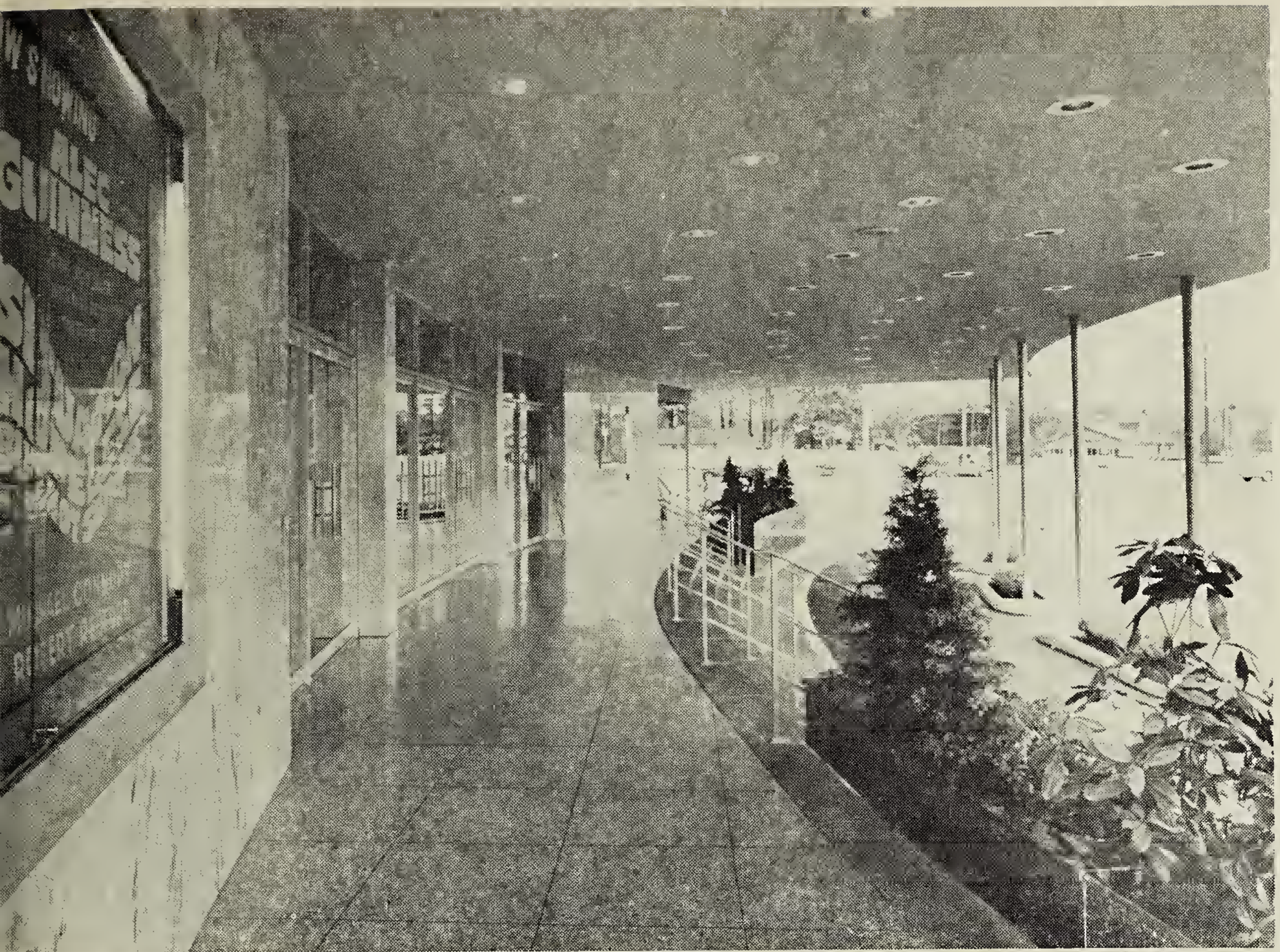
The cornice of the main mass of the theatre structure is unusual in that it is a curved cove, allowing the roof line to blend into the side walls with a cornice line, thereby eliminating the box-like front of many modern theatres.

The entrance lobby uses a lace-like grille effect with large expanses of glass walls incorporating seven pairs of entrance doors that create an airy, indoor-outdoor feeling permitting a full view from the exterior into the massive, colorful lobby.

Another interesting and imposing feature of the theatre exterior is the curved entrance porte-cochere, the design of which flows with the curve of the entrance lobby and provides a protective canopy for patrons arriving by car in bad weather. A series of three steps, with wrought iron hand railings and curved to conform with the porte-cochere, extends the full width of the entrance and leads to the slightly raised lobby level. Plantings provide an interesting treatment beneath the porte-cochere.

The lobby and foyers, as well as the theatre front, are faced with marble. The fifty ft. high lobby walls are decorated with modern, dramatic sculpturings and reliefs by famed Italian sculptor, Francis Bevelacqua. The wall covering is sculptured plastic gold.

The main feature of the lobby, and an innovation among New Jersey theatres, is the Otis escalator that transports patrons to the mezzanine-balcony levels. The escalator is push-button



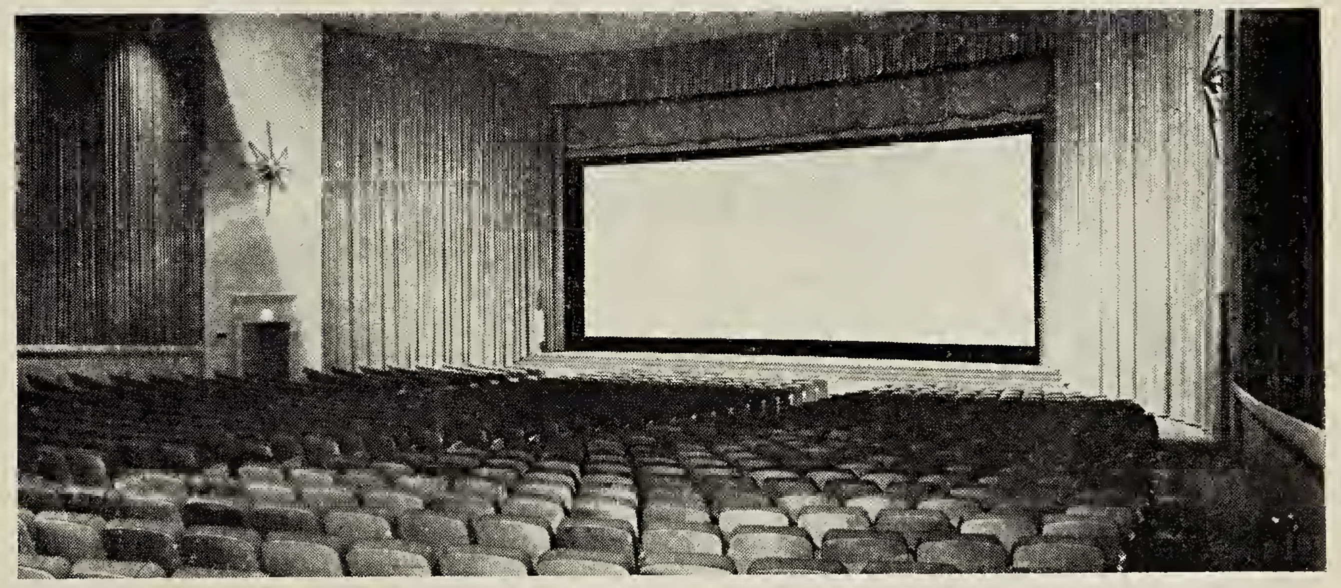
Marble, terrazzo, wrought iron and glass dress elegant front covered by sweeping porte-cochere

Equipment Credits

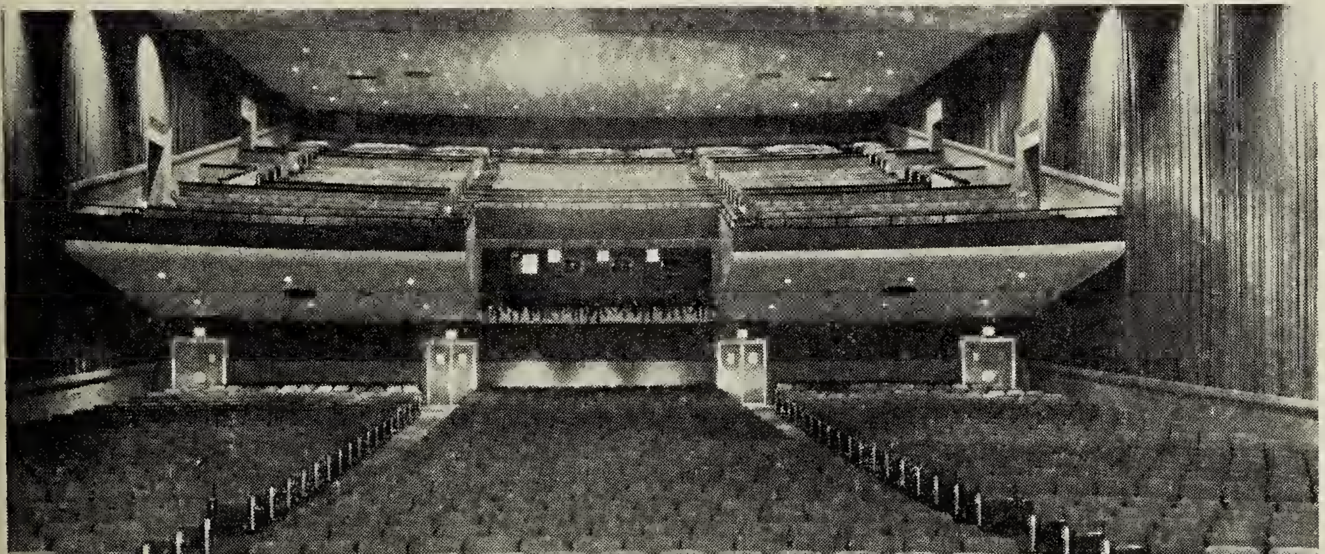
Architect	Drew Eberson
Carpeting	Alexander Smith
Chairs	American Seating
Escalator	Otis
Projectors	Century 35/70mm
Seating capacity	1,908
Sound	6 Channel Ampex Stereo

controlled to reverse downward during show breaks. The escalator's side rail is of glass, thereby giving the installation a light, transparent treatment rather than the normal heavy and ponderous rail of the traditional escalator.

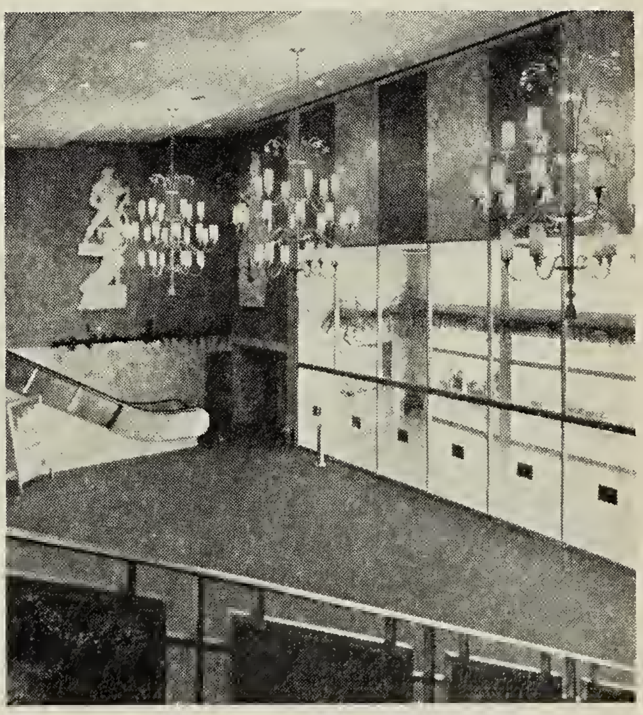
(*story continued on page* 41)



Rocking chair seats by American, staggered for correct sight lines



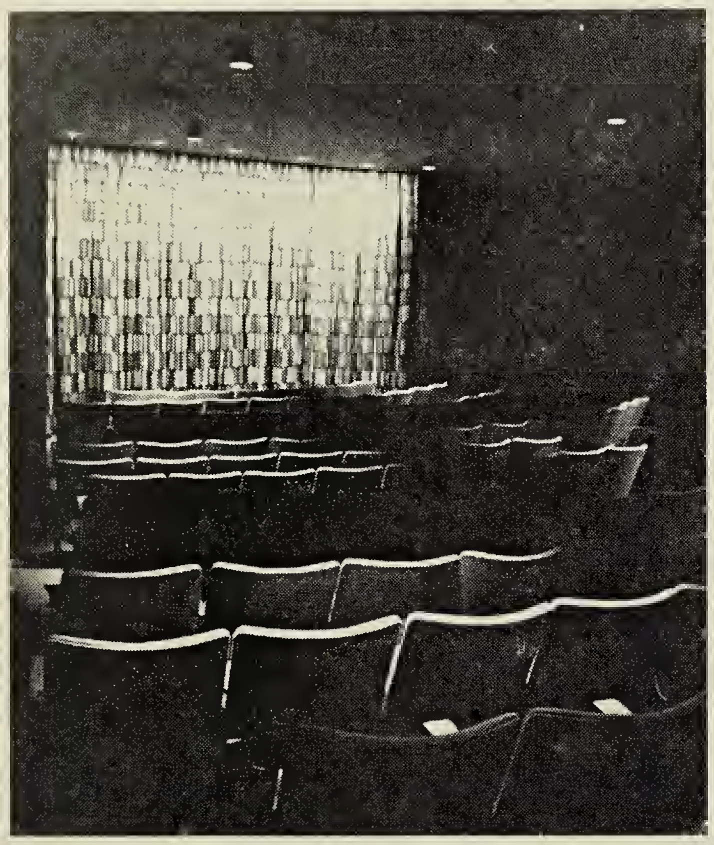
Projection booth located below loge seating level gives flat throw to screen

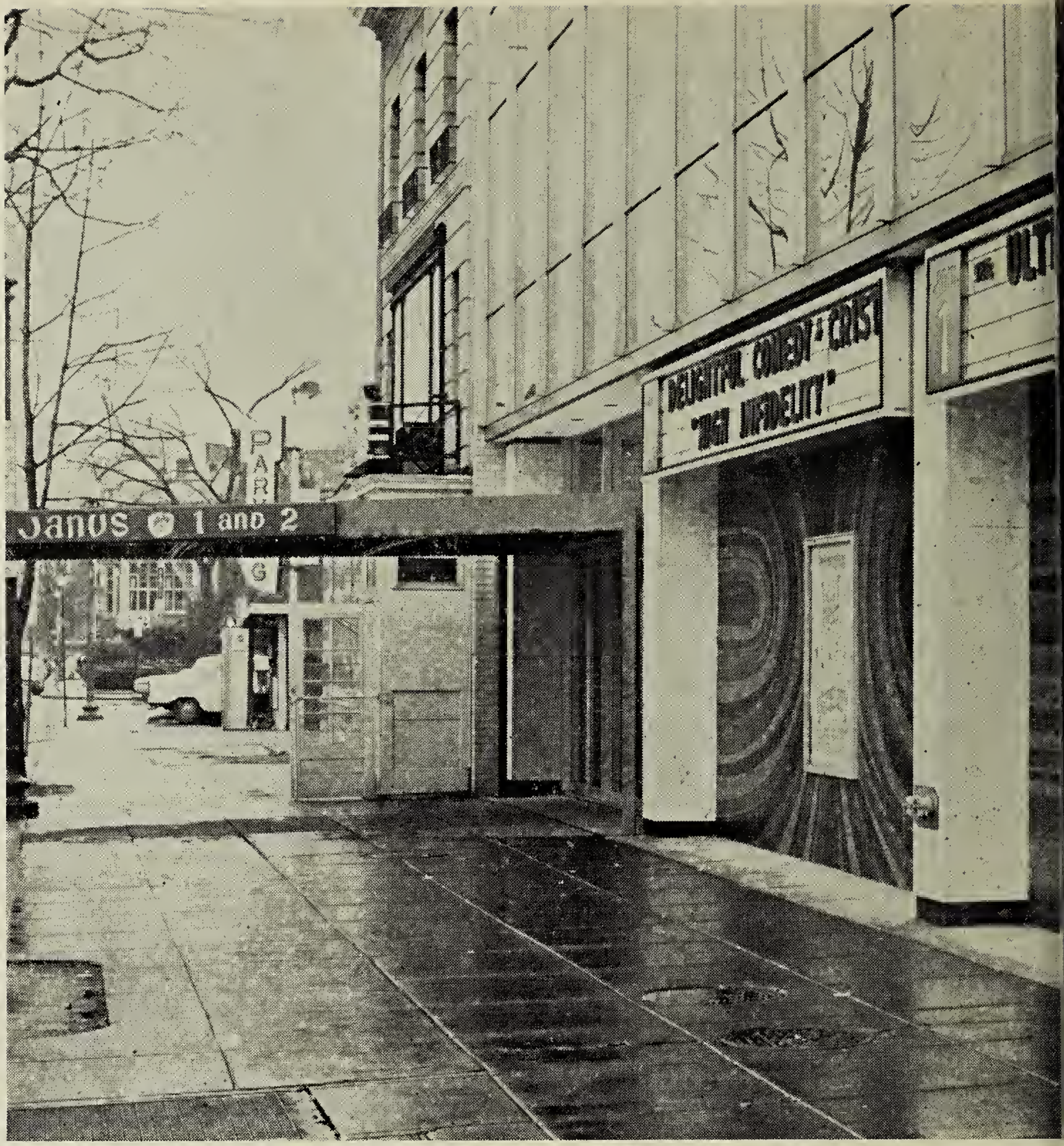


"Grille" effect of spacious, glass lobby doors

JANUS I – JANUS II

• Washington, D. C.


Interior of Janus I shows novel traveler curtain drawn



Mosaic work and canopy over sidewalk lend chic appearance to street front of twin theatres

First twin theatre for the nation's capital, the recently opened Janus I & II, has proven a great favorite with the city's cosmopolitan populace. Excellent programming flexibility for the small, yet elegantly appointed art theatre, plus the intimate and comfortable feeling patrons derive from viewing films in its "screening room" atmosphere, sum up the advantages of this type theatre to the city operator looking for that elusive 'something different.'

Differences abound in the Janus I & II. From its location (first floor of Mutual of Omaha's new office building on Connecticut Avenue and R Streets, Northwest) to the high technical quality of its screen presentations, the twin theatre epitomizes imaginative, resourceful planning.

The co-owners, Martin Field and Harold Slate, turned the design problems over to architects John L. Field (brother of Martin, with several West Coast Theatres credited to his drawing boards) and Hugh Newell Jacobsen. The two handily overcame such difficulties as serious auditorium obstructions, unusual chamber dimensions and a limited area for service facilities, with some ingenious approaches.

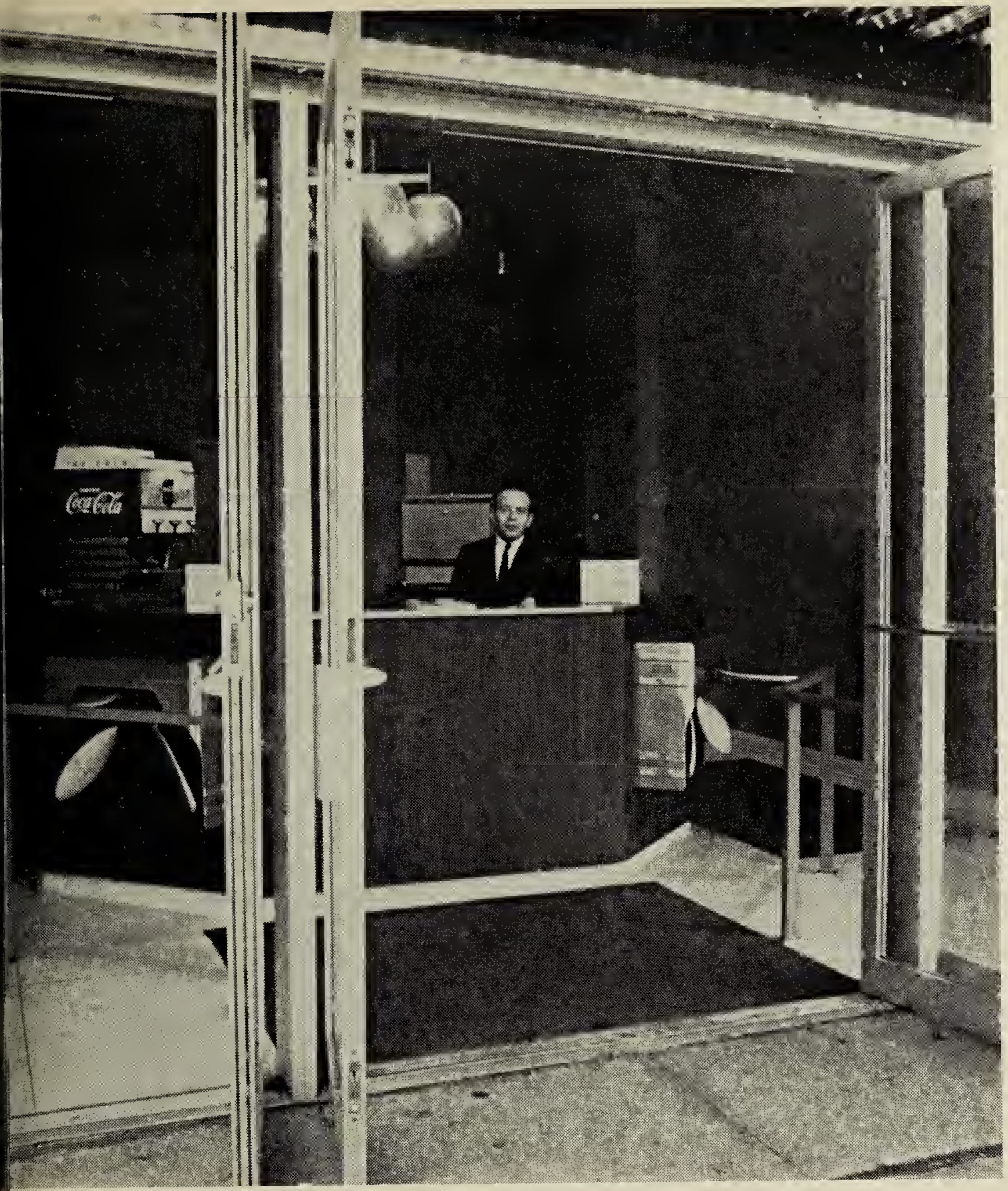
The limitations of the available space for even a small theatre were evidently not radical enough to offset the positive advantages of a good location in a new building, parking for about 100 cars in the garage just below the theatres, and the zeal of operators Field and Slate.

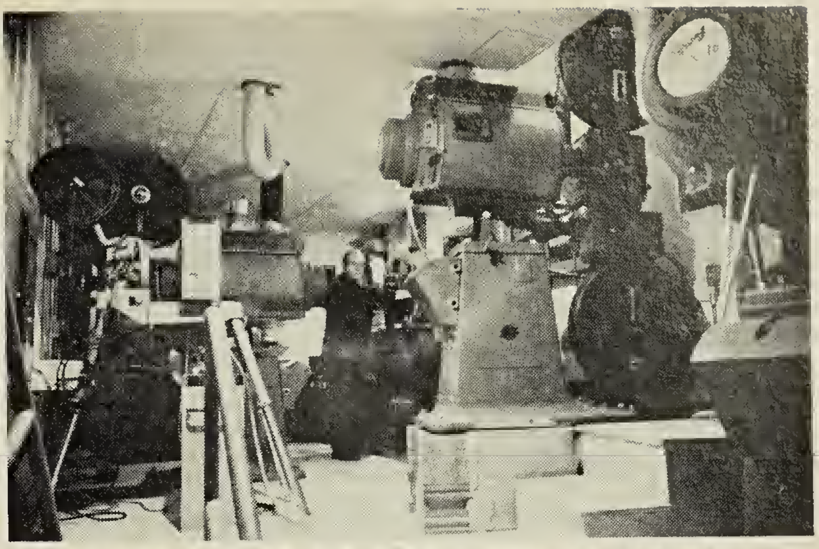
Here is what they accomplished: Two small theatres, reportedly the most luxurious in Washington, with a combined seating capacity of 360 persons, which are served by a common entrance projection room, box office, and, last but not least, common ladies room with twin entrances to accommodate patrons from either theatre.

Patrons arriving at the theatre are greeted by a striking abstract mosaic mural, created by artist Alfonso Pardinas from Byzantine tiles. The open, glass front reveals an island counter in the lobby. Patrons purchase tickets across this desk-high counter and pass to the right (Janus I) or to the left (Janus II) through Perey turnstiles to the respective theatres. The lobby is set up so that, by use of standee poles and ropes by Lawrence Metal Products, one half of the lobby can contain waiting patrons while the other half serves as an exit corridor. With the starting times of the two theatres properly staggered, the sides can be switched so that the small lobby does double duty.

The hexagonal kiosk in the center of the lobby is a small marvel of efficiency, containing no less than the cashier's area, roll-top desk, manager's office, candy display case, Coca-Cola dispenser, sink, filing cabinets, supply storage, and theatre safe! In addition, it also serves as the mount for the two turnstiles controlling admission to the auditoriums.

The lobby is floored with white terrazzo. Walls are covered in three ft. wide vertical strips of vinyl in alternating, slightly different shades of


Entrance shows multi-purpose island kiosk and turnstile admission system


Part owner Harold Slate is seen in equipment-packed booth

View of Janus II auditorium shows Heywood seats

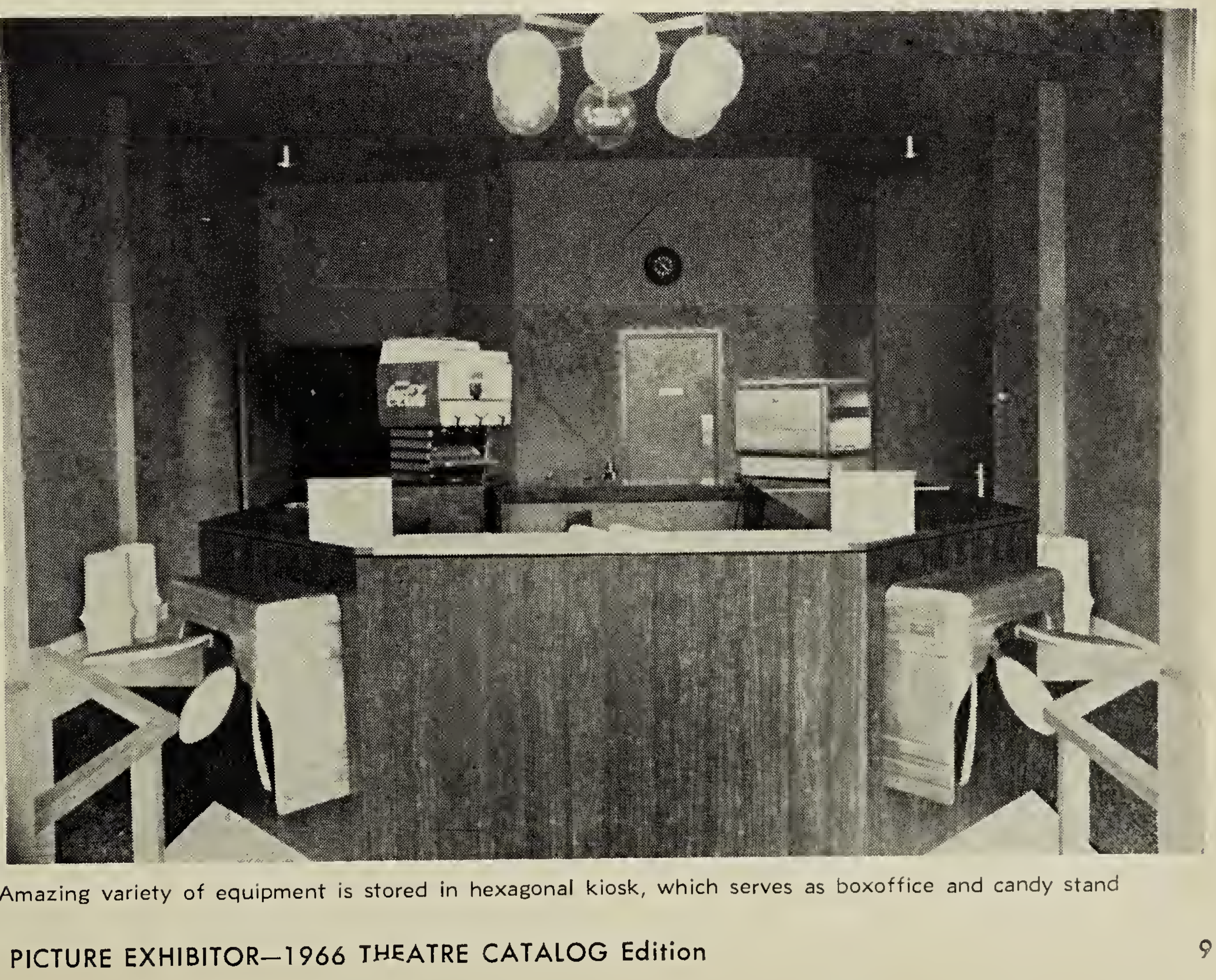
orange. The acoustical ceiling is finished in a soft gray. Two movable benches provide seating.

Varying hues of orange, red and gold dominate the theatre's color scheme. In Janus I, walls and ceiling are done in carnival red. Alternate rows of seating are red and orange, and wall to wall carpeting is paprika red. The screen curtain (visible in accompanying photograph) is a Herman-Miller pattern dubbed "Ribbons," containing reds, yellows, blues, greens, and combinations thereof. Seats, including backs, are fully upholstered de-luxe Heywood-Wakefield models.

(Continued on page 51)

Equipment Credits

Amplifiers	Century Transistor
Carpeting	Cabin Crafts
Decorator	John L. Field
Chairs	Heywood-Wakefield
Lenses	Kollmorgen
Projection Lamps	Strong X-16 Xenon
Crowd Control Equipment	Lawrence Metal
Projectors	Century
Screen	Technikote Special
Soundheads	Century Transistor
Sign and Marquee	Jack Stone Co.
Sign Letters	Wagner Sign Service
Turnstiles	Perey Turnstile


Amazing variety of equipment is stored in hexagonal kiosk, which serves as boxoffice and candy stand

newal efforts, there is a standing surplus of luxury-type housing, with a high percentage of vacancy in many deluxe high-rise apartment buildings.

How has all of this affected the plight of city theatres? On New York's now fashionable lower East Side, for example, we can find a number of new, intimate type theatres catering to the tastes of a discriminating carriage trade. But new downtown city first-runs just aren't the kind of proposition one takes to the bank, and those who operate such keys find the competition with first-run suburban shopping center theatres getting keener all the time. New neighborhood theatres in cities are becoming as scarce as open fire-plugs in New York.

In summary, it might be said that the changing patterns of land usage in big cities have accentuated the difficulties of city theatres. Many subsequent runs, which enjoyed a thriving patronage during the peak, post-war years, have been caught up in the eddy of urban neighborhood changes that, coupled with the radical changes in moviegoing habits following the advent of television, have reduced them to marginal status. First runs still face the serious problems of limited parking, congested downtown traffic, and the exodus of the middle class to escape the spreading slum conditions prevalent in neighborhoods which bear the brunt of accommodating those displaced by demolition and new construction in the central zones of the city.

Due to a sore lack of methodical research in the area of motion picture audiences, we have little "hard" knowledge about who patronizes our films. With such a large percentage of the American population (70 per cent) concentrated in urban areas, and the known fact that a relatively small number of theatres yield a high percentage of the total gross on any given film, we can assume that the cities constitute our prime market areas. In addition, nearly all of the recent new theatre construction has been concentrated in California, now our most populous state, and a handful of densely settled states on the Eastern seaboard.

New construction, to carry the argument further, has also been heavily oriented towards shopping center theatres ringing our major cities. In making such a singular effort to cultivate the moviegoing habit in the residents of these semi-urban and suburban areas by offering a modern, easily accessible facility, we have, in so many words, written off another vast market for films that requires the same intensive cultivation.

Perhaps the one outstanding example of the kind of planning needed involves the Negro population of our larger cities.

There exists the clear possibility of many major cities developing Negro population majorities in the foreseeable future. This suggests some radical changes shaping in these traditionally prime market areas that should be studied now for the purposes of long term industry planning.

In 1960, for example, the following cities showed burgeoning Negro populations (percentage shown is that of Negroes to total population): Chicago, 22.9 per cent; Philadelphia, 26.4 per cent. Detroit, 28.9 per cent; Baltimore, 34.8 per cent; Houston, 22.9 per cent; Cleveland, 28.6 per cent; Washington, D.C., 53.9 per cent; St. Louis, 28.6 per cent; New Orleans, 37.2 per cent; Memphis, 37 per cent; Atlanta, 38.3 per cent, and so on.

These U.S. Bureau of Census figures would have to be revised upwards today, as the higher Negro birthrate and shift of non-Negroes to suburban areas has continued. In Baltimore, for example, the 1960 census showed 34.8 per cent of the population as Negro, while a recent survey indicated it is now some 40 per cent.

The U.S. urban Negro population, which suffers from unusually high rates of unemployment, illiteracy, crime, and the immense problem of substandard housing with its allied social problems, occupies many vast ghettoes the like of the Watts district in Los Angeles or New York's Harlem. The spread of these ghettoes is a matter of history, but let it suffice to say the role of local governments, real estate interests, etc., has often been less than commendable.

Part of the Negro inheritance bequeathed by former residents of neighborhoods swallowed by the ever-encroaching ghettoes has consisted of motion picture theatres.

By U.S. law, public facilities are not to be segregated on the basis of race or any other such considerations. But, as with many public schools in large cities, defacto racial segregation in theatres exists due to the location of the theatre in solidly Negro areas. Most of these theatres are older neighborhood sub-runs that, by contemporary standards, leave much to be desired. We can point to clean, well-run theatres in these areas, but far too many have an aura of neglect and confine their maintenance and improvement to satisfying the demands of local building inspectors.

To illustrate some of the problems inherent in this situation, we can recall having been contacted by a school teacher friend who was anxious to take several classes of Negro pupils to see "Lilies of the Field," then playing off in area sub-runs. Our friend was to clear the idea with his school administrators, while we were to arrange for the block of tickets required. Both the school authorities and the theatre management involved expressed what appeared to be an excessive amount of concern over the details of this trip, particularly with the number of teacher escorts that could be provided. Our teacher friend, who was as clearly naive as we proved to be, repeatedly assured all concerned that the children were exceptionally well-behaved. As it turned out, the theatre operator and school officials feared for the safety of the children, and not, as we mistakenly suspected, that acts of vandalism might be committed by the youngsters. Though the trip was finally arranged, it proved such a tortured effort that neither our friend, nor any of the other teachers at the school, dared attempt it again.

Any meaningful effort to stem the write-off of marginal theatres would have to cope with the complex straits of the urban theatre removed from the heart of the downtown area. Significantly, the competitive situation among sub-runs in many major cities is that few, if any, can point to other theatres as their chief source of problems. Most serve densely populated areas and have, in their area, more than enough prospective patrons to improve business.

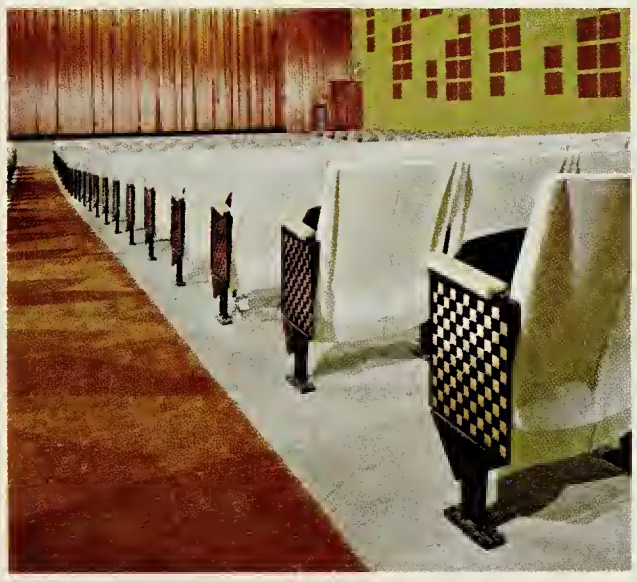
According to a U.S. Dept. of Commerce business census conducted in 1963 and made public this past year, more than half of the U.S. theatres operating on a full time basis had annual receipts of less than $1,000 per week. Any realistic appraisal of film costs and overhead for a city-bound theatre, many of which must be included in this finding, indicates that any talk of prosperity, therefore, can hardly be general. The study also showed that approximately 3,000 theatres (*or nearly 25 per cent of U.S. theatres, as counted in the census taking*) had gross receipts averaging in the neighborhood of $600 per week or less. Though, due to the lack of data on the subject, we have no way of determining how many of these

(*Continued on page* 13)

CIVIC THEATER, SHREVEPORT, LOUISIANA

Is your showplace really a showplace?

TWIN THEATER, HICKSVILLE, NEW YORK



CINEMA CENTER, NEWARK, DELAWARE

A THEATER, WASHINGTON, D.C.

FOX WINROCK THEATER, ALBUQUERQUE, NEW MEXICO

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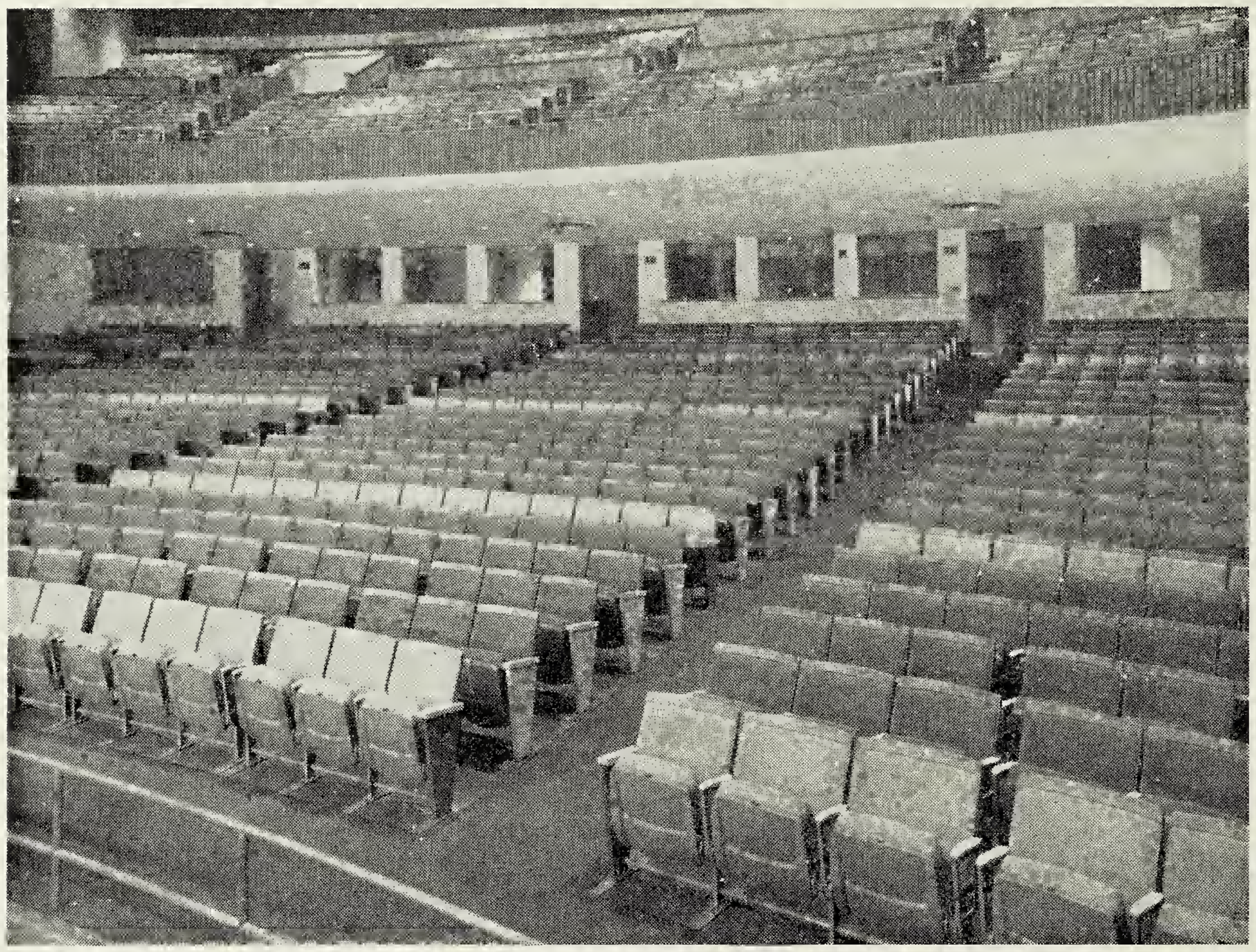

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If you're in the market for theatre chairs, talk to the man who does more than just sell chairs. Talk to your theatre man —your National theatre man.

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BRANCHES FROM COAST TO COAST • HOME OFFICE, 50 PROSPECT AVENUE, TARRYTOWN, NEW YORK • PHONE MEDFORD 1-6200 theatres are urban or rural situations, we would venture that many city-bound houses are represented.

It is also clear that the increase in national gross at theatre boxoffices is due primarily to price hikes initiated by a relatively small number of key theatres with early run policies. Thus, while average national weekly attendance at theatres is just half that registered after WW II, despite recent improvements, many theatres can neither fill their seats nor charge higher admissions.

In many instances, the operator is squeezed to the wall by unrealistic rental terms and sluggish business. We cannot hold him to personally do battle with his arch rival, the television set, any more than we can hold him responsible for public tastes in entertainment. More than one city operator, in a desperate attempt to keep his doors open, has booked action pictures exclusively, and, finding them unsuccessful, tried sensational type product as a last resort. In the final analysis, such an operator finds himself on the fringes of both community feelings and the sentiments of his fellow businessmen. The same holds true for the operator who ignores the physical condition of his theatre, so long as he can squeeze the price of a ticket out of enough persons to turn a profit.

To the industry, per se, loss of a "marginal" operation in a rundown area means very little. Though we might continue to occupy ourselves with new construction in "desirable" locales, and upgrade city-bound "keys" that exhibit a predictable boxoffice pulse, there is a real challenge to be faced in revitalizing some of the bypassed theatres in problem areas.

A motion picture theatre, usually representing an original investment of hundreds of thousands of dollars, can come to a sorry fate in a short span of years. Yet, a theatre structure is unique by the very nature of its design. With its large, unbroken auditorium, it can accommodate large numbers of people. Though neglected, or even closed down and stripped of its equipment, the suitability of the shell for a public meeting place, whether to exhibit films or hold civic gatherings, survives.

A theatre building, like a church or bank, however, is often constructed to service a population that, over the years, may leave the area. Those who operate it, faced by such a change, must decide on one of many alternative courses. Consider the urban church, an equally costly structure, that finds its original congregation breaking up and moving to other areas. It may seek to have members return to the old neighborhood to use its facilities at first, but it must finally look to the new community members for support. Suppose, however, the church's music and liturgy is unsuited to the new neighbors. Its leaders must then decide to adapt to the different needs of the new community members, seek to convert their preferences to what the church has customarily espoused, or abandon the structure altogether.

Looking at some theatres, their dire financial straits indicate they are no longer serving a vital community need. At this juncture in the history of U.S. urban affairs, it is important to point out that motion picture theatres are not powerless to alter their fate—either singly or collectively. The theatremen operating in an area with pronounced economic and social problems should be aware that a concerted effort is being mounted to bring about a change for the good. Correction of these ills may, at the moment, seem remote, but consider the success of our public health program, which had to cope with difficulties of the same staggering proportions.

The urban theatreman caught in the great flux of the post-war years, rather than waiting for ruin or salvation, must see his theatre's potential in terms of new community needs if he is to help himself.

The first step, and perhaps the one most commonly neglected in such matters, is communicating a desire to work with constructive forces in the community. The exhibitor who goes to local community authorities and places his theatre at their disposal, though they may not have an immediate need for this service, is making a gesture of commitment that may well serve him to great advantage at a later date.

Though early efforts in U.S. slum areas have been directed primarily at improving public housing and schools, there is every reason to believe that other public facilities will be counted in the final success of such projects. Through experience gained in handling suburban theatres, we have rediscovered the wide range of uses for a theatre as a civic gathering place and cultural center. With the rapid strides expected in overcoming the narrow vistas of a life dominated by poverty, we can expect surprising developments in the near future. Working through departments of public recreation, many cities have already initiated programs of free concerts, museum trips, summer camps, etc. Could not special neighborhood theatre programs be planned for children and adults, with the cooperation and support of public agencies?

There is a growing use of motion pictures to carry to the public a variety of information where audience participation and group question and answer periods make the theatre's facilities a strong asset.

As educators and neighborhood centers work with the youth of problem areas, their efforts to channel the natural energy of youths into more creative channels will bear much fruit. We have seen drawings and paintings, ceramic works, plays that children with a standing history of delinquency have created that, if brought to public attention, would produce warm acclaim. Such work—deservedly worthy of the title community art—might just as easily be given a showplace in a city theatre as anywhere else.

These efforts clearly point out to patrons an identification on the part of a theatre owner with the needs and interests of his patrons. They show too, that the hard businessman to whom such activities might appear superfluous, must often be told that the welfare of his business and the welfare of his customers do not necessarily conflict, and that expressing a constructive interest in the people he serves is perhaps the best way to win their support.

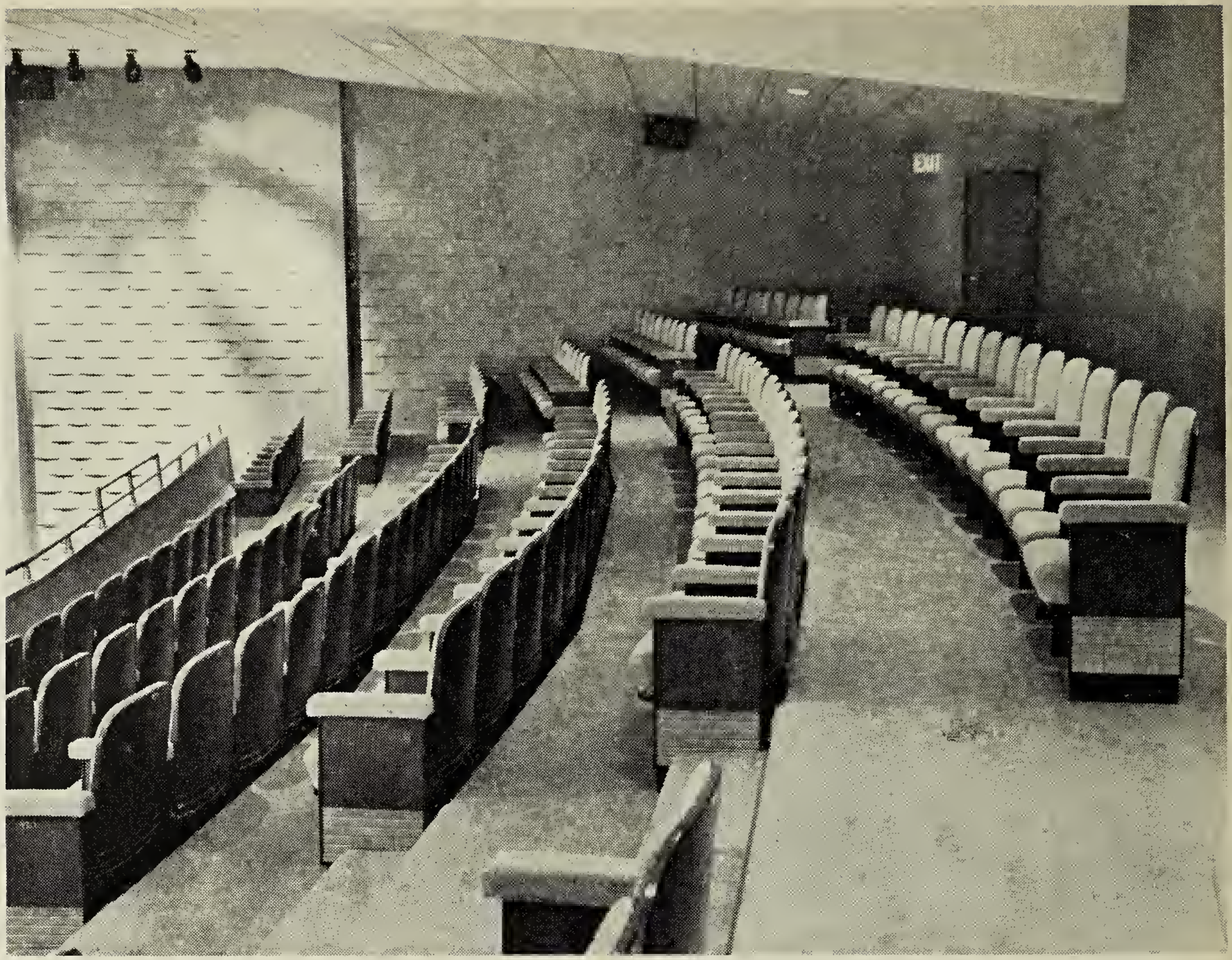
As things stand now, far too many neighborhood theatres in large cities are floundering. The prospect that the moviegoing habits developed by families while struggling to improve their lots in poorer neighborhoods may play a serious role in the future patronage of city theatres as such persons move to new neighborhoods is a distinct reality.

We must also face up to a large capital investment in theatre buildings now located within the confines of rundown city neighborhoods. Anything that can be done to call attention to the theatre, that can make the community it serves aware that they might have a say in the type of entertainment it offers in return for their support—is a step in the right direction.

Though such programs of community relations have largely been restricted to more prosperous areas, there is a strong possibility that this type of involvement could bring all concerned substantial benefits in the future. The alternative is watching a bad situation grow worse.

CINEMA EAST

• Columbus, Ohio

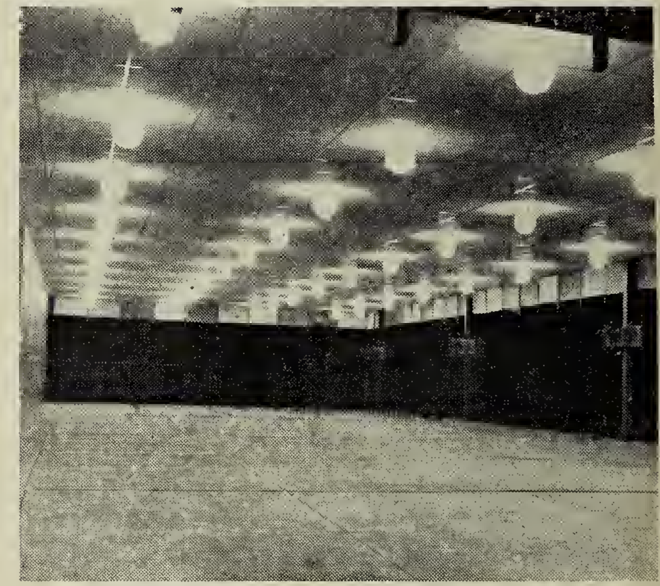


Executive loge seats 150, is fully-carpeted with ten foot wide aisles and extra-wide rows.

Cinema East, first new theatre for the booming East Side of Columbus since WW II, is a deluxe 1,000 seat first-run showcase situated on E. Broad Street in suburban Whitehall. Designed by architect Leon Seligson, AIA, for operator Charles Sugarman, the theatre offers its patrons a completely modern facility adjacent to the huge Town and Country shopping center.

Rough-cut stone, glass and wood paneling are combined in its contemporary design motif. Michael Sennett, Columbus artist and designer, did the Cinema East interior, which features a large, 850 seat orchestra section, and 150 seat "executive loge." The orchestra floor employs extra-wide seven ft. aisles at the top, tapering to five feet at the screen. House carpeting is by Mohawk; deluxe pushback seating, in gold, by Griggs; and drapes and cur-

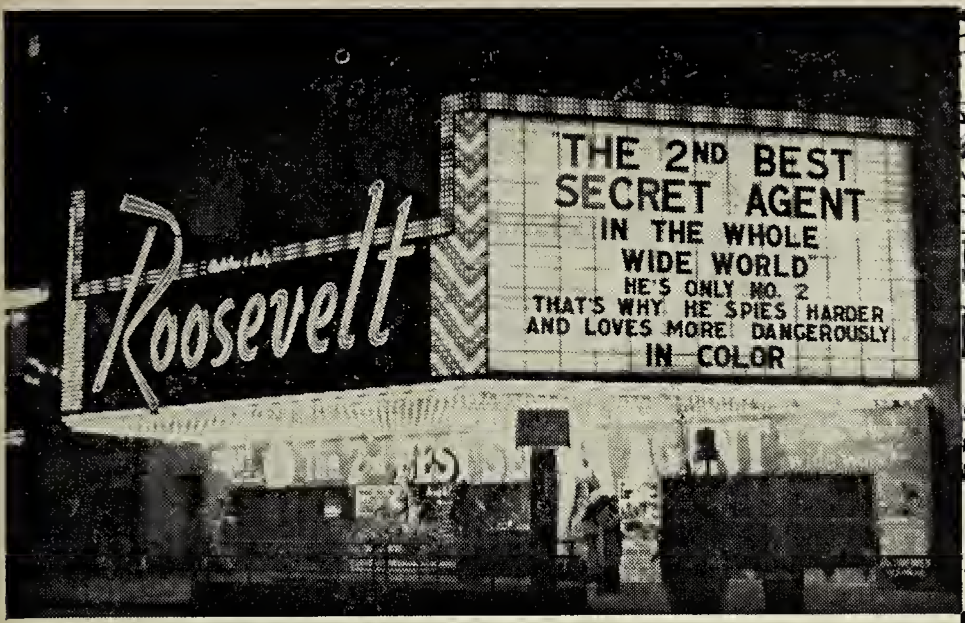
(*story and credits continue on page* 59)



Main patio entrance with 92 by 30 canopy

Lobby has floor-to-ceiling glass panels, giving airy atmosphere

Street facade is rear of the auditorium



Stands out from the crowd!

WAGNER

. . . the number one name in theatre marquees

CHICAGO
WALT DISNEY'S
THAT DARN CAT
LIVE-ACTION SUSPENSE COMEDY · IN TECHNICOLOR · STARRING
HAYLEY MILLS · DEAN JONES · DOROTHY PROVINE · ED WYNN · RODDY McDOWALL

■ Why do theatre owners specify Wagner marquees and letters? The answer is quality! Quality of product that Wagner puts into every item it makes—Quality of service that you get from your nearby Wagner sign builder wherever you are located.

Now, in its never-ending effort to improve this quality, Wagner has thickened the walls of its letters by approximately 50%, while others have reduced theirs. Moreover, exclusive Wagner tapered-slot letters have six times more bearing surface to prevent them from slipping out of place or falling off the marquee. And they stack flat for easy storage. Window-type panels, available in any size, can be easily serviced without removing frames. Plus the fact—Wagner is the only manufacturer who offers a patented Mechanical Hand for making marquee changing a safe, simple, one-man operation without the use of a ladder.

For hard-hitting passer-by impact, for 24-hour visibility that keeps customers coming to your box office, join the swing to Wagner—THE quality name in Theatre Marquees. See your sign builder or write for full details.

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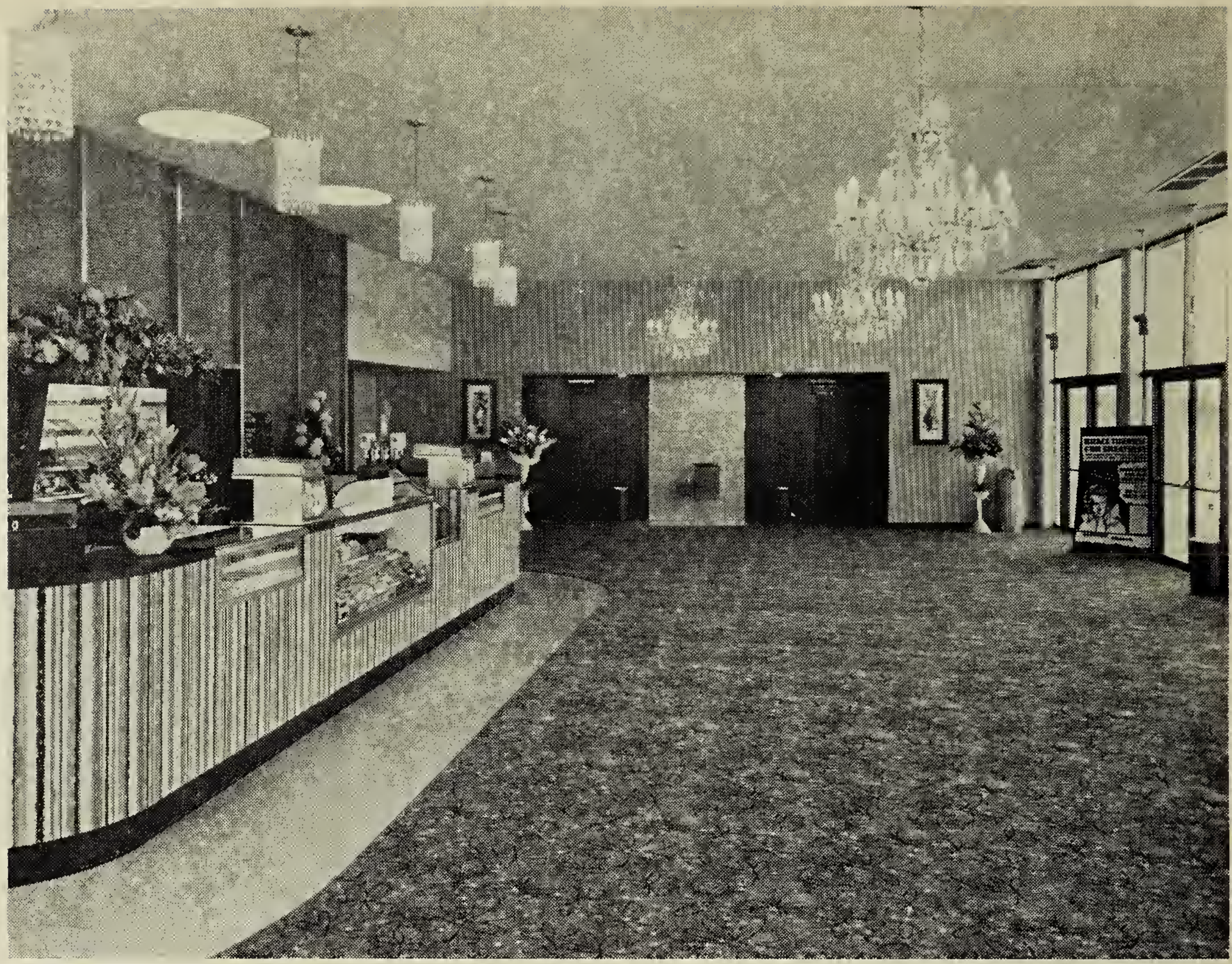
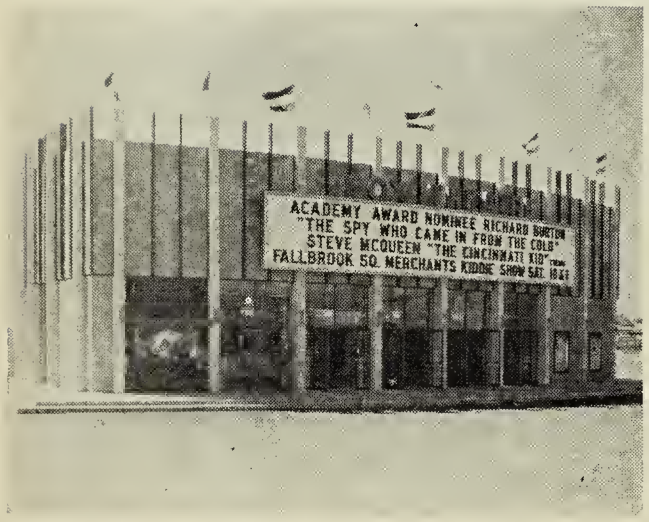
FOX THEATRE

• Fallbrook Sq., Calif.



Main lobby features Bally ice cream cabinet, Sinicrope candy stand


ACADEMY AWARD NOMINEE RICHARD BURTON
"THE SPY WHO CAME IN FROM THE COLD"
STEVE McQUEEN "THE CINCINNATI KID"
FALLBROOK SQ. MERCHANTS KIDDIE SHOW SAT.

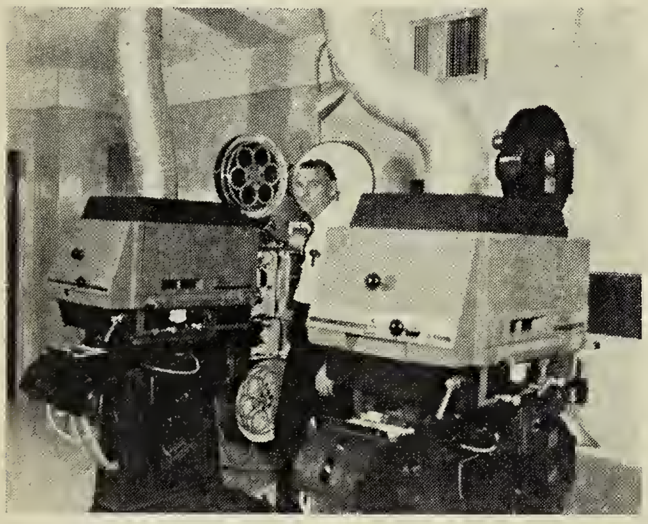
Aluminum columns, broken brick set off front

National General Corporation opened the new 874 seat Fox Theatre, located in the West Valley of Los Angeles' fast growing San Fernando Valley, the 229th theatre in its chain.

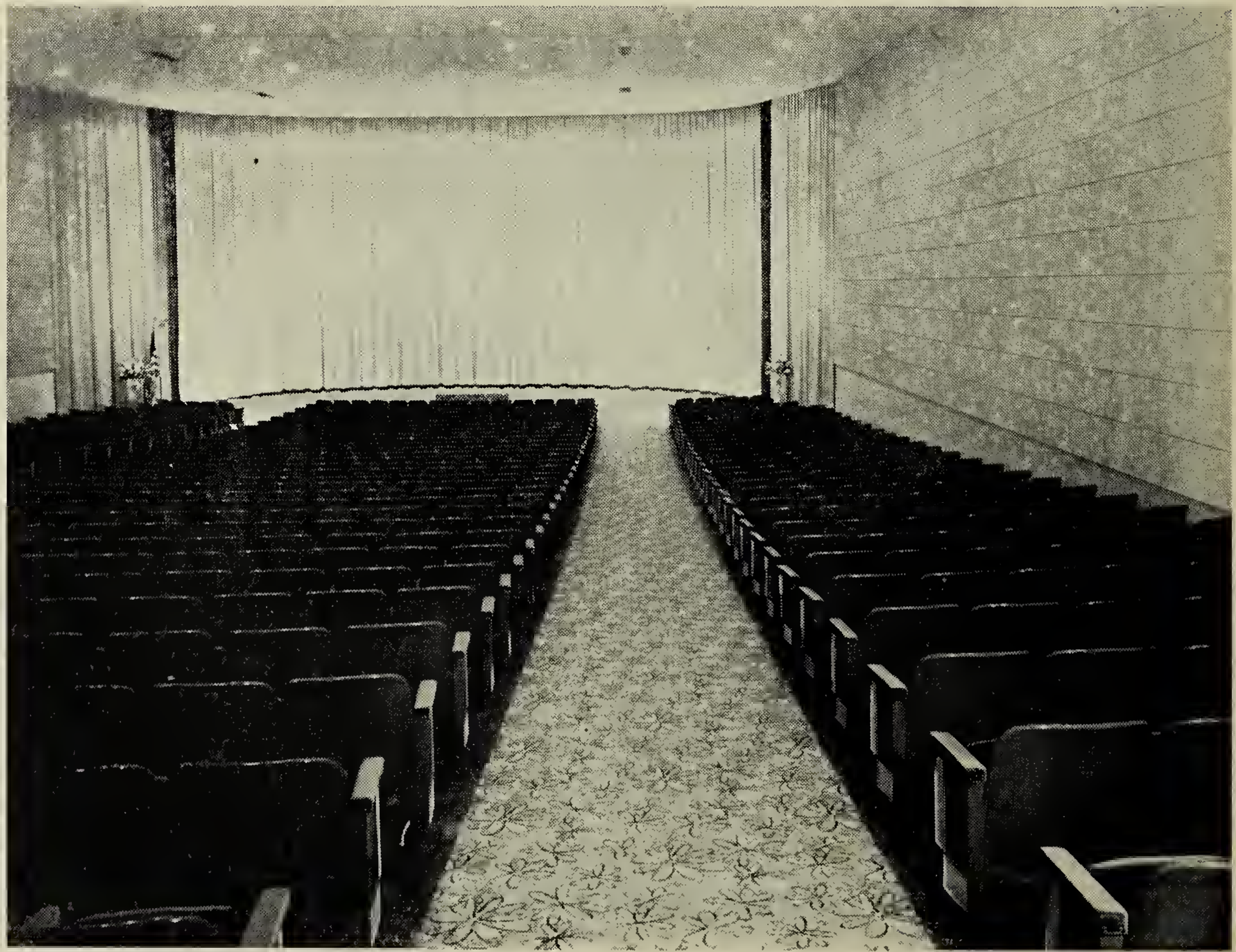
Cost of the new theatre was $525,000. Exterior facings are of light, broken brick using reinforced concrete columns. Face of the structure, which fronts on Vanowen Street, is of anodized aluminum columns, with glass inserts and doors.

The twin boxoffice is faced with marble. Inside, the foyer is beautifully decorated with wood panels, vinyl plastics and painted brick. Full acoustical treatment and 'Bodi-form' red mohair chairs by American Seating highlight the auditorium.

The entire structure is fireproofed and has an automatic emergency power generator for standby. Parking for over 8,000 cars is available in the adjacent shopping center.



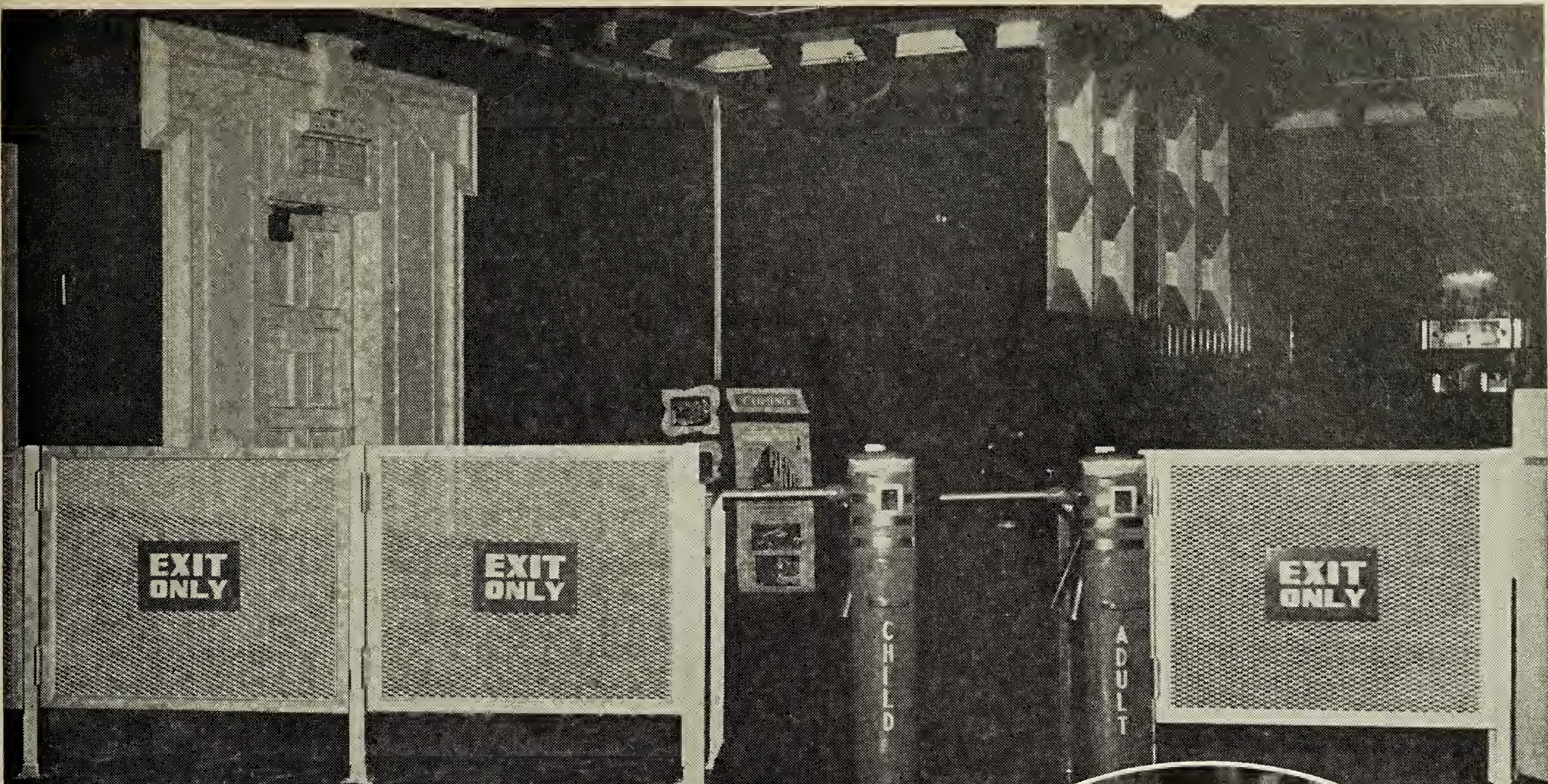
Simplex XL projectors, Strong lamps



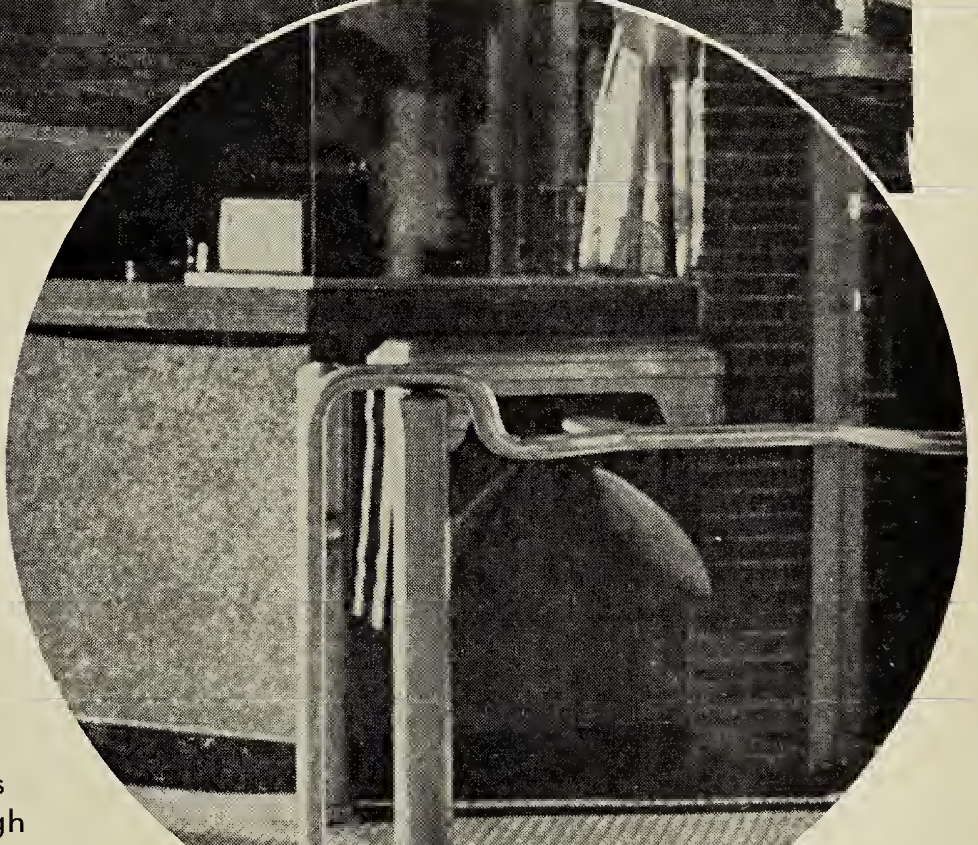
Red Bodiform chairs with gold and brown carpet

Equipment Credits

Architect	J. Arthur Drielsma
Capacity	874
Chairs	American Bodiform
Construction supervisor	J. Walter Bantau
Draperies	R. L. Grosh & Sons
Projectors	Simplex
Projection Lamps	Strong Futura
Supply Dealer	National Theatre Supply Co.

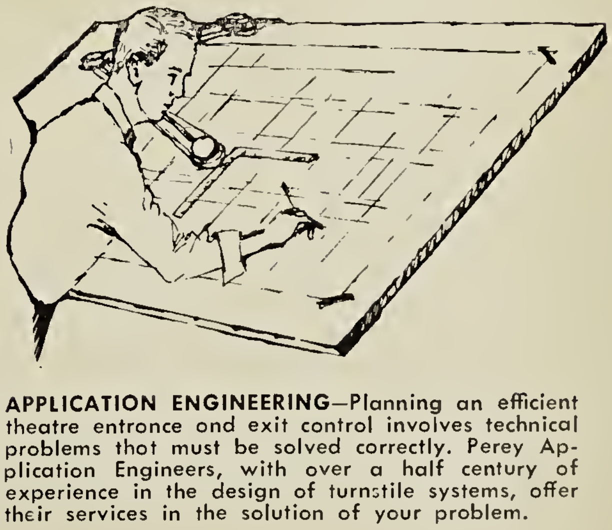


PROVEN TURNSTILE SYSTEMS REDUCE COSTS



TURNSTILE and TOKEN SYSTEM—A modern innovation in theatre admission systems which requires a minimum of employees for operation. Using Perey "Coinpassors," turnstiles that accept admissions in the form of metal tokens, Adults, Children and Pass Patrons are automatically permitted to enter the theatre after each has deposited the proper token in the turnstile. Tickets and Ticket Takers are eliminated in this system. The Refreshment Stand Clerk doubles as token cashier during the slower periods. Illustrated above is a typical installation using one turnstile for child admissions and the other for adults.

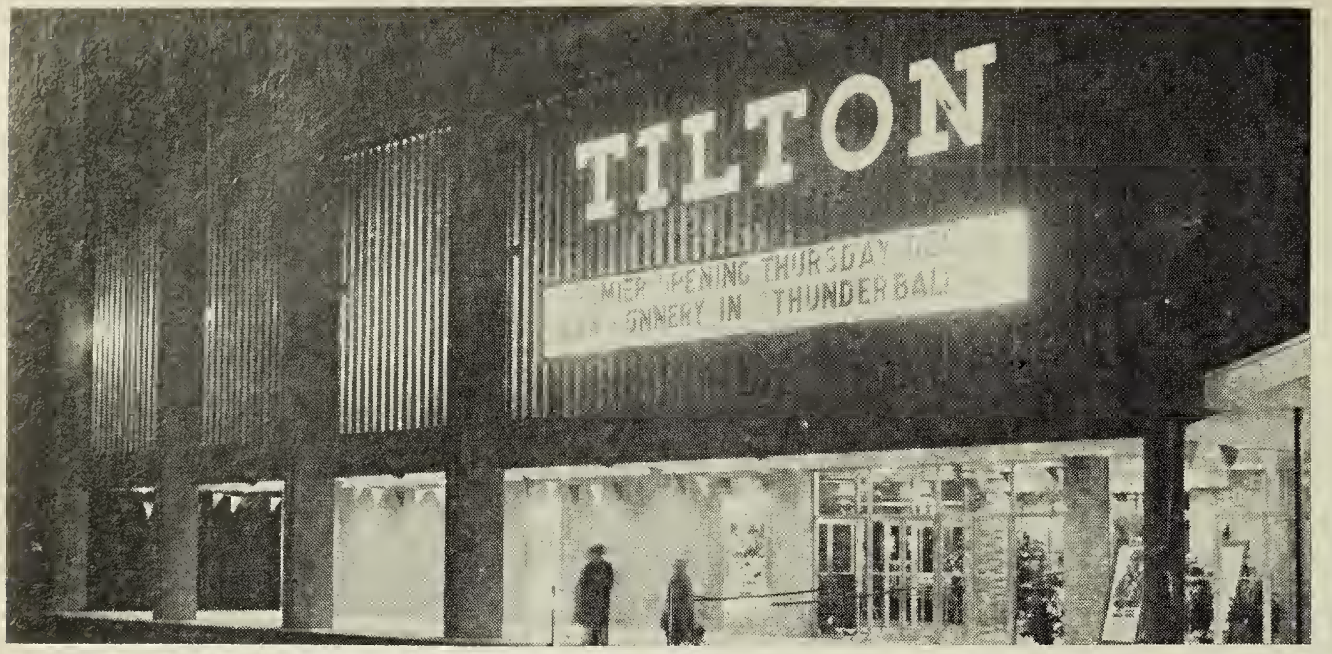
CASHIER TURNSTILE SYSTEM—In this effective yet simple operation, the cashier collects admissions and permits patrons to pass through the Perey Theatre Turnstile for entrance into the theatre. No tickets or Ticket Taker are required. The turnstile automatically registers each admission as the patron passes through, thus giving a positive check against the cashier's receipts. The turnstile is usually furnished with two registers to record children's admissions as well as adults. A child indicator is illuminated to show each child admission that has been registered. This theatre admission system is designed to take a minimum of space. The Perey Theatre Turnstile is of the two passage type, permitting free exit at any time. Illustration in the center is typical of the cashier turnstile system.



APPLICATION ENGINEERING—Planning an efficient theatre entrance and exit control involves technical problems that must be solved correctly. Perey Application Engineers, with over a half century of experience in the design of turnstile systems, offer their services in the solution of your problem.

PEREY TURNSTILES

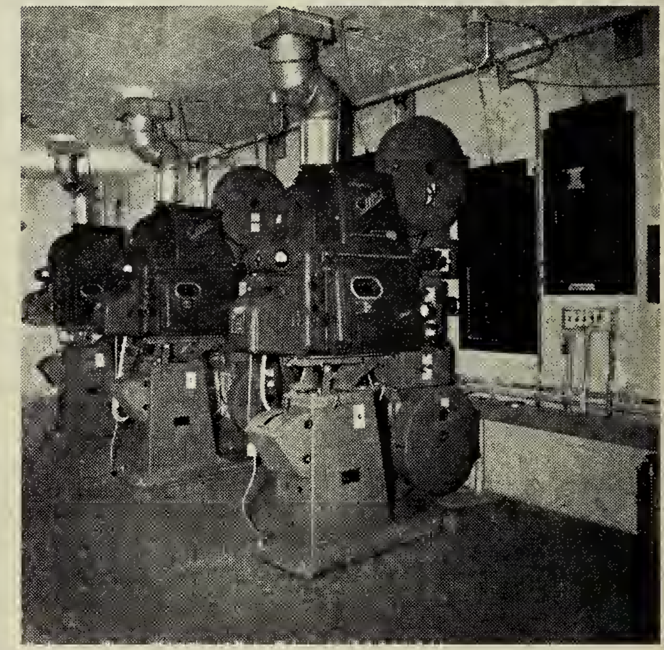
105 East 41st Street
New York, N. Y. 10017



Accent on vertical lines lends impressive touch to facade

Indirect lighting softens open foyer

Lounge grouping, recessed vendors in stand area



Century 35/70mms, Ashcraft Super Cinex lamps

Large Technikote XR-171 screen unmasked to full width

TILTON THEATRE

• Northfield, N. J.

Equipment Credits

Carpeting	Nat'l Theatre Supply
Chairs	Griggs Pushback
Contractor	Gourowicz & Sons
Crowd Control Equipment	Lawrence Metal Products
Decorator	Paramount Studios, Phila.
Projection Lamps	C. S. Ashcraft
Projectors	Century 35/70mm
Rectifiers	C. S. Ashcraft
Screen	Technikote XR-171
Speakers	Altec Surround
Supply Dealer	Blumberg Bros., Phila.

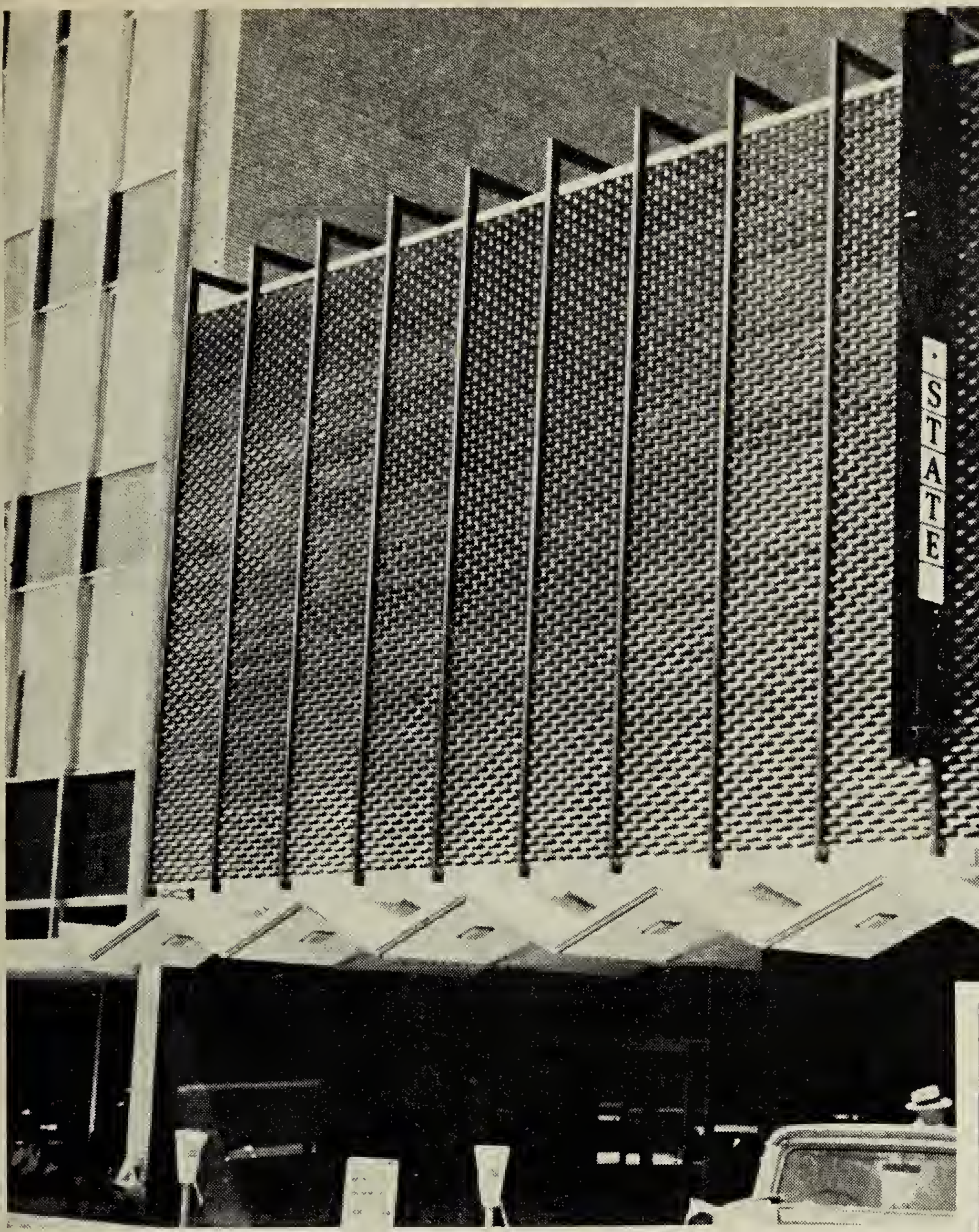
The 1,040 seat Tilton Theatre, located on Tilton Road near Atlantic City, is a deluxe shopping center house designed by architects Thalheimer & Weitz. Built by Milgram Theatres, in association with George Schwartz and Charles Tannenbaum, veteran New Jersey resort operators, the new house represents an investment of about $325,000.

With an intended first run policy, its owners selected equipment and furnishings suitable for "big screen" presentations.

Pushback seating, two 35/70mm projectors with a third 35mm standby, fully transistorized, surround sound and luxurious decor offer patrons an optimum environment for the enjoyment of select motion pictures.

A lobby concession stand, operated by Berlo Vending, is augmented by a compact, recessed vending area for patron convenience. Year round temperature control is achieved through a combination heat and air conditioning system. Century projectors and 6-4-1 transistor sound, C. S. Ashcraft Super Cinex lamps and rectifiers, and a Technikote XR-171 screen insure a bright, crisp picture with full fidelity sound reproduction.

Jack Seidmont, of Paramount Studios, Phila., was decorator for the Tilton. Theatre carpeting was furnished by National Theatre Supply. Seating and booth equipment was furnished by Blumberg Bros., also of Phila.

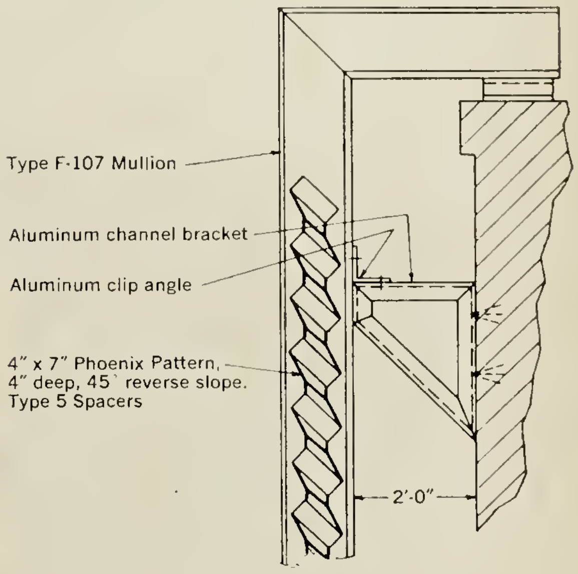


AFTER installation of grille panels and vertical mullions

BEFORE refacing

MULLION INSTALLATION

Vertical grille application illustrates design possibilities that can be achieved with Construction Specialties refacing systems. Grille panels are 4'0" wide x 23'0" high. A wide variety of extruded aluminum shapes are available for panel installation using standard frames.


Type F-107 Mullion
Aluminum channel bracket
Aluminum clip angle
4" x 7" Phoenix Pattern, 4" deep, 45° reverse slope. Type 5 Spacers
2'-0"

REFACING SYSTEM FOR THEATRE FRONTS

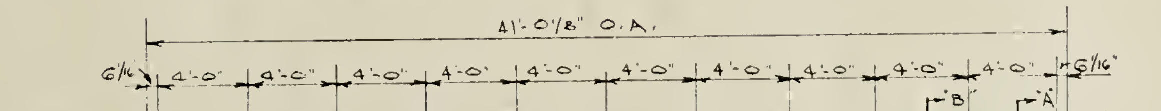
A dramatic, modern facade of creatively sculptured aluminum panels for the older type theatre is possible with an imaginative, economical refacing system developed by Construction Specialties, Inc.

The widespread need for building materials offering practical sight screening for outmoded walls and fronts where major structural changes are impossible or not economically feasible prompted the firm to develop a wide choice of refacing systems for renovated structures.

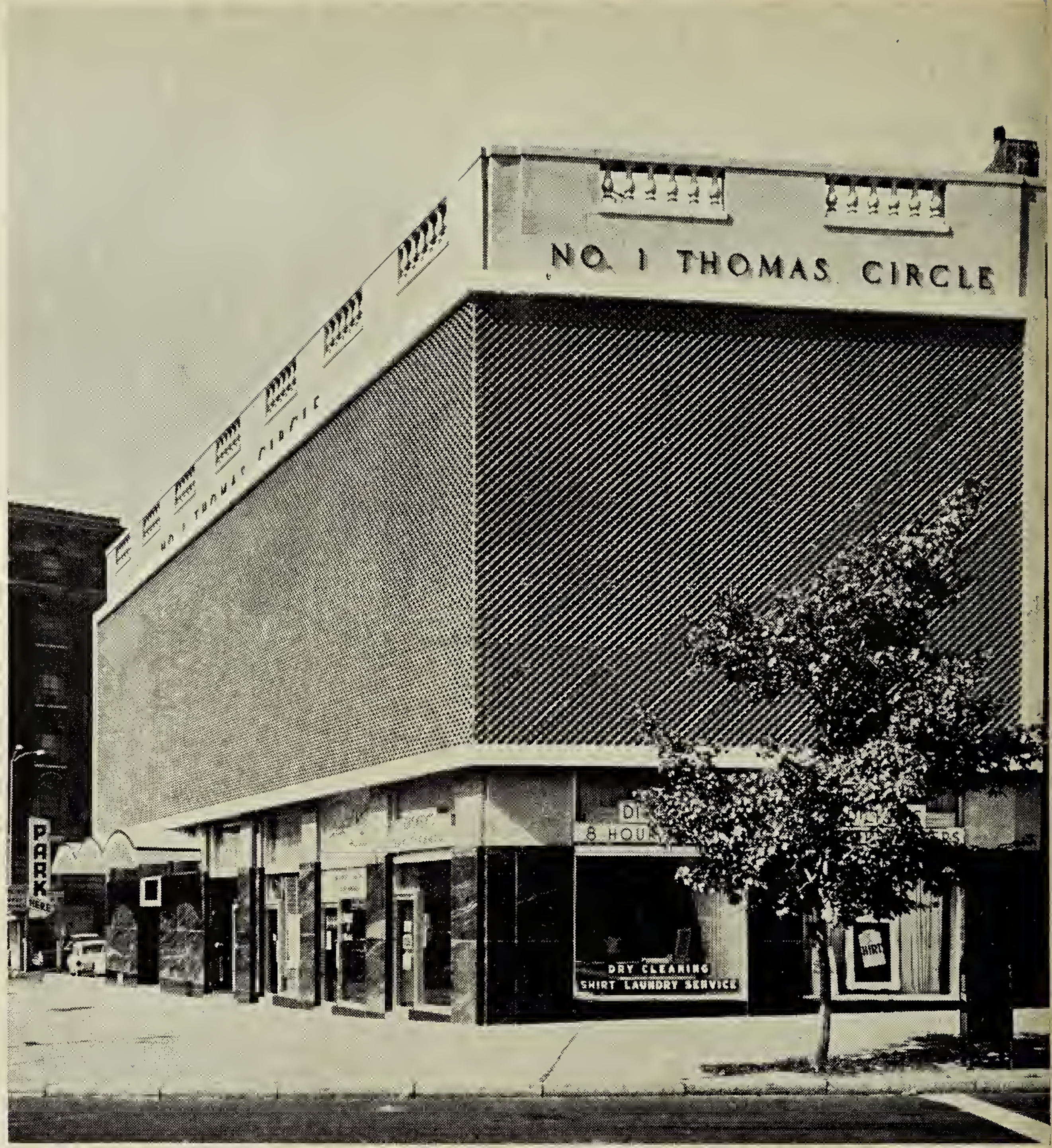
This new architectural concept uses aluminum as its basic material. The dramatic grille sections are supported by standard frame units applied to existing walls. The systems include many patterned grille shapes and colors for creation of artistic fronts that vie with those of the most modern new theatres.

Shown above is an application of the C/S Octalinear Grille refacing system, with before and after photos. This is a

(Continued on next page)



Architect Margaret E. Pinkston's drawing shows frontal elevation perspectus of Knoxville structure refaced with gold anodized grille panels and gray, duracolor mullions which project over the grille and rise vertically to angle back over the coping at top.

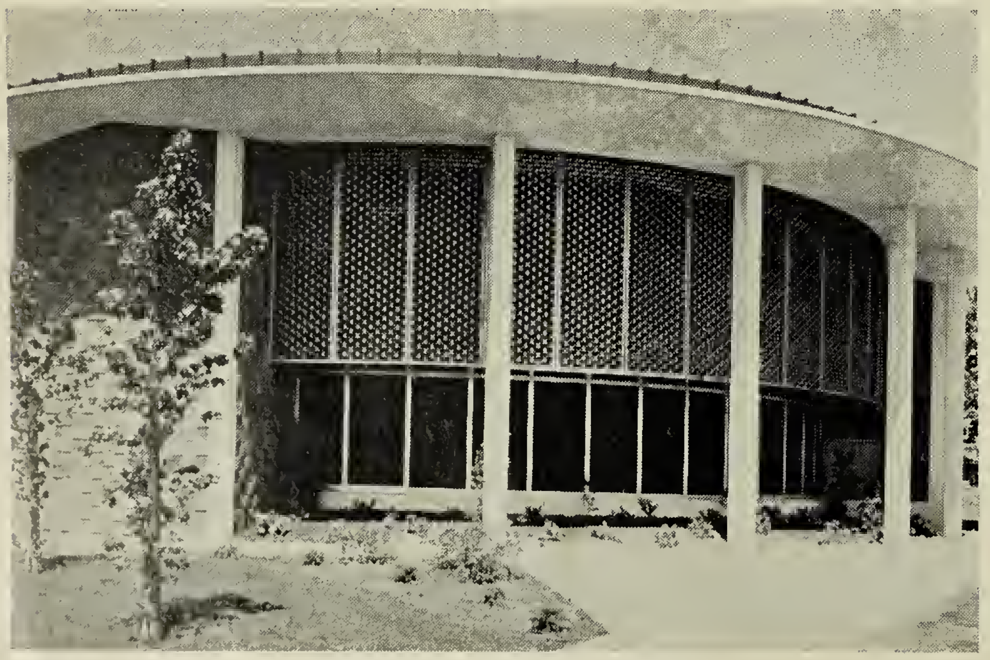


Octalinear Grille system uses open cellular construction which admits daylight and allows a free flow of air. Grilles may be installed over the face of existing walls eliminating the need for extensive repair or demolition.

highly versatile system engineered to meet both design and functional requirements in a variety of structures. The grille pattern may be varied in module, slope and depth to achieve the desired wall coverage.

Grilles may be installed over the face of existing walls and cover structural projections and other irregularities. A wide range of "in-plant" applied, guaranteed finishes are available including metallic anodized hues of gold and other colors.

The firm offers experienced design and engineering services and will assist in the selection of appropriate systems. Other available systems include the C/S Vert-A-Cade Refacing System, designed to meet the needs for architectural emphasis on vertical lines. Extruded aluminum blades, varying in size and contour, completely cover existing facades yet still permit light and air to filter through.

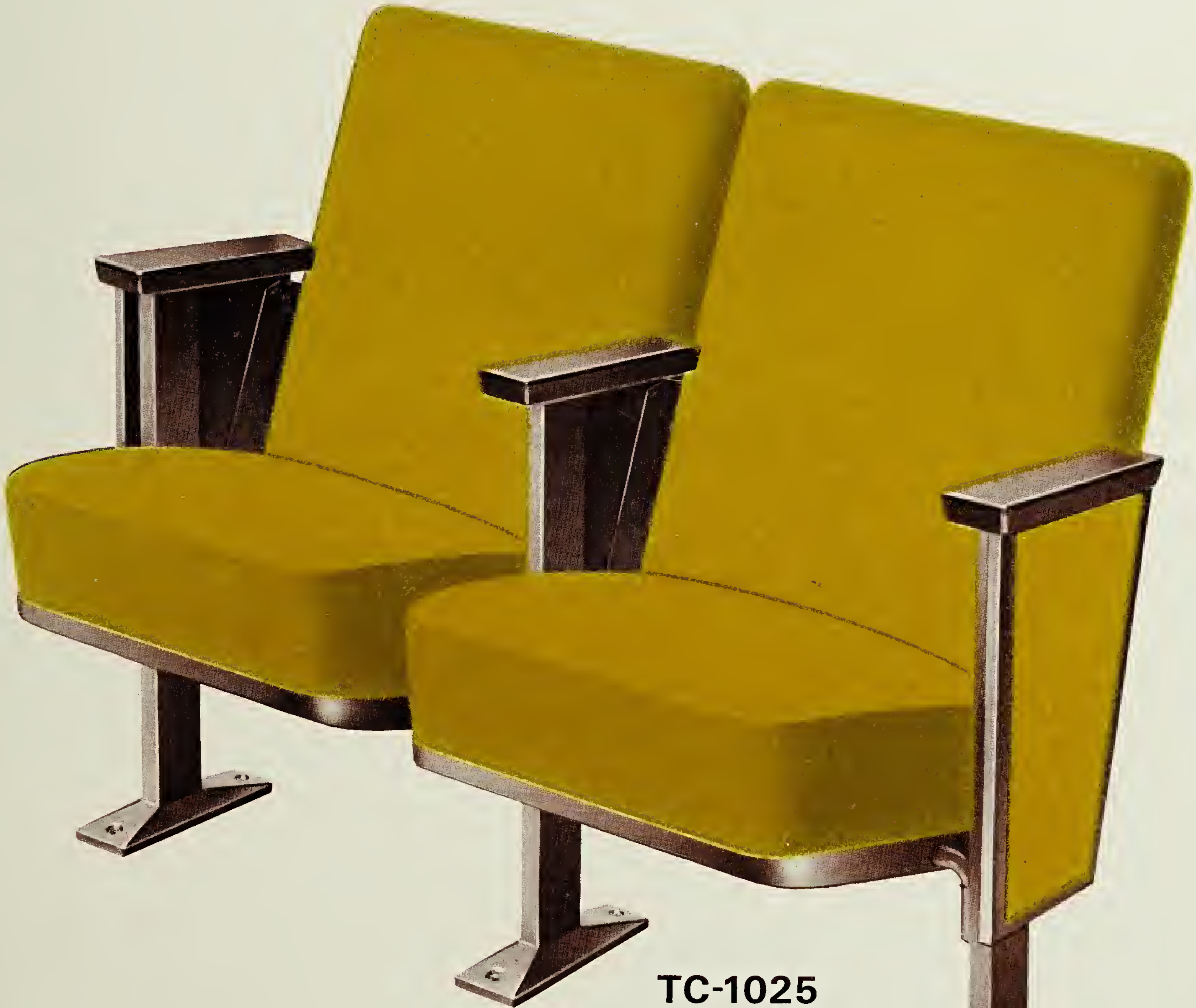


Curved facade using vertical panels

La Parisien Theatre, Detroit, uses large grille modules

HEYWOOD

Comfort-Engineered Theatre Seating



TC-1025

HEYWOOD-WAKEFIELD
H·W
EST. 1826

Heywood-Wakefield "Comfort-Engineered" chairs have been used successfully both in new theatres and for modernization of old. All views shown are of actual Heywood-Wakefield installations.

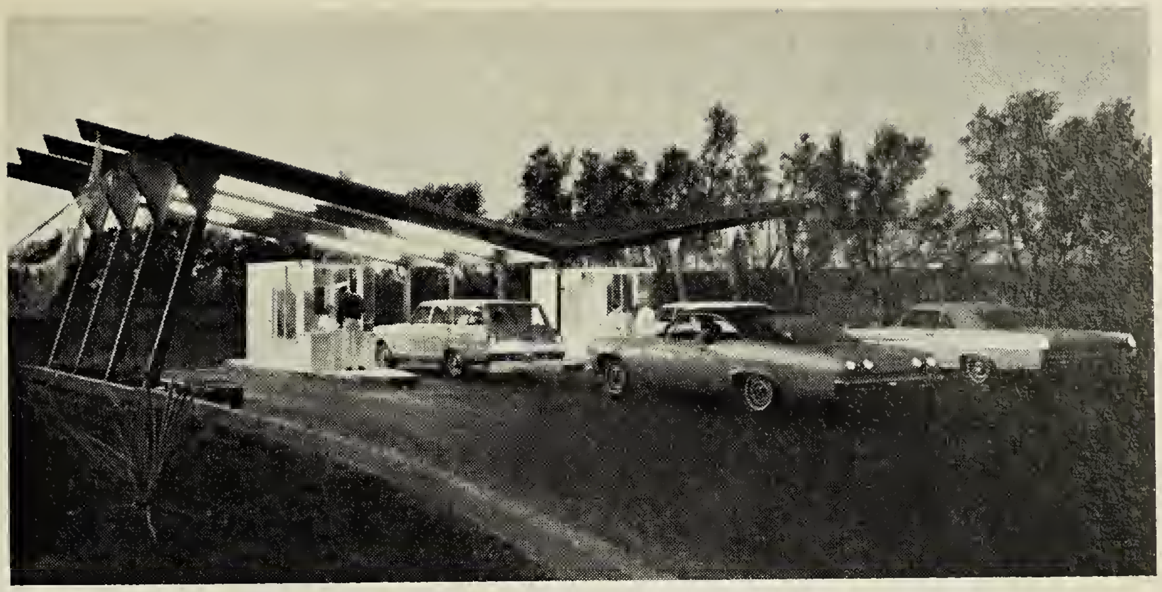
Luxurious comfort and pleasing appearance are combined in the new 1000 Series Heywood-Wakefield theatre chairs. This fresh look in theatre styling is achieved by aisle-end standards of unique, flexible design. Each has a panel into which inserts of various materials and colors may be placed. Panels may be of fabric, wood, ceramic, plastic, metal . . . any material, any color . . . may blend or contrast with theatre decor.

Maximum Heywood-Wakefield comfort is assured by coil spring seats and padded or coil spring backs.

For other options and full details, consult Sweet's Catalog (Section 36d/He) or write Heywood-Wakefield Company, Menominee, Michigan.

FOX THUNDERBIRD

• Sacramento, Calif.

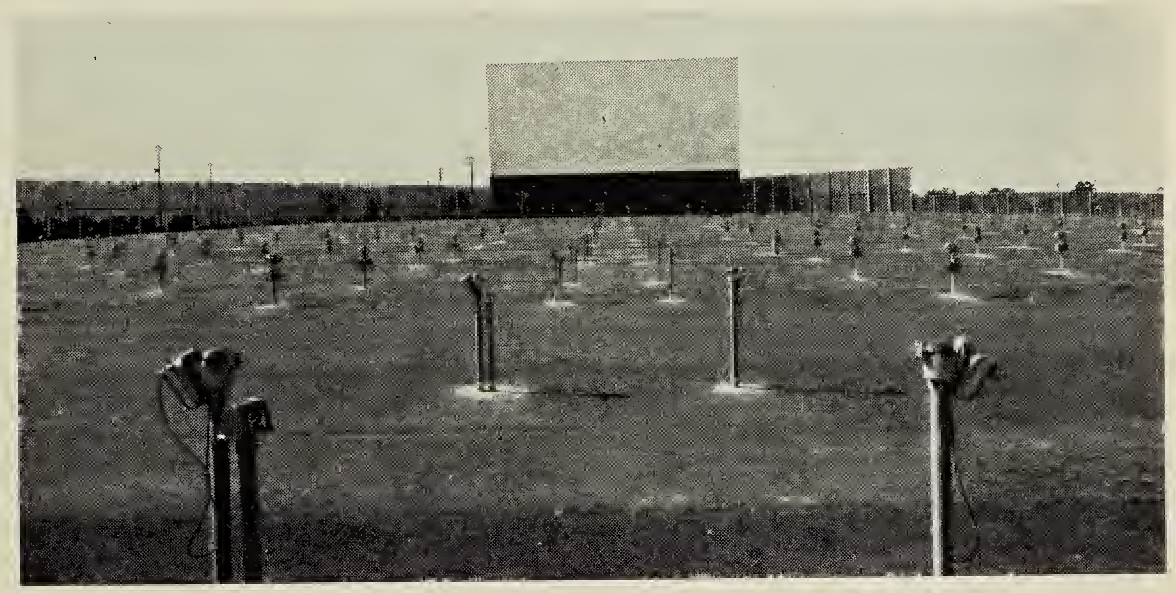


Massive columns and beams, sweeping canopy set off four lane boxoffice

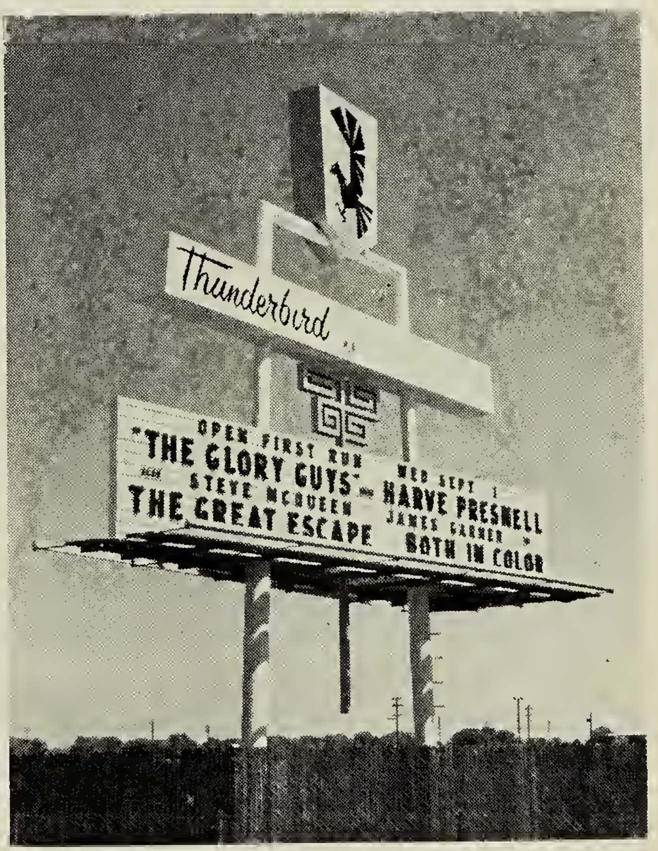
Fox West Coast Theatres' new Thunderbird Drive-In represents an investment of approximately $600,000 in land and structures. Architect Gale Santocono of San Francisco drew the plans for the 1,182 car drive-in, located on Folson Boulevard at Sunrise Avenue, east of Rancho Cordova.

Its 74 ft. high screen tower has a special corrugated facing which curbs distortion at extreme side viewing angles. A chain link fence, with redwood fillers, is 22 ft, high to mask auto lights on the Boulevard. The entire ramp field, including driveways, is surfaced in asphalt paving meeting roadway standards.

The main building contains the projection room, manager's office, refreshment area, storage rooms, employee dressing rooms and patron restrooms. The refreshment area is of cafeteria style with ample capacity assuring patrons of prompt service.



View of screen and forward ramp area shows high, light screening fence

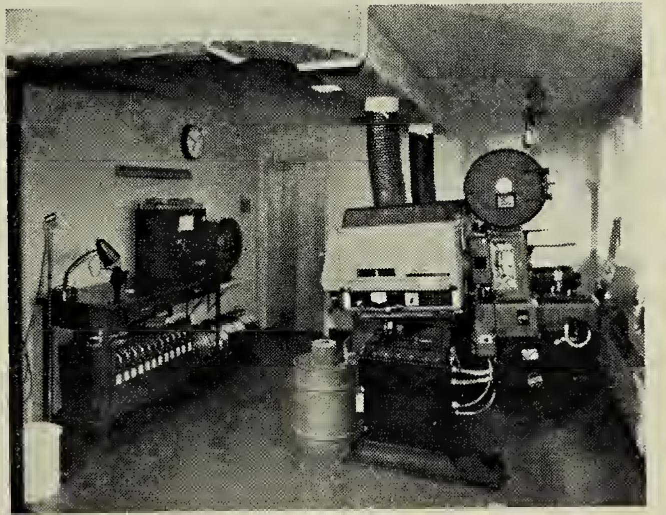


Pylon sign towers 40 feet above highway

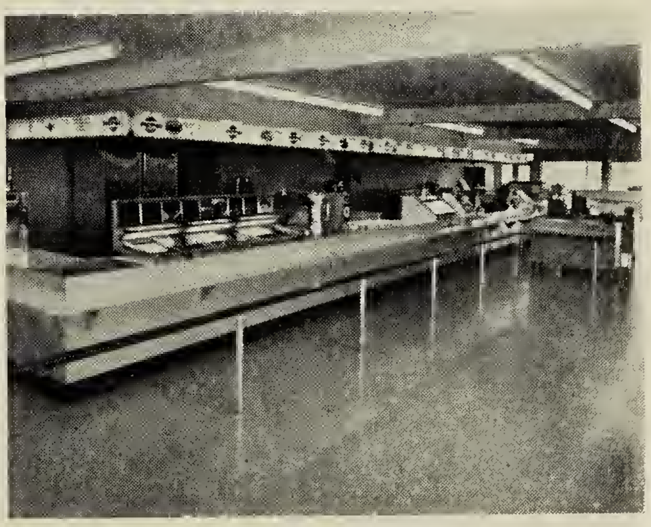
Equipment Credits

Car capacity	1,182
Contractor	Roebbelen Const. Co.
Lenses	B & L
Projectors	Simplex
Projection lamps	Strong Futura
Sign	Ad Art Co.
Speakers	Simplex

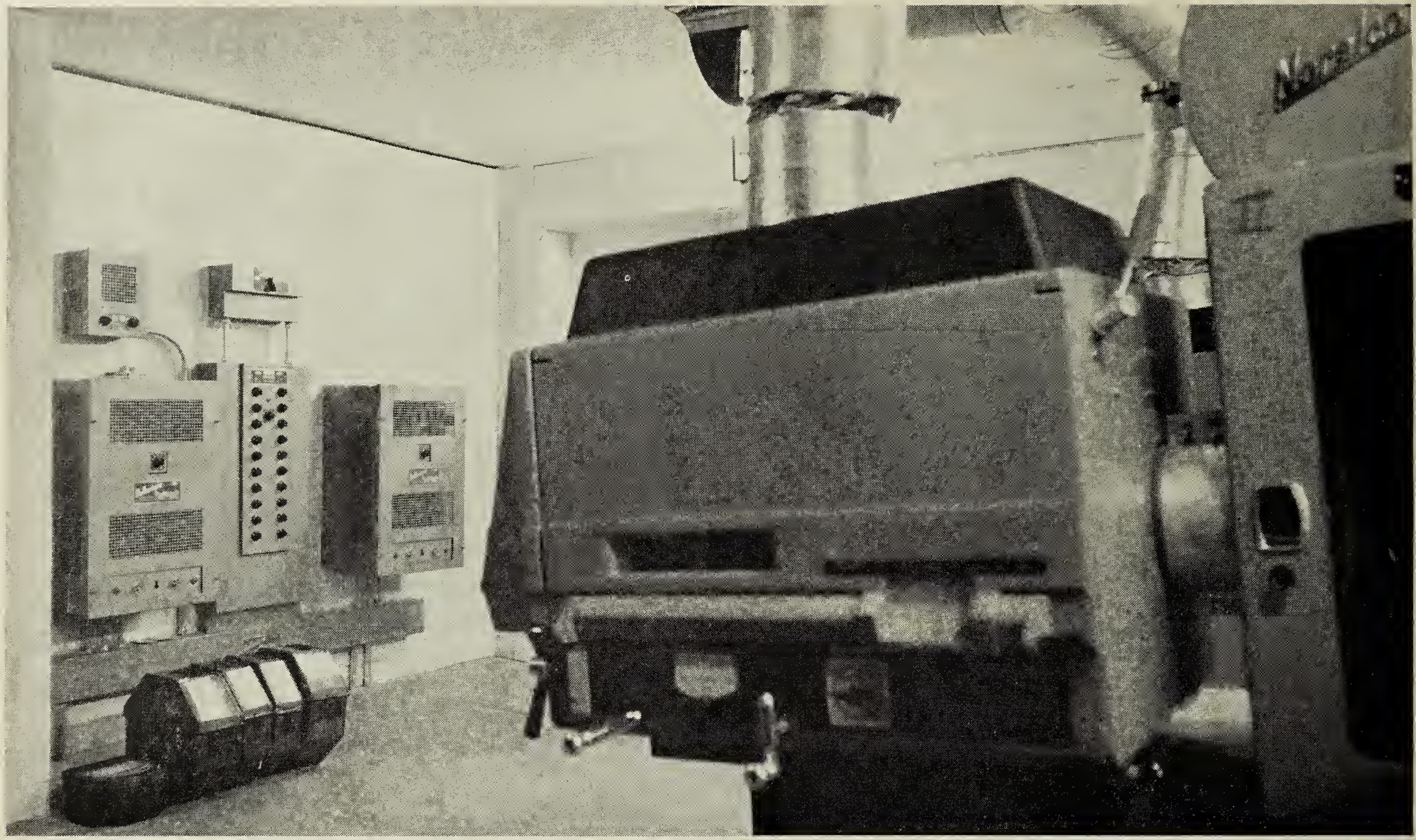
Playground facilities for youngsters



Neat, well equipped projection room



1,000 patrons served in four minutes



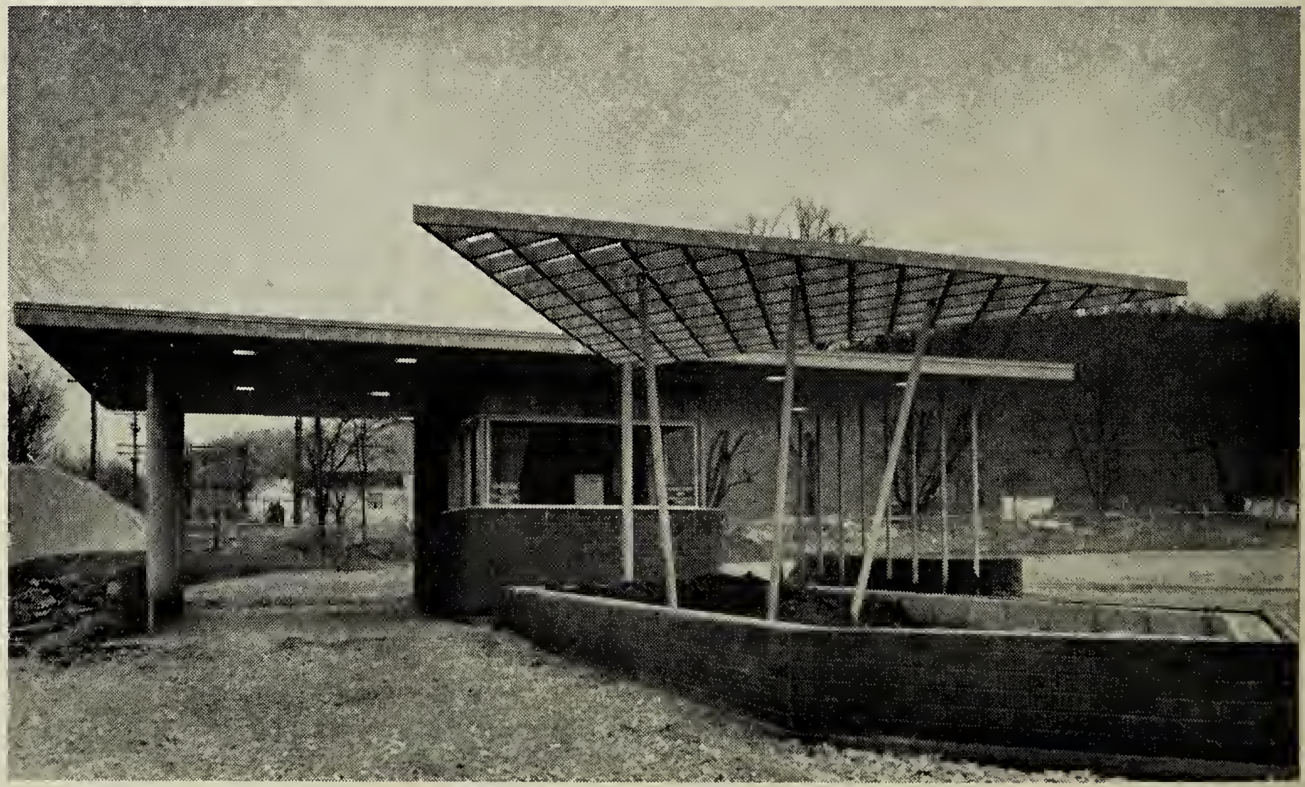
New Valley Drive-In Is Complete Ballantyne All-In-One Package Job

The bright new Valley Drive-In in Frankfort, Kentucky is a good example of planning, engineering and equipment by Ballantyne Instruments and Electronics Inc., Division of ABC Consolidated Corp.

When owner, Vaughn Cox, made a decision in March to build a new drive-in, he looked around for someone to construct it. He could have sub-contracted the various phases of the work, but after a discussion with Ballantyne Vice President, Edward J. Nelson, he settled on complete handling by Ballantyne. Mr. Nelson drew comprehensive plans, including traffic layout, earth moving, concession, box office, screen tower, and projection booth.

Ballantyne provided all equipment, including Dub'l-Cone speakers, Ballantyne-Norelco FP-20 projection, MX Dual channel amplification, and necessary film handling equipment. Ballantyne also gave installation-supervision on everything from screen tower to concession.

This complete package handling makes sense. The dovetailing of hundreds of problems and countless items of equipment by Ballantyne as a single responsible source, leaves the owner free to think about the promotion of the theatre and its other vital financial affairs. Ballantyne, on the other hand, represents a vast amount of know-how from the construction experiences of more than a thousand drive-ins. The costly delays and construction mistakes made by the inexperienced are not likely to occur.

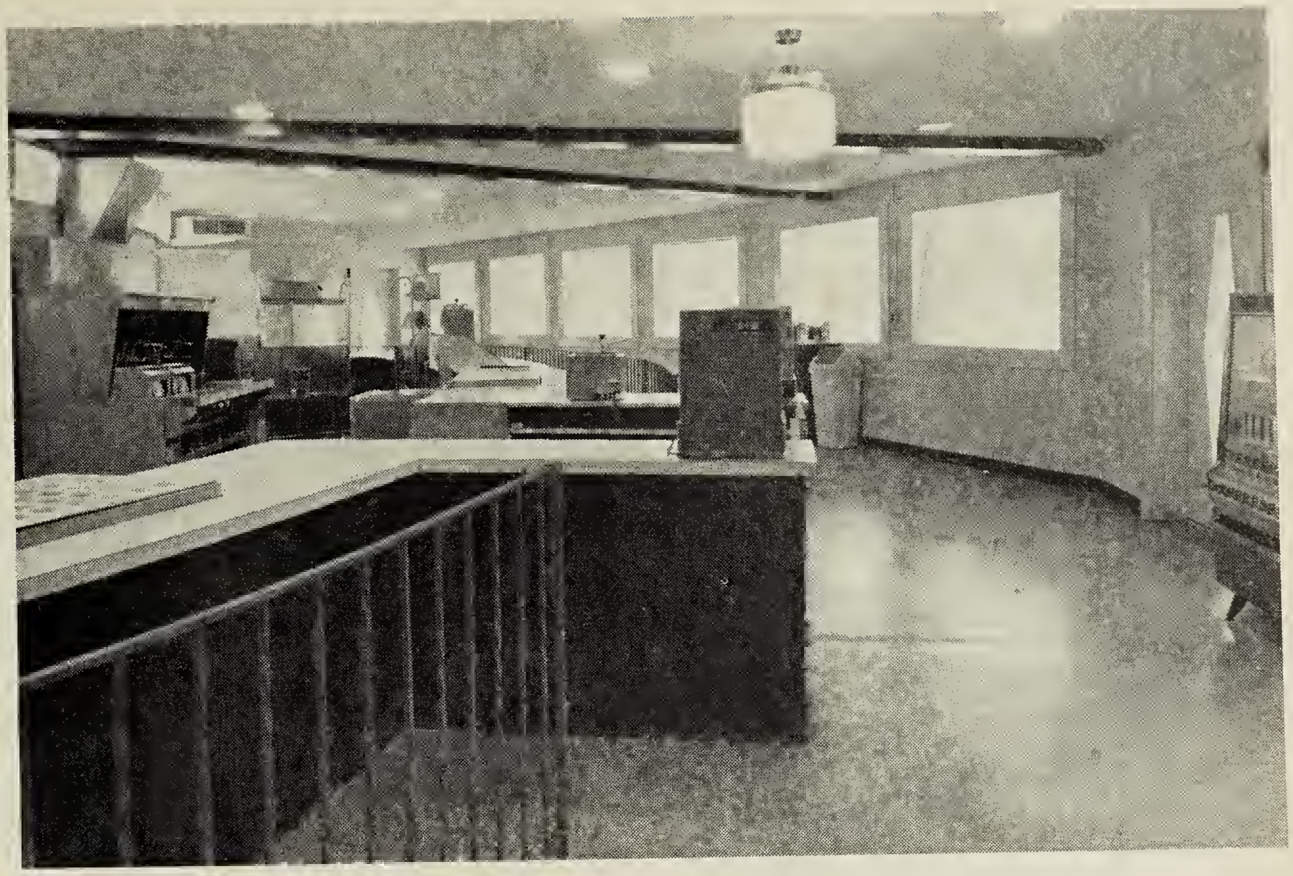


This attractive entrance was designed by Ballantyne for the Valley Drive-In

Ballantyne-designed concession has many features

The concession area is planned for both function and beauty. It has a 12-foot overhang around the entrance and 6′ around the entire building. Windows are angled to eliminate glass reflection, so patrons can view film from within.

The Valley Drive-In used famous Dub'l-Cone speakers. These speakers combine the two vital features of quality sound and rugged construction. With die-cast cases and special aluminum speaker guards, they are resistant to most vandalism.

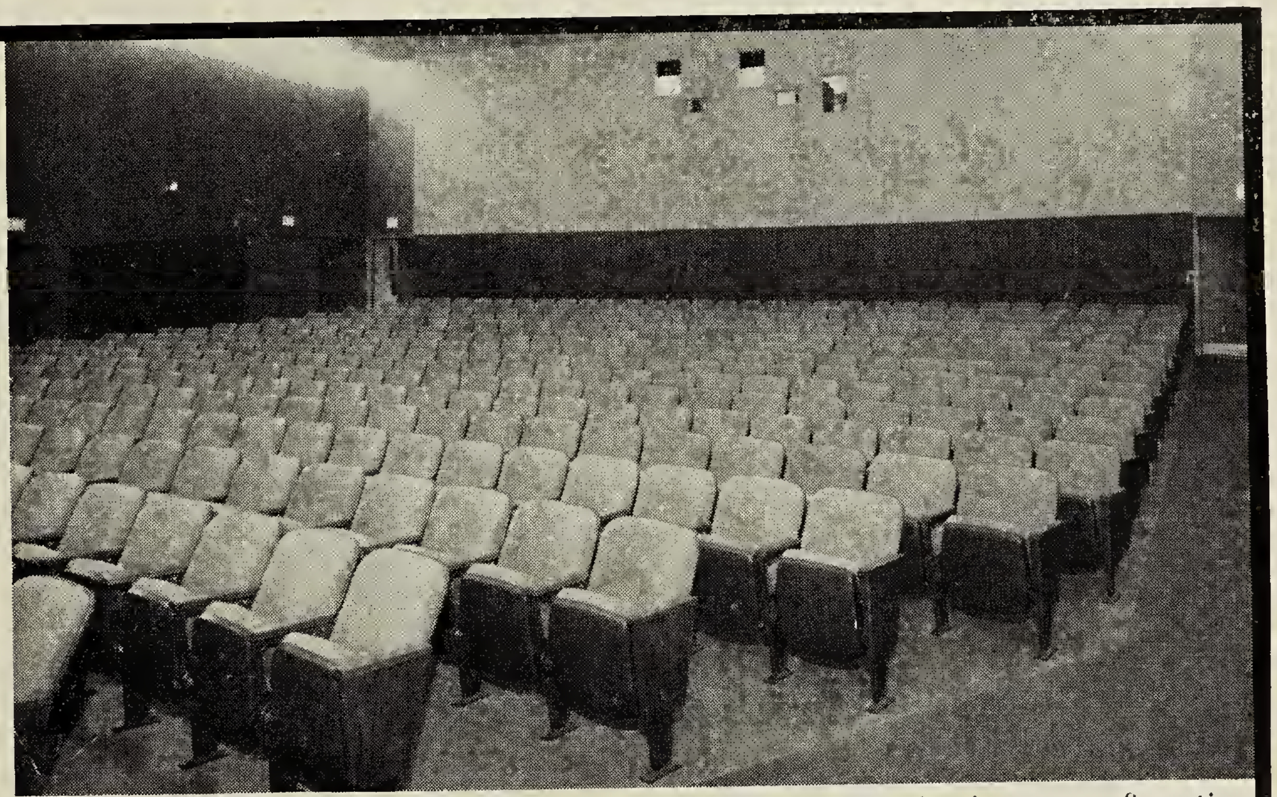


ABC Consolidated's Confection Cabinet Division operates the concession for Valley Drive-In

Ballantyne All-in-One Package Builds Successful Theatres

That's saying a lot, but here's why. Ballantyne can give you the vital know-how and assistance that can mean saving thousands in costly mistakes, overbuilding, your time, construction delays and faulty installation. Circuits like Beacon Pacific, Mann, Amusement Corporation and Associated of Cleveland are just a few of many using Ballantyne.

Yet it is as simple as giving us the four walls. From that point, we do everything. This includes all equipment, including carpet, draperies, concession, box office, and top flight sound and projection. That includes the now famous Ballantyne solid state sound system. This great new sound is setting records for long life reliability, performance and economy.



Ballantyne's job doesn't stop with final installation. Jet-age service is at your fingertips. Sounds good doesn't it? We can even arrange financing. Why not get all the facts, before you invest in your next theatre?

NEW Theatre?
Indoor? Outdoor?

Let Ballantyne show you HOW to

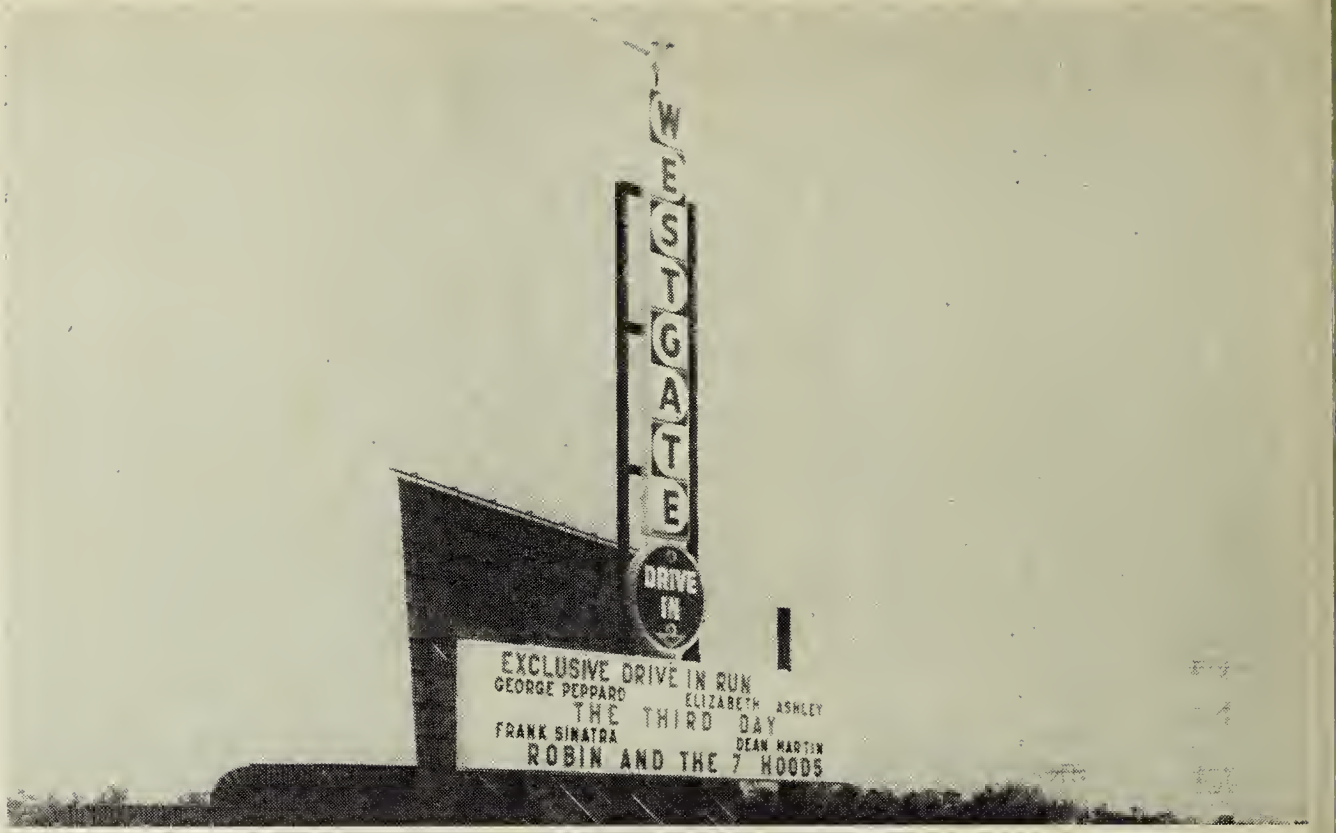
1. PLAN IT RIGHT
2. GET IT DONE ON TIME
3. SAVE MONEY.

Perhaps the greatest thing we can do for any exhibitor is untie his hands and mind so he can concentrate on the promotion of the theatre. That's really what the All-in-One Package Plan is all about.

Ballantyne INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC CONSOLIDATED CORPORATION
1712 JACKSON STREET OMAHA, NEBRASKA 68102

WESTGATE DRIVE-IN

• New Orleans



135 ft. screen looms behind Westgate's highway marquee

The new 2,000 car Westgate Drive-In, a show place for drive-in entertainment in New Orleans, boasts a 135 ft. wide screen, distinctive sign, and six-lane boxoffice which allows easy traffic flow and spacious drives leading to well lighted lamp entrances.

The Westgate is equipped with Norelco 75/35 mm projection equipment, Ballantyne life-time solar cells for sound pick-up, Strong Jet Arc lamps with 21 inch reflectors, Kollmorgen lenses and Ballantyne Dub'l Cone speakers.

Illuminated aisles show the way to the impressive concession area, which uses colorful formica counters, wood paneling and wrought iron railings to create an attractive, French quarter mood.

Ballantyne's Ed Nelson drew plans for the Westgate for Mrs. Stella Landaiche, owner. Local contractor was James Hoffa.

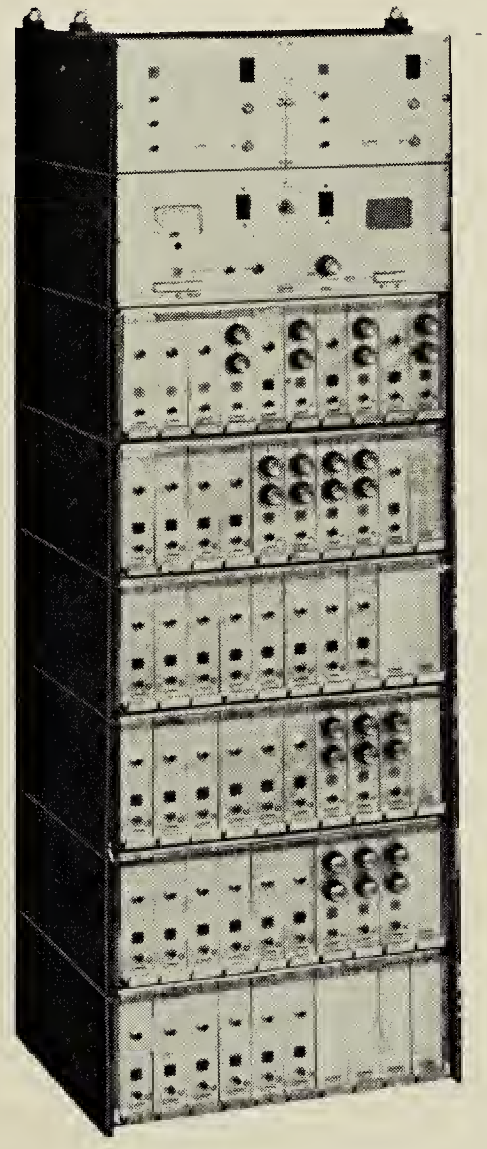
Fast food handling, self-service speed stand patrons

Six lane boxoffice, spacious drives lead to ramps

Three units on wall are triple-channel MX amplifiers

Norelco All Transistor Type "OMA 6" Sound System

Small Cabinet Dimensions, Built-in Testing Devices Minimize Installation And Operational Difficulties


EL 5373 Preamplifier Cabinet

EL 5463 Output Cabinet

■ Norelco's All Transistor Theatre Sound System Type "OMA 6" provides features and advantages of interest to exhibitors everywhere. The equipment consists of (1)—the EL 5373 preamplifier cabinet, (2)—the EL 5374 output amplifier cabinet, and (3)—the EL 5463 six-channel volume control with extension.

It is suitable for the reproduction of optical sound tracks on 35mm film; four magnetic sound tracks on 35mm film; six magnetic sound tracks on 70mm film; and three possible non-sync. sound sources, such as record players, microphones or tape recorders.

Perfect sound reproduction is provided because each sound track and each non-sync. sound source has its own pre-amplifier with adjustable gain. Therefore, the sound volume of all the signals can be set accurately to the same level. Also, each film channel and each non-sync. sound channel has its own equalizing unit so that frequency responses of all the channels can be adjusted independently to provide the best possible adaptation to the prevailing acoustics of the auditorium and to the characteristics of the recorded sound.

The circuitry is such that optical sound tracks, if desired, can be reproduced via the output amplifiers and loudspeakers of channels 1-2-3. At the full output of 40 watts per channel, the distortion is less than 1.5 per cent. The frequency response of the output amplifiers is flat from 40 to 12,000 c/s, and the hum and noise level is very low.

The supply voltages for the photocell, exciter lamp, pre-amplifiers and equalizing units are regulated, making sound reproduction independent of line-voltage fluctuations.

Change-over between projectors and mode selection (i.e. optical, four or six track magnetic reproduction) takes place after the pre-amplifiers at a level of 80 mV, an impedance of 5,000 ohms and without the use of relays in the sound circuit. In this equipment, all switching operations in the sound circuits are done by LDRs (light dependent resistors) which assures click-free operation.

The LDR units consist of a cadmium sulphite cell and a six Volt lamp. When the cell is not illuminated, its resistance is very high but drops to a low value when illuminated. Such cells are inserted in series with the outputs of all the pre-amplifier and equalizing units. A signal is allowed to pass by the switching on of all LDR lamps of the units in its path. This is effected by means of flip-flops (transistorized switching elements without moving parts).

No factor is more important to theatres in equipment of this nature than reliability. Norelco achieves reliability in this sound system by the use of LDRs instead of relays; transistors instead of vacuum tubes; printed circuits instead of ordinary wiring; and plug-in units (100 per cent spares optional).

Unlike relays, the LDRs contain no moving parts or switching contacts. The six Volt LDR lamp operates at a voltage of five Volts. Because of the conservative rating, the lamp has a very long life.

Only one relay per projector is used for changeover of the exciter lamp and dowser power supply. Therefore, a complete installation contains, at the most, three relays. These are housed in air-tight containers and have shown no measurable wear after life tests exceeding 250,000 operations. Relays are of the plug-in type.

Transistors contain no components subject to deterioration, as is the case with the filaments in vacuum tubes. Their life expectancy, for this reason, is many times longer.

The use of printed wiring prevents short-circuits, which might occur with ordinary wiring due to worn insulation. Soldered connections are also much more reliable.

Spare plug-in units are available for the pre-amplifiers, the output amplifiers, the equalizers, the power-supply, the relays and flip-flop units.

Because transistors and printed wiring are used, this equipment is far more compact than

(*Continued on page* 52)

Survey of the various versions

TYPE	UNIT	PRE-AMPLIFIER CABINET, EL 5373/..												OUTPUT-AMPLIFIER CABINET, EL 5374/..	
		for two projectors						for three projectors						up to 95° F	up to 113° F
		/50	/51	/52	/53	/54	/55	/30	/31	/32	/33	/34	35	50	60
EL 5470	magnetic pre-amplifier	20	20	20	20	20	20	30	30	30	30	30	30	—	—
EL 5471	optical pre-amplifier	3	3	3	3	3	3	3	3	3	3	3	3	—	—
EL 5472	record-player pre-amplifier ..	1	2	—	—	1	2	1	2	—	—	1	2	—	—
EL 5473	microphone pre-amplifier	1	—	2	3	2	1	1	—	2	3	2	1	—	—
EL 5474	12-kc/s unit	1	1	1	1	1	1	1	1	1	1	1	1	—	—
EL 5475	equalizing unit	13	13	13	14	14	14	13	13	13	14	14	14	—	—
EL 5476	oscillator measuring amplifier	1	1	1	1	1	1	1	1	1	1	1	1	1	1
EL 5477	output amplifier	—	—	—	—	—	—	—	—	—	—	—	—	7	7
EL 5478	power-supply unit	2	2	2	2	2	2	2	2	2	2	2	2	—	—
EL 5486	ventilating unit	—	—	—	—	—	—	—	—	—	—	—	—	—	1
With all versions the six-channel volume control EL 5463 00 is supplied.															

A Review Of Other-Than Carbon Arc Light Sources

Short Arc Lamps Use Xenon And Mercury Vapor Discharge To Provide High-Intensity Light Source For Projection

■ Over the past several years, a number of new equipments using other than carbon arcs as a source of projection light have been introduced to the American exhibitor.

The widespread need for a brilliant, high intensity light source for searchlight, projection and optical laboratory equipment with the compactness, long life and other advantages of the ordinary incandescent electric light bulb led to the development of quartz-enclosed xenon and mercury gas lamps.

Although xenon type lamps have been in use for many years in European countries, their use until now by motion picture exhibitors in the U.S. has been limited. Our effort here is to briefly review the principles involved in these new light sources, their projection equipment applications, and some representative units currently available in the U.S.

STRONG X-16 MODELS AND CHARACTERISTICS:

Film Size	Model	Watt	Matte Screen*	Lumens No Shutter	Light Intensity Compares with:
16mm	76003	450	Small size	1400	3000 watt mazda
	76001-CR	900	Up to 17′ wide	3700	30 to 35 Ampere H.I. Carbon Arc
	76000-CR	1600	Up to 24′ wide	5500	46 Ampere H.I. Carbon Arc
35mm	76001	900	Up to 19′ wide	4500	30 to 35 Ampere H.I. Carbon Arc
	76000	1600	Up to 32′ wide	9000	46 Ampere H.I. Carbon Arc
	76002	2500	Up to 36′ wide	12500	55 Ampere H.I. Carbon Arc

* Maximum screen size dependent upon screen reflectance and lenses used.

Basic Light Source

Three principal types of short arc lamps have been developed as intense light sources. These are mercury, xenon-mercury, and xenon lamps. The xenon lamp is the most commonly used in professional motion picture projection. However, all three types have common characteristics.

Basically, the light emitted by a xenon type lamp results from an electric discharge in the form of an arc between two electrodes, which occurs in a sealed quartz bulb containing a xenon gas atmosphere.

The common mercury vapor lamp consists of a similar bulb in which the electric discharge passes through mercury vapor, causing it to give off a blueish-green light rich in ultraviolet and actinic rays. The mercury lamp, which gives good luminous efficiency and brightness, however, produces light in the characteristic spectrum of mercury and has a relatively longer warm up period when compared to the xenon bulbs.

Xenon lamps have about the same brightness range as mercury lamps with about half the luminous efficiency (lumens per watt) of the mercury and xenon-mercury lamps. Principal advantages of the xenon bulbs are a short warm-up period, producing near full rated light output in a few seconds, and a light with a spectrum range approximating that of daylight in both the visible and ultraviolet range.

Lamp Design

Typically, the xenon or other type gas vapor lamp, is a double-ended affair encased by a quartz shield which bulges to a spherical chamber at center. The two electrodes, positive and negative, are pre-gapped and sealed in the bulb for its period of useful life. In operation, the impact of the electric arc stream as it bombards the electrodes drives off tungsten atoms, gradually eroding the electrodes. These are consumed at a slow rate throughout the service life of the bulb so that light level fluctuations are, for all practical purposes, ruled out.

Starting voltage for the lamps is generally higher than operating voltages. This high initial voltage requires a double ended bulb, as the terminals on a single ended lamp would be too close and might produce a flash-over between conductor wires.

Timing in the starting phase is important. Excessive periods of high, initial starting voltage could consume excessive metal from the electrodes, thereby shortening useful bulb life.

Power Supply

Just as a fluorescent lamp requires a starting device and electrical ballast to stabilize current flow during operation, other short arc lamps require an auxiliary device to provide correct starting voltage for the igniter and a current stabilizing ballast or rectifier to insure continuous recommended operating voltages. Rated lamp life and performance characteristics apply only when lamps are operating with satisfactory starting circuits and operating voltage requirements.

Strong X-16 Xenon Lamp

Early in 1962, the Strong Electric Corp., of Toledo, O., introduced their new X-16 xenon lamp. Since that time, Strong has developed and marketed six models of the X-16 ranging in wattage from 450 to 2500, producing light of 1400 to 12,500 lumens on screens of up to 36 feet in width. Indications are that much

(*Continued on page 30*)

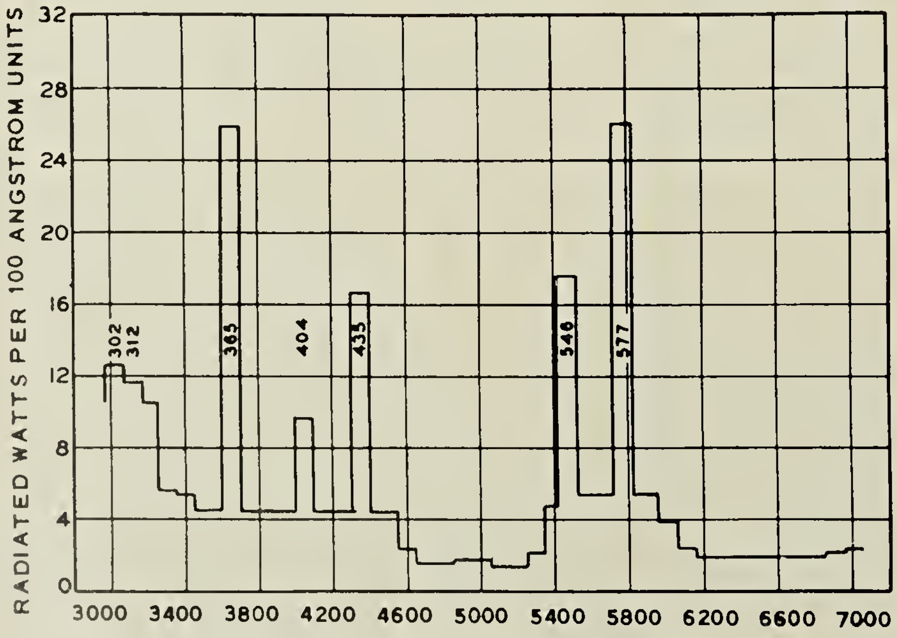
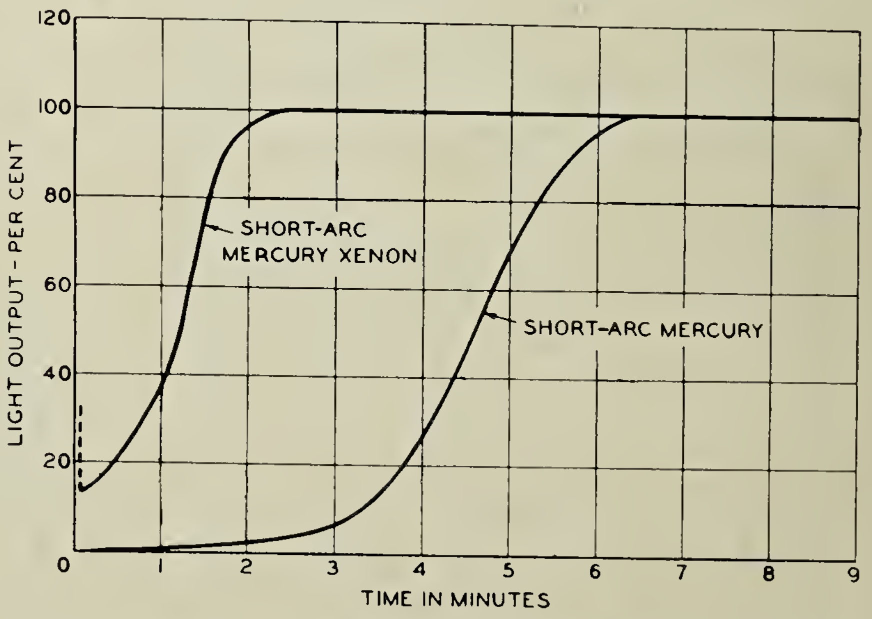
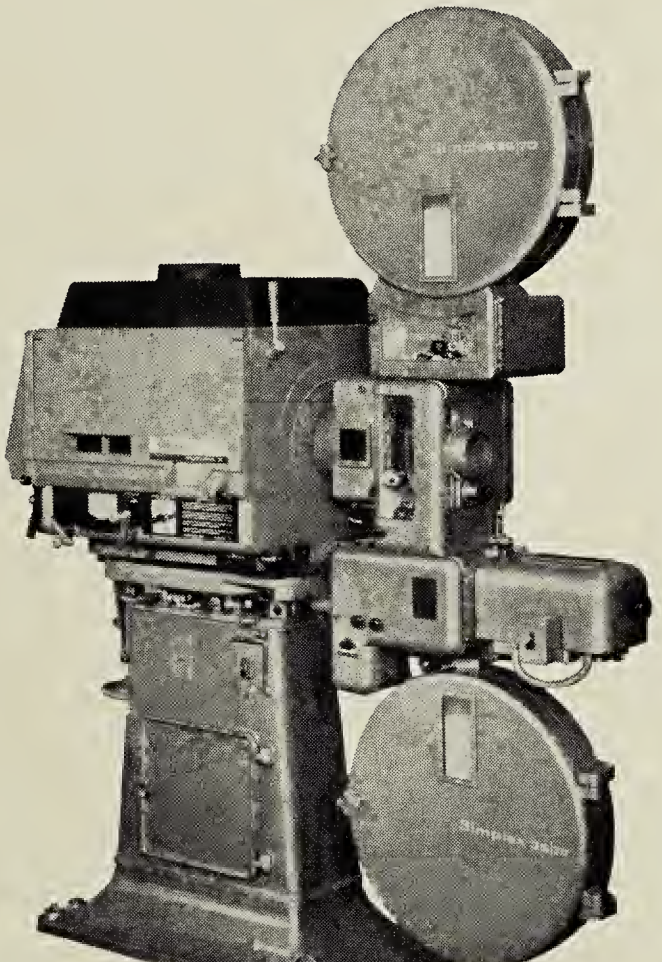


Chart shows spectral energy distribution of 1,000 watt xenon-mercury lamp, as determined by Westinghouse Electric lamp division tests



Plotted curves from Westinghouse test data show typical light output of short arc-lamps, both xenon-mercury and mercury types, during warm up periods

New Simplex 35/70



Only the industry's most experienced projector manufacturer could have built this new baby. Here, at last, is the one 35-70 mechanism combining brilliant new design features with the same great precision engineering and ruggedness that have put more Simplex projectors into theatres than any other make.

Operation is simple, reliable and *familiar*. Any projectionist who has worked with Simplex 35 (and who hasn't?) is already at home with its basic systems and components. Changeovers between 35mm and 70mm take just seconds.

This is a mechanism that can take the scare out of emergencies. Not only is it American built from top to bottom, but it's backed up by the largest and most readily available supply of parts. Many of the components are actually interchangeable with Simplex 35mm parts. The new 35-70 accommodates all American lamp houses without shims or adapters. And for extra boxoffice insurance, the new mechanism features unitized construction permitting complete sections to be quickly and individually replaced.

Is your theatre ready for the future? Before you spend one penny for projection equipment, check your National man for all the facts about the new Simplex 35-70.

N.T.S. **National**
THEATRE SUPPLY COMPANY
Subsidiary of General Precision Equipment Corporation GP

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Short Arc Lamps

(*Continued from page* 28)

higher wattage xenon lamp may soon be available that will satisfactorily illuminate 50 ft. screens .The Strong X-16 lamphouse utilizes Osram xenon bulbs as a light source and is designed to mount on any 35mm projectors and most 16mm projectors presently capable of using carbon arcs.

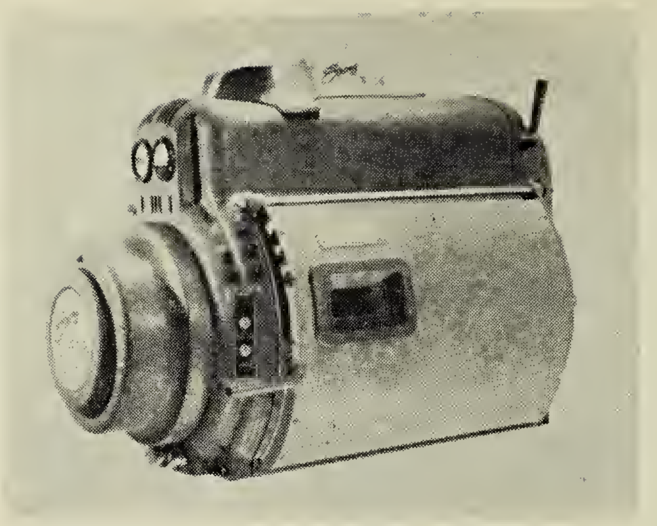
Lamphouse

Strong X-16 xenon lamphouses, Type 76000, are designed to mount on any 35mm and most 16mm projectors using carbon arcs. A 14″ diameter main reflector and a smaller auxiliary reflector project maximum light from the bulb to the film aperture with a minimum of heat. Strong X-16 lamphouses designed for 16mm projection use Strong Tuf-Cold interference coated main reflectors to reduce heat at the aperture. All Reflector focus controls are located outside the lamphouse for operator convenience.

An ammeter indicates bulb operating current and a time recording meter indicates the actual number of hours each bulb is used. An image of the arc is projected to a viewing screen on the operator's side of lamphouse. A built-in dowser protects the aperture from heat while the lamphouse is ignited and on standby.

A built-in igniter, designed with a protective device to eliminate sound system interference, provides correct starting voltage. The bulb is started by turning the on/off switch to "on" position and then pressing the ignition button. These control switches are located conveniently on the back of the lamphouse. Once the bulb is ignited and the lamphouse is properly focused for best uniformity of field no further attention is required. A safety switch prevents operation of the lamphouse with the door open.

Xenon lamphouses, when installed, should be vented by ductwork to exhaust outside the building. If this is not possible a Strong Type 23555 Ozone Filter, developed by Strong Electric to eliminate the need for ductwork, is available for installation on X-16 lamphouses.



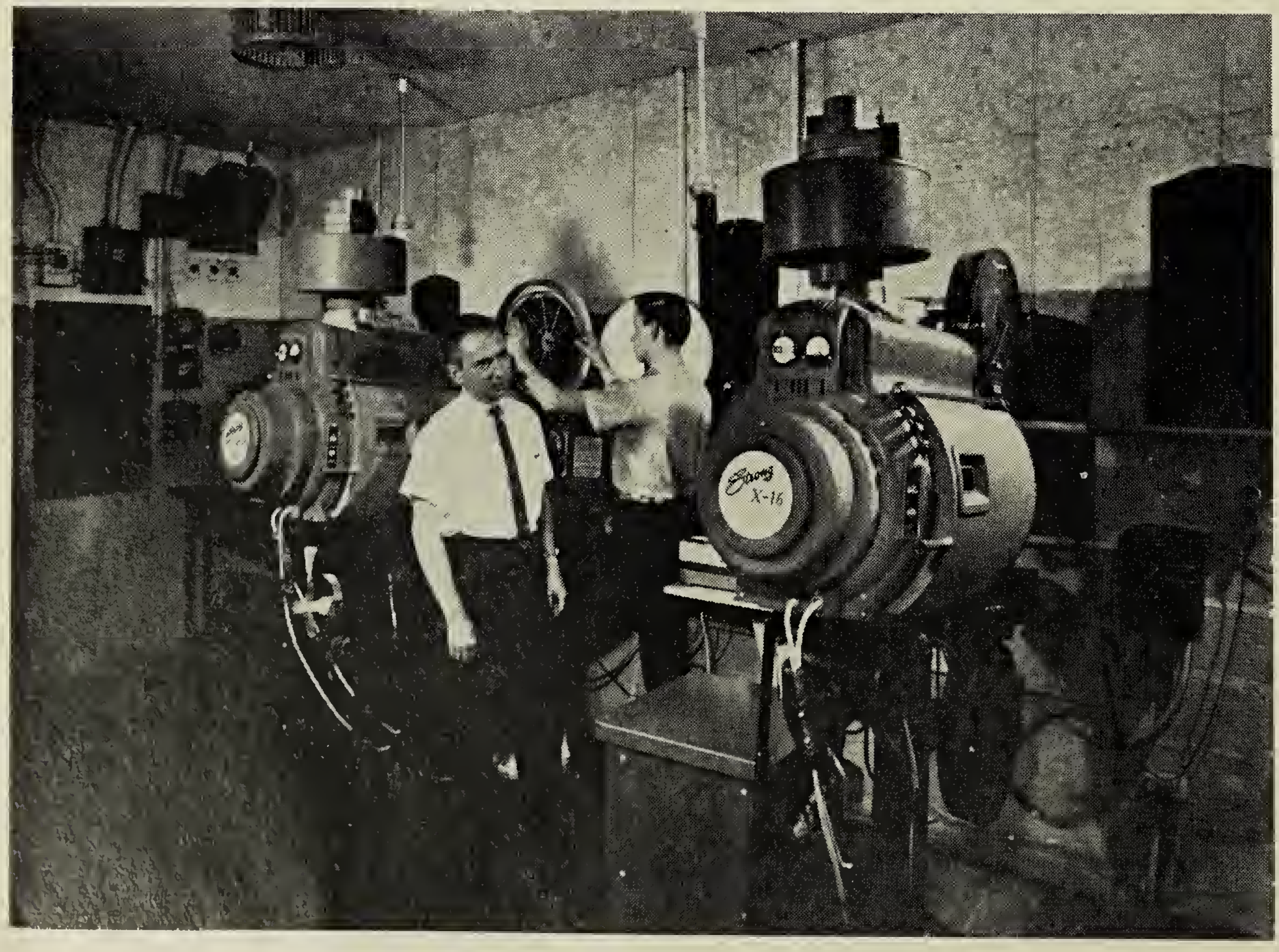
The Strong X-16 Projection Lamp

Light Source

The Osram xenon bulb is a quartz envelope containing two tungsten electrodes in a pressurized xenon gas atmosphere. The bulb produces a steady pure white light with daylight color quality (color temperature 6000° Kelvin) resulting in excellent color film projection. The useful life of a bulb will terminate when it can no longer be ignited. The bulb is guaranteed on a pro-rated basis for 1500 hours with a life expectancy of over 2000 hours. The 1500 hour guarantee is extended by the bulb manufacturer only when the bulb is used with an approved power supply.

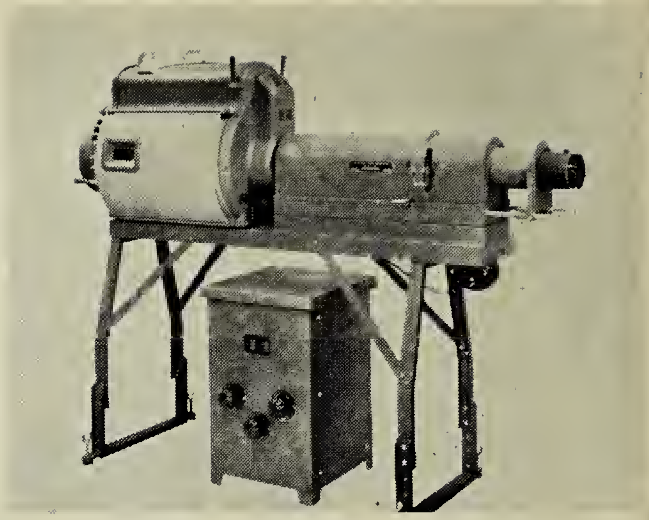
Power Supply

Strong X-16 Type 77000 silicon diode rectifiers are approved for use with xenon bulbs by the manufacturer of the bulb, under terms of the bulb guarantee. Models are available for each size bulb and are designed to provide correct DC voltage and amperage for optimum bulb operation. Tap changing dial switches are provided to make adjustments for over/under nominal line voltage, even while the bulb is operating. The silicon rectifying element is fan cooled to assure long life. Designed for operating from 230 volt, 3 phase 60 cycle line supply single phase, and other voltages and cycles can be supplied.



Strong X-16 installation at Westway Theatre, Baltimore

A year after the introduction of the X-16, Strong introduced the first slide projector, named the Universal Xenon Slide Projector, employing a xenon light source.



The Strong Universal Slide Projector

The light source, an arc enclosed in a quartz globe, produces 8000 to 9000 lumens of snow-white light making possible the projection of 3¼″ × 4″ and 2″ × 2″ slides on screens up to 35 ft. wide, even in rooms which are not darkened. The screen brightness obtained is comparable to high quality motion picture presentation and permits projection of pictures with easy to view detail never noticed on small screens with incandescent projection. With a high side to center illumination, 85% coverage, the light distribution results in clean cut picture corners. The light is of approximately 6000° K, ideal for the vivid projection of colored slides.

The Universal xenon slide projector possesses the advantage of a clean light source. The optics require cleaning only at intervals of approximately 30 days. Once installed and adjusted it can be operated for long periods without special attention.

Operation of the projector is simple. It starts with the push of a button. The electrodes are consumed so slowly there is no shift of focus.

The optical system utilizes a 14″ diameter ellipsoidal heat reducing main reflector to collect the illumination from the source and direct it to the reimaging point.

The associated rectifier operates on commercial 220-volt AC and is specially designed to provide the exact current characteristics and regulation capability for optimum operation of the xenon source. The igniter is built into the lamphouse and provides the proper starting or ignition voltage.

The Universal xenon is ideal for schools, sales meetings, technical and scientific conferences, conventions and lectures, particularly where it is impractical, uneconomical or impossible to darken the room, and especially where it is desirable to maintain room illumination for taking notes.

The equipment comes complete with blower, slide carrier, lamphouse, and choice of objective lens in the range of 6½ to 26 inches inclusive. Also available is a push-button controlled electric changer which holds 70 3¼″ × 4″ slides.

Hughes XTL Lamphouses

The source of the XTL optical system is the xenon short arc lamp. Four models are available: The XTL 500/1000, XTL 1600, XTL 2500, and the new XTL 5000.

The Hughes Xenon Light Illuminator uses

(*Continued on page* 48)

NEW ALL TRANSISTOR SOUND SYSTEM

by *Norelco®*

- **Super compact wall-mounted design!**
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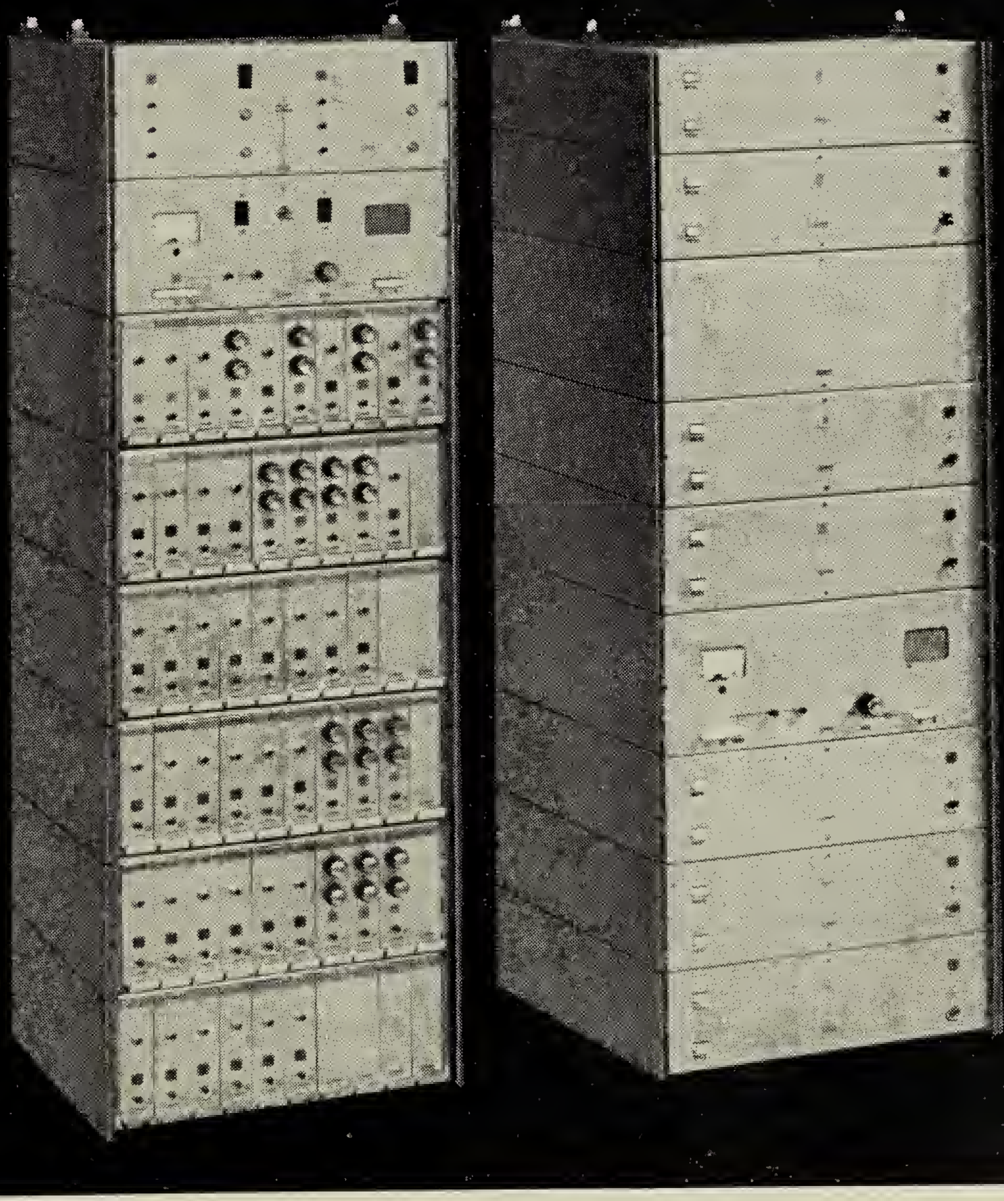

This is the kind of years-ahead sound system you'd expect from Norelco engineering. Capable of *perfect* balance anywhere because each sound source can be individually adjusted to fit the acoustics of a theatre. Lots of other superior features, too. Low hum level. Silent switching. Push button control of each sound source. Preselector switch for change-overs. Long lasting transistors and printed circuits for reliability.

It even has its own built-in testing system. And if anything should go wrong, separate plug-in units save time, money and embarrassment. Spare power amplifier and spare power supply are built in and ready for instant use. All are packed into compact units that are wall hung to save floor space.

New Norelco sound operates with single channel optical 35mm, 4 channel magnetic 35mm, 6 channel magnetic 70mm, plus 3 optional non-sync sources: record players, microphones and tape recorders.

Sound good? It *is*. We know because we've tested it for two years. Not in a lab. But in theatres, where it counts.

For more facts on the new Norelco all transistor sound system, check your authorized Norelco theatre supply dealer or drop us a note today.

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NORTH AMERICAN PHILIPS COMPANY, INC. • 100 EAST 42ND STREET, NEW YORK, N.Y. 10017

NTS Introduces New Simplex Projector For 35/70mm

Rapid Conversion To Wide Film Gauge; Interchangeability Of XL Parts Cited

■ National Theatre Supply Company has developed a new Simplex projector capable of showing both 35mm and 70mm films. This projector has all the precision engineering and built-in ruggedness of the Simplex 35mm projector, which is now in use in more theatres than all other projectors combined.

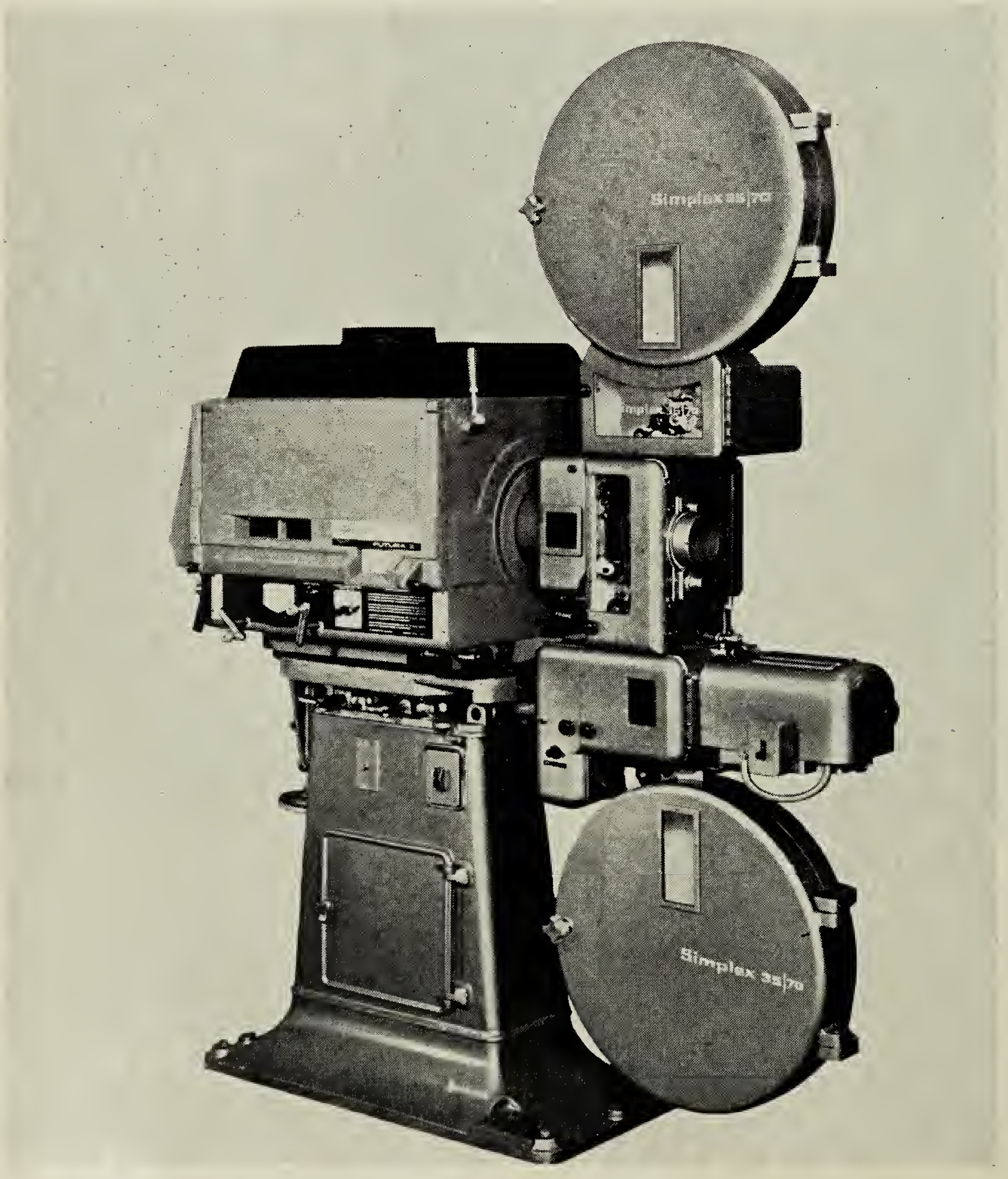
Most important, from the projectionist's point of view, the new 35/70 mechanism is familiar to the vast majority of projectionists who have been working with Simplex mechanisms for many years.

Like its 35mm counterpart, the Simplex 35/70 offers the unique advantage of having many interchangeable component assemblies and parts. All of these parts and assemblies are available, when needed, at nearby National Theatre Supply branches. These assemblies include upper and lower feed sprocket assemblies, complete vertical shaft and gearing assemblies, mechanism drive kit, rear shutter driving cluster assembly and a complete sound head projector driving unit.

The entire intermittent movement could even be replaced between reels if such an emergency occurred. This is highly unlikely, of course, in view of the remarkable record of reliability that has endeared Simplex projectors to theatre owners and projectionists alike.

The changeover from 35mm to 70mm (or vice versa) is almost instantaneous. Only two component assemblies need be interchanged . . . the curved gates and water cooled curved film traps. All sprockets and pad rollers are combination 35/70 mm. Special lamphouse adapters or brackets are not required because all American made lamp house optical centers can be maintained with this Simplex 35/70 projector when installed on a standard Simplex Heavy Duty pedestal.

Commenting on the new projector, J. E. Currie, vice-president for projection equipment sales at National Theatre Supply Company, said, "We feel that 70mm projection is a long way from reaching its saturation point in the United States and other parts of the world. 70mm films have compiled outstanding boxoffice records and we feel confident that they will continue to grow in the years ahead. This 35/70 mechanism is a model worthy of the Simplex name and built to Simplex standards. Naturally, it will be sold and serviced by experienced National Theatre Supply representatives at all our branches from coast to coast."



Simplex 35/70mm on standard pedestal

Here are some of the outstanding features, many of which are exclusive, of the Simplex 35/70 projector:

The projector mechanism is made in the U.S., and uses ball bearing construction throughout. Full gear drive is used, rather than belts, at either 24 or 30 frames per sec. operation. A water cooled and curved film trap, with adjustable film tension pads, provides film stability in the gate, which features hardened and precision ground curved film gate runners. Combination 35/70mm sprockets and pad rollers are used throughout, facilitating quick conversions.

A sealed-in "Sprayomatic" lubrication system services the entire gear train, preventing oil from reaching the film.

A micrometer lens focusing device, with eccentric lens optical centering mechanism, is provided for fine adjustments to all lens systems.

The shutter is a revolving, conical type which cuts the projection light beam less than one in. from the film at the aperture plate. Changeovers are built-in to the projectors.

Film magazines in the new projector are cast aluminum, split through the middle for more hand and finger room. The Oscar-winning XL take-up device provides even tension on the take-up reel at all times. An anti-backlash tension device is located on the upper reel spindle. Magazine doors stay open while threading, regardless of the angle of the projector. Reel shafts, ½ inch in diameter, accommodate both 35 and 70mm special reels.

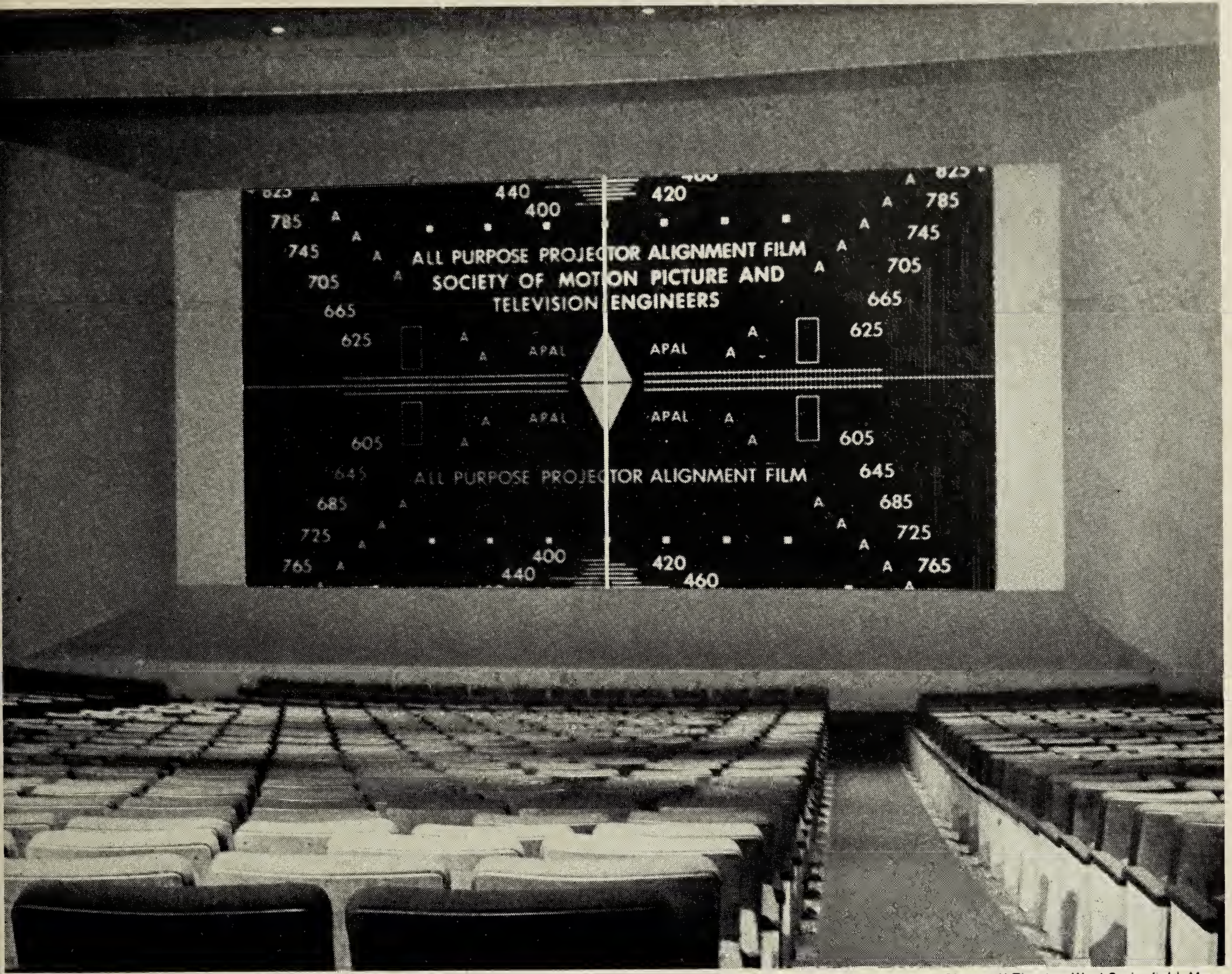
A "Penthouse" magnetic soundhead is precision-cast from aluminum, and has separate compartments for the film travel mechanism and stabilizers. It features separate four-track and six-track magnetic pickup clusters and built-in magazine roller holders.

The pedestal furnished with the projector is the Simplex, heavy duty type, with heavy leveling screws on four corners. It fits all arc lamps, with no shims or adapters necessary. Pedestal is "universal" for all projection angles, from 30 degree indoor down-tilt to 15 degree up-tilt for D-I's. The adjustable lamphouse table insures accurate optical alignment of lamp and projector.

The optical soundhead is the time-tested Simplex XL model, using an oil damp flywheel on the scanning drum shaft. A permanently oiled ball bearing motor drives the drum via direct connection to a rugged gear box. No belts are used in the mechanism.

A new Solar Cell replaces the now obsolete photocell for optical sound pick-up.

Gearbox is a splash type, sealed in oil, and also uses ball bearing construction.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ALL PURPOSE PROJECTOR ALIGNMENT FILM
440
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765
460

The Redstone Cinema II Theater, West Springfield, Mass.

This split image shows the big difference in lenses

New Adjustable
Magna Com Lens

Picture quality is now a major topic. Using both projectors and a split aperture, the left half is typical of ordinary lens performance while the right half gives higher contrast, sharper, brighter image and is typical of the famous F17X or the new adjustable Magna Com. Not only brighter, but a better image and with the adjustable Magna Com the bonus of exact screen fit — no excessive cropping — no cut off heads — no missing subtitles. The trend is to higher standards and less cropping. If you want a better picture ask for a demonstration by your theater equipment dealer. Member of TESMA-TEDA.

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1916 TO 1966 RESULTS IN FIFTY YEARS OF OPTICAL EXCELLENCE

Meeting Projection Standards For Theatres

Guides For Evaluating Equipment Performance Including Maintenance Practices And Standards

EDITOR'S NOTE: The following is an abstract of an article prepared by the staff of PHYSICAL THEATRE MAGAZINE—monthly section of MOTION PICTURE EXHIBITOR. The original article, which appeared in our annual "Projection and Sound" issue this past June, has been in continuous demand since publication and has been reprinted by many theatre owners and circuit operators in the interest of encouraging quality projection on the theatre screen. Since our remaining copies of this article are fast disappearing, we have reprinted here the bulk of the original story. Correspondence between the staff and our readers, many of them projectionists and theatre operators concerned with equipment and print condition, indicates there is still a widespread need for elevating the standards of professional motion picture screen presentations.

■ Excellence in projection centers around those often discussed properties of image sharpness or clarity, and stability or absence of flicker in the picture which creates the illusion of uninterrupted motion as each frame is exposed. This crisp stable image depends principally upon such factors as the original quality of the print in the machine, the absence of surface marks and "mottle" from oil or wax on critical areas of the films surface, adequate light with the proper color characteristics, the stability and temperature of the film in the gate, a correct lens system, and, finally, a screen that will reflect the projected image to advantage.*

Much of the complexity of motion picture projection is rooted in the speed at which the series of photographic images on individual frames are exposed in succession. Between the feeder and take-up reels, the films must be moved into position by sprocketed drums, pulled into the film gate, held at rest for a fraction of a second while the arc light passes through aperture, film, and lens system, and lastly, moved through the sound reproduction device. The cycle is completed as the film is drawn onto the take-up reel.

A 35mm release print may be expected to see anywhere from one to several weeks use in a first run theatre, passing through the projection and rewind sequence from three to upwards of five times a day. With good handling, a print will take up to 150, 200 or, in unusual cases, even more showings, so that complaints from sub-run operators indicate early abuse.

Good film handling starts before the print is even put on the projector. Transferring film from shipping reels, which may damage the print or the magazines in your projector, to house reels offers the projectionist his first opportunity to inspect the film, make any necessary repairs or cleaning, and note if adjustments on his equipment must be made to assure maximum performance. Leaders, reel continuity, splices, sprocket hole damage and markings should be checked before attempting projection.

Cleanliness in the area of the rewind bench is especially important, as film will pick up dust, lint, and other airborne particles which may later collect in the aperture or gate. A large commercial laundry bag fastened by a tubular hoop to the rewind table will keep end footage off the floor, and, for ease of handling, a simple rack with plastic clothes pins of the snap type will accommodate reel bands, date clips or other house footage needed before the feature.

Making good, rapid splices is something of an art. A commercial splicer, good grade acetate film cement, and adequate light are essential if a permanent bond is desired. Gentle stroking action on splicer cutting blades will hold cut depth to little more than emulsion thickness. Razor blades or hobby knives will also do the job, if used correctly. When the emulsion side is thoroughly clean, wipe with a piece of cloth, apply a thin, even coat of cement and bring down the other half of the splicer head immediately, locking the clamps as soon as contact is made.

For cold splicers with hand pressure devices, keep a firm pressure on the bonding film for a few seconds, open the splicer, wipe the join edge with a clean cloth, and inspect the job for bond and alignment. Hot splicers can be opened sooner. We might add that a good splicer is an expensive, precision piece of equipment deserving of careful use. Never attempt to resharpen blades or reset cutting depth unless you know what you are doing.

70mm splicing requires even more attention to accurate trimming, scraping and alignment. A quality splicer that insures precise alignment of the film edges and frames is needed.

To reduce frame loss, avoid poor scrapers, old cement, poor contact, and loose splicer heads. If you don't have a good splicing machine, rather than stapling or stitching film, obtain a clear, sprocketed repair tape. This will also strengthen damaged film with outsized cue marks, torn sprockets, or burn and blister areas. These repairs are durable, and preferable to slip shod "wet" splices, as only a perfectly made cement splice will hold.

Many times, exhibitors and projectionists are justified in protesting the condition of release prints sent out by the exchanges. One projectionist's local even issued a mandate that badly damaged prints would be refused by its members. Let it suffice to say that there are persons who will return a mutilated print and, as has happened in the past, an exchange can send this print to you without inspection or cleaning. The innocent are, of course, penalized by the few irresponsible ones, making efforts to raise standards in this area all the more important.

The 35mm print is capable of taking a great deal of punishment, yet dime-sized cue marks and damage caused by worn sprocket teeth or other faulty parts hardly fall into the realm of normal usage. Even in a reasonably good machine, the film must withstand a variety of stresses and high temperatures at the aperture plate. Considering the speed at which the film is accelerated by the intermittent movement, or pull-down into position in the gate, brought to a dead stop while the individual frame is being scanned by the shutter, and pulled quickly out of the gate into the lower loop to make its pass through the sound reproducer, one sees where well maintained equipment is a must. At 24 frames per second, a considerable amount of footage can be perforated by sprocket teeth, blistered by excessive heat, or scratched by a stuck roller before it is even caught. Close attention should always be paid to the surface condition of pads, rollers, shoes, the gate surface and aperture plate, and reels for deposits of foreign matter, burrs or other damage.

In addition, tension on the film is critically engineered by the projector manufacturer to keep the film moving smoothly through the guides, projector head and sound head. Loop size, correct tension on take-up belts, gate and pads should be faithfully maintained by the projectionist.

To help the film pass through the machine, raw stock manufacturers and processors hold tolerances to high standards, meaning that thickness and width are as constant as modern technology can hold them. This works to reduce undesirable movement in the gate area and assure a precise alignment with the sprocket teeth on the projector. Film is also lubricated to further reduce friction as it comes in contact with the metal or plastic surfaces of the projector. Edge waxing with fine parafin wax greatly increases print life over that of "dry" prints. To date, no better method of film lubrication has been discovered.

Motion picture footage should never be lubricated with oils or silicon compounds, as these will eventually separate from an even coating into spots or mottle on the film surface. This, in turn, will adversely affect the image on the screen. If oil is put on the film to pick up lint or fuzz stuck in the aperture while a reel is on during a show, it should be removed during the next rewind with film cleaner.

A dry print lacks enough lubricant to reduce friction in the gate area effectively. Previous prints, however, may have created enough of a deposit of wax, though it is invisible to the eye, on metal or plastic surfaces to provide some measure of friction reduction. If a combination of circumstances such as a gate thoroughly stripped of lubricant by cleaning and a dry print arises, some action should be taken to

(*Continued on Page* 43)

**Theoretical image brightness on the screen (not considering light losses due to screen surface absorption and reflection) is a function of three factors: (1) directly proportional to the brightness of the light source (2) directly proportional to the effective area of the projection lens aperture, and (3) inversely proportional to the square of the projector throw.*

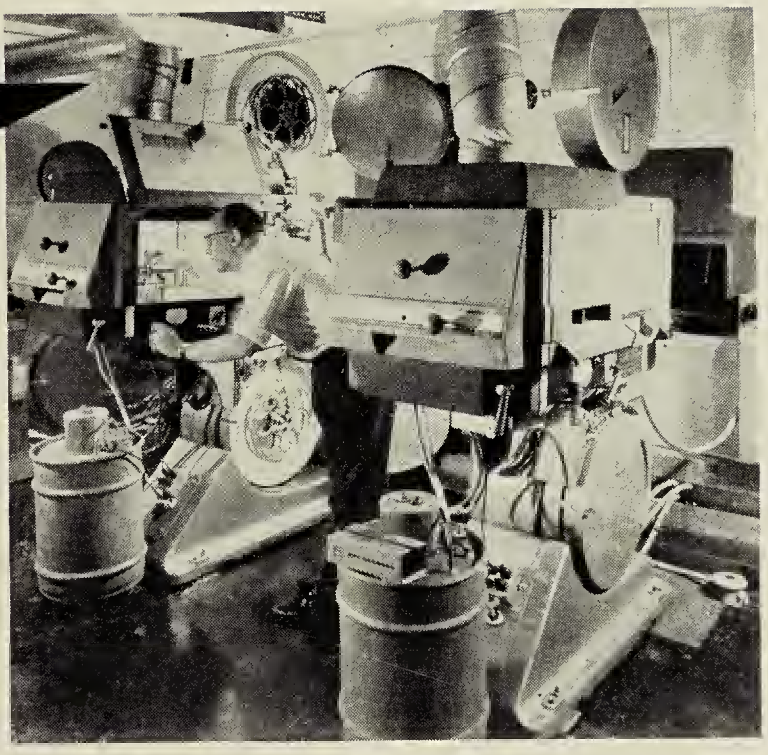
Why Are So Many Successful Exhibitors Switching to Futura Projection Lamps?

MAYBE THEY KNOW SOMETHING YOU SHOULD KNOW

For instance, they know that in-and-out of picture focus usually is the result of excessive aperture heat which causes film buckling.

They also know that excessive aperture heat usually results from an attempt to obtain increased screen light with a poorly engineered optical system.

They found out that high picture brilliancy and sharp focus, with much less heat at the aperture, are obtained with the use of Strong Futura Lamps.



Your projectionist shouldn't be saddled with obsolete equipment which causes film distortion and emulsion damage if you expect him to put an acceptable picture on the screen. Accordingly, you should do as so many theatres are doing. Switch your lamps, even if new, to these modern Futuras.

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Artistic and Technical Pitfalls of Film Cropping

Loss of High Percentage of Frame Area Attributed To Lack Of Film Standards

By G. M. Berggren
Manager
Theatre Equipment Division
Kollmorgen Corporation

■ Film cropping—the loss of frame area at the top, bottom and sides of an otherwise good picture—is becoming a major sin in the artful world of the screen. Unlike most sins, it is without pleasure and yields only a host of sorrows.

In the end, a film subject to arbitrary cropping at the aperture suffers both artistically and technically. The sorrows include loss of valuable and artistic picture material from such ridiculous extremes as cropping the top of a frame to the forehead of the star, frame loss on the sides to the point where titles may be trimmed off on the left or right and chopping the foreground in a dramatic scene where a prostrate actor's torso is neatly halved! But this is not where the horror stops!

In addition, cropping causes overmagnification of the smaller picture area in some situations, which reduces picture quality on the screen. It also requires more carbon consumption in the arc lamp, which, in turn, produces more heat on the film surface as the projectionist struggles to keep up the screen light level.

If the frames of every film, in all of the various formats, were made in accordance with ASA standards, the problem would solve itself. But, with the wide variations in "shooting" practices and printing practices in the labs, the installer of new projection equipment must seek to allow for "normal" requirements. Thus, the use of standard aperture dimensions can be thwarted by practical booth considerations.

The man responsible for a projector installation would normally cut from one to two per cent on each side just for "safety sake." This is only the beginning. If there is a high location for the projection booth, he must trim in the outside top corners to allow for a rectangular picture. The next major problem is the use of fixed masking, which forces the addition of another three to eight per cent of cropping, because adjustments at the screen cannot be made. (This shall be further covered below). Thus, without any additional compromises, there can easily be a loss of five per cent on a side, which would be nearly a 20 per cent loss in picture area, plus a loss in light due to overmagnification for the screen size.

With several commercial formats in use, there are constant compromises to attempt to "standardize." With a 1.85 and a 2.35 aspect for 35 mm presentations, plus the 2.21 aspect for 70 mm, there are those who would quickly go "to a straight 2 to 1 for everything." This would result in a loss of at least four per cent top and bottom for 1.85 ratio 35 mm; there would be a loss of at least 8.5 per cent on anamorphic; and a loss of five per cent or more on each side of 70 mm. Perhaps it is more impressive to say that it is a loss of eight per cent on 1.85; 17 per cent on anamorphic; and ten per cent on 70 mm. And that is only for the compromise, not including the "safety margin" mentioned above. This is most common in drive-ins, where the light loss is an increased problem.

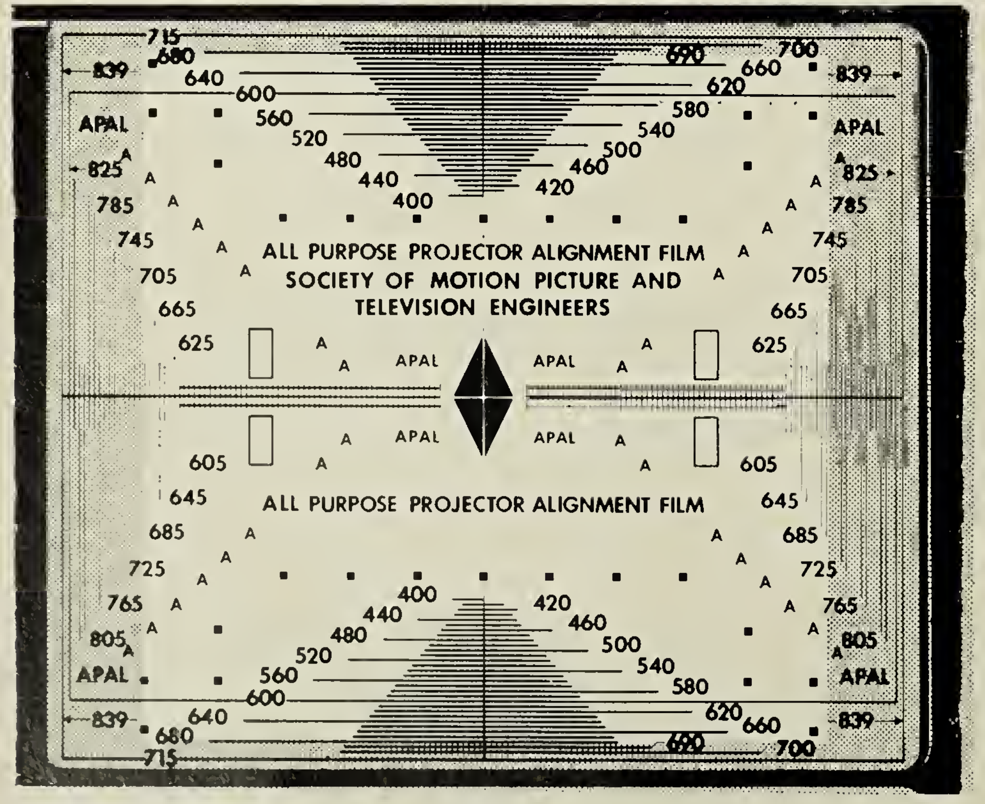
It is assumed that the producer or director of a film aims to create a full story without having it "hacked-up" by film processors, exhibitors, future TV commercial editors, and other such detractors. There seems no reason why the film cannot be shown as desired by the producer or director. There should be a combined effort to create an industry film board to govern the standards of exhibition, in this area of cropping and other aspects of picture quality, however, the board would uphold the aim that all major films are worthy of presentation, and not require special equipment, or installation requirements for a specific picture. At present, the installation is made to accommodate the film that deviates the most from the standard. Thus the worst governs all. In some cases, major films from the same studio in the same year are not made to the same standards of measurement.

The theatre owner or manager views the screen from the point of a film's impact, at or above the level intended by the director or producer. In too many instances, the picture is enlarged for extra-dramatic effect, but at the loss of the full picture intended. This aim seems at odds with that of the producer/director. A reconciliation is needed, with exhibitor representation on the kind of film board proposed.

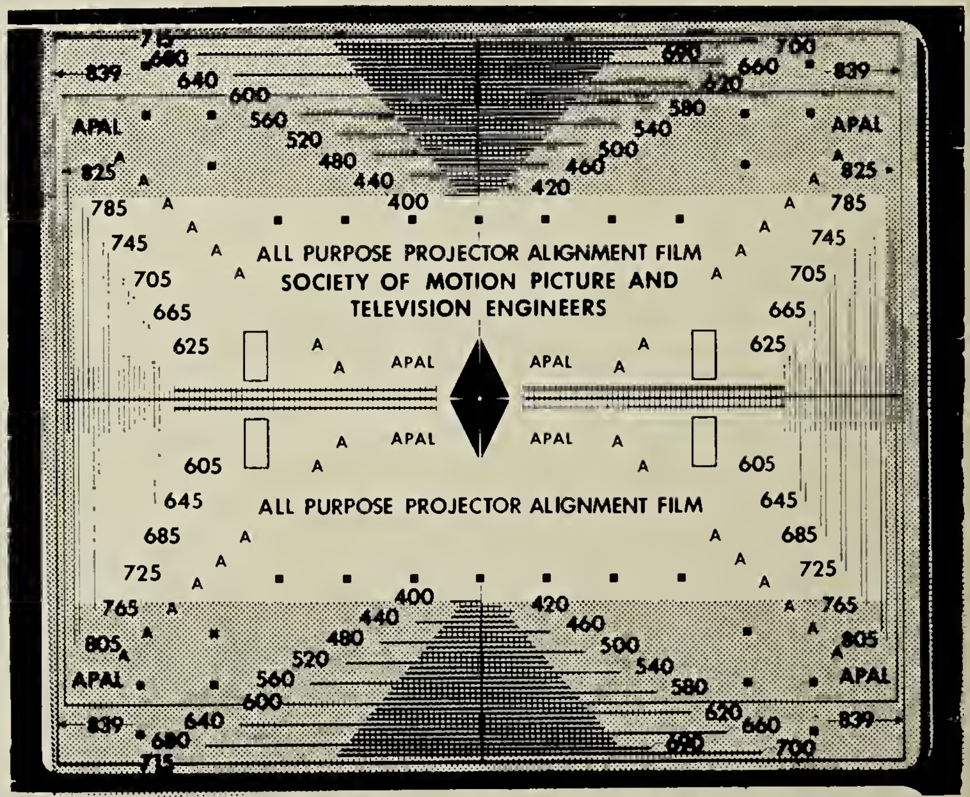
Agreement on aperture standards that can be depended upon is of primary importance. Proper installation and masking, hopefully adjustable, are next in order of importance. New test film, sent with a new film release, would allow a theatre manager to judge the proper size to be shown his patrons. Such test film would be made in short strips for checking only the film standard to the screen masking. The adjustment of lenses is also most important. High quality lenses which can be adjusted to overcome cropping losses are available, and allow exact screen fits, at exact aspect ratios.

In the industry of 25 years ago, a common lens size was five inches, and graduated increases and decreases in focal length were available in ¼" steps. Thus, the step to the next size was five per cent or less. In today's theatres, a common size is 2½", and with the same quarter-inch step, a change means a ten per cent move. In screen sizes, a picture 40 ft. wide with a 2¾" lens would jump to 44 feet in width, perhaps beyond the masking adjustment. The adjustable lens attachment not only improves the picture, but permits selection of any picture size in normal installation. Changes of less

(*Continued on page* 41)



CinemaScope—Shaded area of standard test film frame is wasted using typical 2:00 to 1 aspect ratio, with cropping.



Regular 35mm "flat"—Shaded area of standard test film frame is wasted using typical 2:00 to 1 aspect ratio, with cropping.

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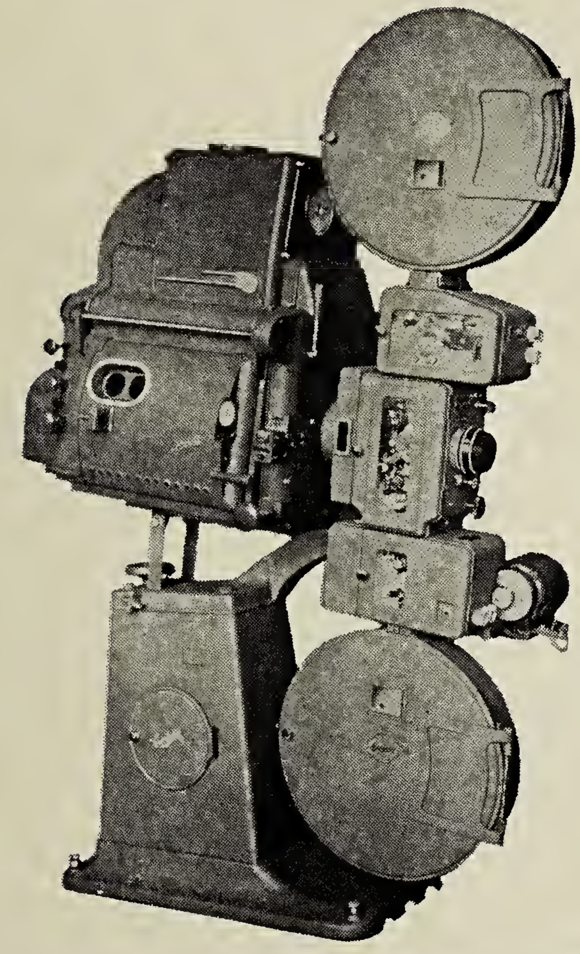

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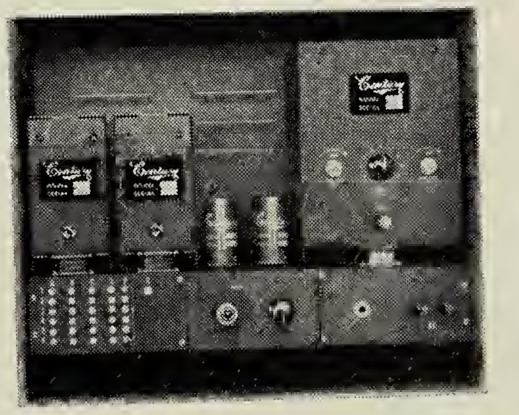

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NEW YORK, N. Y.

Century's New UVIR-2 Band Pass Light Filter

Restricts Transmission Of Non-Usable Energy Minimizing Heat Damage To Film Surfaces

By Larry Davee

President
Century Projector Corp.

■ A rather intensive study of the factors affecting film in professional motion picture projection has been conducted by Century Projector Corp. for a number of years. Even now it seems that there is much work to be done. This interim report records the results of this research and presents data on certain known factors. Possibly, there are presented here ideas which may lead to even more improvements in the projection of motion pictures in motion picture theatres.

At the present time, however, there are many improvements which merit general adoption by all motion picture theatres, and the industry need not wait for that future day when, undoubtedly, there will be still more and better improvements.

Presented here, for example, is a new concept in controlling some of the destructive elements in a typical projection system.

Approximately one year ago, Century introduced what is known as the Cine-Focus principle of film stabilization. Included in the Cine-Focus conversion kits, and now included as a part of the Century model JJ-3 Cine-Focus projector, is a light or heat filter. This filter was, and is, an important part of the Cine-Focus system.

Continuing developmental work disclosed that the "heat" causing the destruction of motion picture film was not entirely a "heat" problem as the term is commonly understood.

The familiar infra-red heat filters and the more recent "cold" arc lamp reflectors are partially successful in reducing the infra-red energy generated by an arc carbon light source and the longer (*none visible*) wave lengths.

One must understand that some light, including the light from arc lamps and all other light producing media, is a source of great amounts of energy which is not used in the production of physical light.

Only part of this energy produces the sensation of light. The remaining energy, which is greater than that producing the light, is dissipated, absorbed or lost, but it must go somewhere. It can not be ignored as a significant factor even though it can not be seen by the eye.

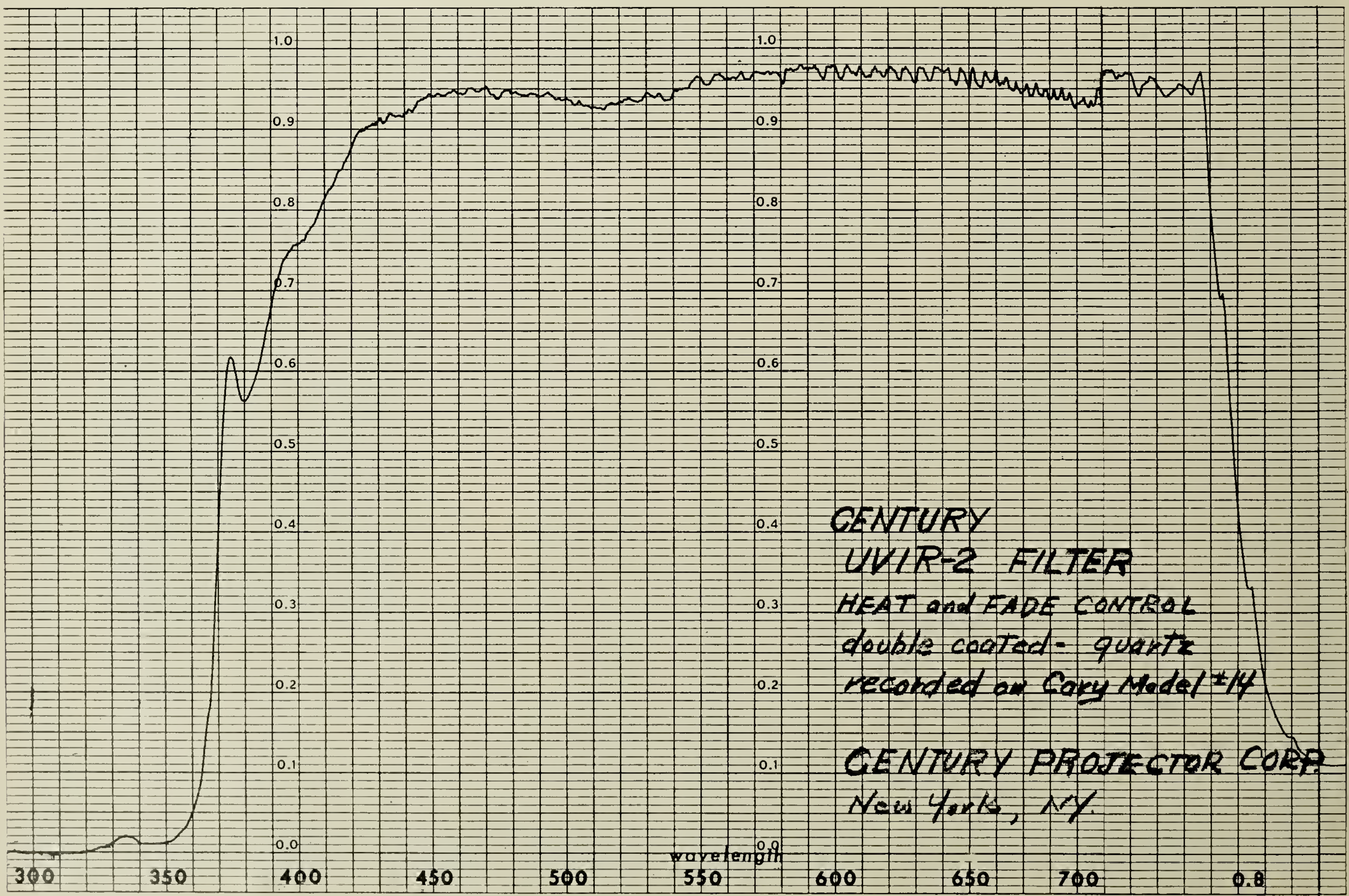
When we are in direct sunlight, we know that it is "hot." We know also that if our skin is exposed to sunlight it will burn or tan. We also know that the "reflection" of heat from a macadam pavement is intense. Interestingly, these evidences of "heat" are not the same, and if we were to screen out all of the energy from the sun except that which is necessary to produce light, or to screen out similar energy from an arc lamp, the skin would not burn and black macadam pavement would not be hot if exposed to these sources, and yet there would be "intense" light.

Century, therefore, studied the problem of heat on motion picture film and theorized that if as much non-usable, non-visible, and unwanted energy could be removed from the light used in projection, motion picture film would exhibit reduced 'buckle' and possibly, and, equally important, less fading of color prints.

Through the cooperation of Boston Research Corp. it is now possible, using "thin film" techniques coated onto fused quartz plates, to produce a "band pass" light filter. The sound engineer, and those familiar with multi-plex telephonic transmission as well as those working with television transmission and space research, are familiar with the band pass filter principle.

Band pass filters limit the frequency band that will pass through a "net-work" so that all frequencies above and below the selected

(*Continued on page 45*)



Transmission characteristics of the UVIR-2 Heat and Fade Control Filter show excellent screening of non-visible wavelengths in spectrum.

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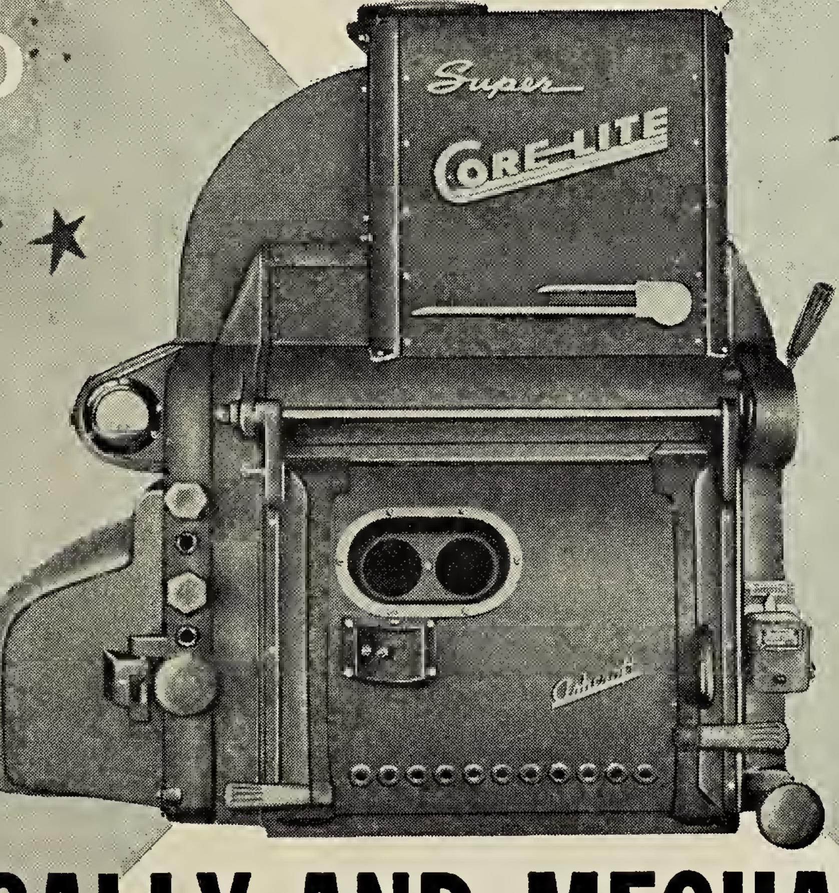

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A New Dimensional Sound System For D-I's

AM Transmitter Broadcasts Film Track To Radios

By E. J. NELSON

Ballantyne Instruments & Electronics, Inc.

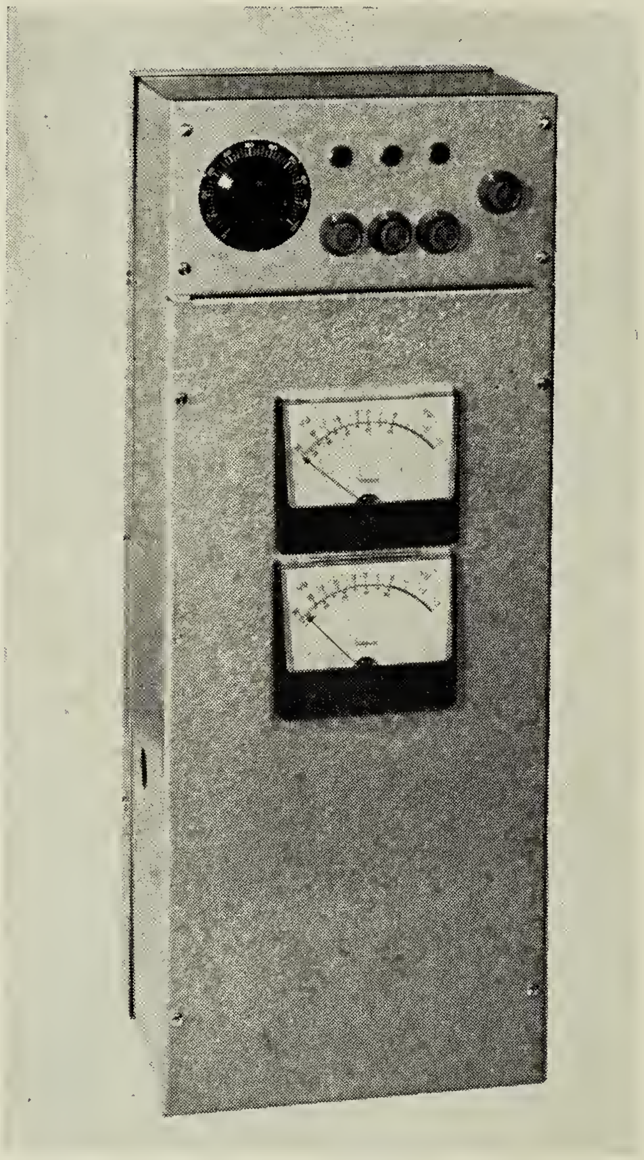
■ A new concept in sound for drive-in theatres is being produced and marketed by Ballantyne Instruments and Electronics, Inc., which is identified as the new "DS-7" sound system.

This system allows the drive-in theatre patron to enjoy the film sound on his car radio, or any portable transistor radio, as well as from the existing speakers. The DS-7 system makes it possible for the drive-in operator to offer his patrons fuller and richer sound track reproduction.

In addition, theatre capacities can be increased and operating costs lowered.

The DS-7 system is a low power AM transmitter which is installed in the projection booth and will easily fit in any unoccupied front wall space like the firm's Master 6–4–1 sound.

It is also adaptable for use with any sound system. The input to the transmitter is obtained by bridging from the pre-amps of the projectors, and it will accommodate from .5 volts to 3.0 volts output from the pre-amps. This bridging in no way interferes with the existing theatre sound system. The sound system has a basic audio module control which controls the RF or transmission output. Included in the circuitry is a regulator or automatic gain control which controls excessive sound modulations from the film track to the transmission.



DS-7 AM Transmitter

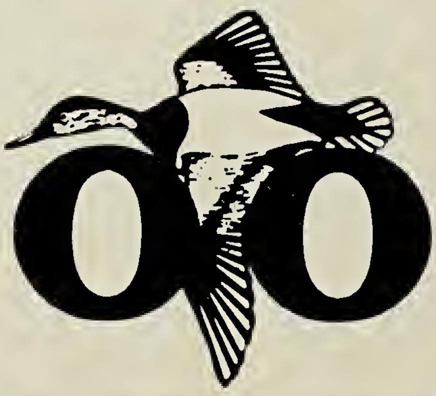
The transmission of the RF signal is conducted through an antenna system whereby the signal is confined within the geographic area of the theatre and it cannot be received beyond this area.

The AM frequency selected for each area is one that is free from interference and is crystal controlled. Included in the installation of this system will be a certificate of certification from a qualified engineering firm stating that the installation conforms to FCC regulations.

The operation of the system requires only turning the off and on switch as far as the operator is concerned. Redundancy is required by installing a secondary control.

This new system can have a great effect on the drive-in or outdoor theatre presentation of entertainment product. For existing theatres it provides a new supplementary dimension in sound, as well as the capabilities of a stereo mode for the presentation of larger product—either in 35mm, 4 track magnetic, or 70mm, 6 track magnetic, as well as increasing theatre capacities and the lowering operating costs.

New vistas can now be exploited, such as the outdoor road showing of films and the utilization of parking lots, vacant land areas, etc. with semi-portable installations, 90 days to five years. In addition, it is now possible to have high quality receivers in the concession areas as well as the use by patrons, of portable transistor radios for the receiving of the sound during the time that the patron is in the concession area.



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Paramus Theatre

(*Continued from page* 7)

The general decorative color scheme is red, gold and white. The carpeting is red, gold and black by Alexander Smith, from an original design made exclusively for Stanley Warner Theatres. The red seats are rocking chair models from American Seating, with foam padded seats. Over-stuffed spring-back types are used in the loge and balcony.

Men's and women's lounges and lavatory facilities are situated off both the lower and upper lobby levels. A unique installation for the ladies are the lavatory cubicles, each complete with individual hand basin, vanity, mirror and handbag counter. Paintings in the lounges are in Etruscan modes.

The auditorium, with its unusual decorative treatment and floor-to-ceiling gold drapes, has been carefully engineered to incorporate the latest techniques in audio-visual presentation. The wall-to-wall motion picture screen is an unprecedented 62 ft. wide by 31 ft. high, and together with the six-channel Ampex stereophonic sound system, with 18 surround speakers, is engineered to achieve the ultimate in high fidelity voice and music reproduction.

The projection booth is midway between the orchestra floor and the loge seating. This location enables a flat angle of projection to control picture distortion. With orchestra and balcony viewing planes as close to the angle of projection as possible, the patron sees the picture just as the actual lens of the camera did when the picture was photographed.

The three motion picture projectors are the most advanced models engineered by Century Projector Corp. and permit all film ratios from conventional 35 to 70 mm. Audio installations include an outdoor speaker system located under the marquee. This advises the public on showtimes and seating information. Music is played when announcements are not being made. The lobby has a public address system with Ampex tape recorder and Bogen amplifiers with Bogen turntable.

The air-conditioning unit is one-hundred-and-sixty tons, fully zoned for individual area comfort with even temperatures maintained throughout orchestra, loge and balcony. Separate zoned systems service the balcony, loge, orchestra and lobby.

Film Cropping Pitfalls

(*Continued from page* 36)

than an inch on the screen are possible, as are changes of several feet in width. Thus in short focal length lenses, there is no reason for cropping; the corrective optical equipment is easily available.

The next move is a combined film board of directors, exhibitors and equipment representatives to create a seal of acceptance of standards adherence, plus initiating a move toward improved picture quality from existing film standards. New processes and equipment permit some installations to be made properly, but only a small percentage are reaching this optimum result.

There is the fallacy that the customer cannot tell the difference, but the extremes in picture quality from theatre to theatre are producing complaints to the theatre managers. This seems to prove that customer can tell the difference. And at the current higher prices, the customer must be right.

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Proper Landscaping Enhances Drive-In Appearance

Soil Preparation, Initial Planting Selection Contribute To Maintenance Ease And Appearance

■ On the basis of observations made by the staff at drive-ins in various sections of the country, a large number of D-I's in existence five years or more are badly in need of landscaping attention.

Though initially well-planted, one or two seasons of irregular grounds care at a drive-in may result in shrubbery which has been allowed to wither and die, lawn areas with bare spots which have burned out and require fresh seeding, weeds taking over flower beds and other signs which amount to a shabby, uninviting appearance.

Patrons greeted by a well-kept front, green lawns, healthy plantings and a variety of blooming flowers can rightly expect to find the same care given to other areas of operation. Neglect, on the other hand, is rarely isolated.

In addition, a drive-in theatre well planted and given careful landscape attention is more likely to be regarded as an asset to a community and will help placate those who regard all such enterprises as eyesores that should be closed down.

We have, for the above reasons, outlined in the following material some of the fundamental precepts of good landscaping and grounds maintenance.

Necessary Requisites

To obtain that well-cared for look at a drive-in theatre, certain standards should be met as follows:

(1.) Proper soil preparation before planting. Good growing conditions are more economical to procure at the start than through years of labor building the soil afterward.

(2.) Maintenance of grounds is as important as maintenance of buildings. This is particularly true of the drive-in theatre, for people see and are impressed first by the outside appearance. Good maintenance of grounds implies proper cultivation, feeding or fertilizing, watering and trimming. While plants are living things and need some attention, the proper choice of plant materials will reduce this maintenance cost to a minor amount.

Start with the assumption that the planting and grounds around your drive-in should be more beautiful, more restful and enticing than the surrounding landscape.

Simplicity and neatness are important for over-all landscaping effectiveness. To get the most for his landscaping dollar the drive-in operator must design his landscaping to be appreciated by the greatest number of people.

Avoid planting flower beds which do not show up at night and which increase maintenance cost. A simple design and a trim, neat effect are desirable. Use of planting in masses such as hedges is suggested, and use of perennial flowers will also help keep costs within reason.

Grass Facts

There are eight factors that enter into the development and maintenance of good turf areas. These are: (1.) The foundation. (2.) The subsoil. (3.) The topsoil. (4.) Drainage. (5.) The surface grade. (6.) Seed selection. (7.) Seeding. (8.) Fertilizing.

Simple Design Best

Ornamental picket fences can be used around lawn areas and drive-ways, but not around areas where flowers have been planted as they'll obstruct the view. In cases such as this, it's better to erect posts and connect them with chains which will not block the view, but keep off pedestrians and automobiles.

Nothing pleases the eye more than a sweep

(*Continued in next column*)

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Projection Guide

(*Continued from page* 34)

cut back friction. Gate tension, though important to the stability of the projected image, may have to be reduced, or footage with sufficient edge wax to lubricate the contact surfaces might be run through the projector if the dry print cannot be lubricated.

The projectionist should also watch for excessive build-ups of emulsion and wax in critical areas such as the gate and sound head.

When cleaning film in the projection room, pains should be taken to avoid marking the surface. Any hard material or fabric can scratch a film surface. Even a clean cloth can harbor small dirt particles that, under pressure, can score the emulsion or base. Film cleaning pads of a velvet-like material will pick up surface dirt and, when used in conjunction with a commercial film cleaning solvent, safely combat deposits of oil and wax on image areas.

When rewinding, always remember that the reel sides are a potential source of trouble. When changing film from shipping reels, keep rewind speeds low if reel sides appear out of true.

Eccentric sides and irregular edges will shave the film edge sufficiently to create problems with film weave in projection—which contributes to visible flicker, motorboating in the sound track, and other headaches.

It can be seen that there is a great deal projectionists can do to contribute to longer print life with its important advantages of lowering replacement orders and upgrading standards of prints circulated to all situations. Much of the problem of poor prints, however, is rooted in the condition of theatre equipment in general. Shifting our attention to the projector and arc lamp, principal elements in the projection process, will illustrate the need for keeping these, and other vital pieces of equipment in good repair and adjustment.

While substandard performance can be expected from worn, outmoded equipment, it should be stated that it has been established by field research that few theatres are getting maximum performance out of perfectly serviceable projection system components. A Motion Picture Research Council survey concluded several years ago showed, for example, that optimum focus could not be obtained in 74 per cent of the theatres checked until mechanical misalignment was corrected. Such adjustments proved adequate in 63 per cent of the cases; in the others, equipment defects prevented correction. In 69 per cent of the theatres checked, screen brightness levels were incorrect (mostly low). To cap the unpleasant picture, lenses of improper focal length were found in 43 per cent of the houses.

One thing is apparent when considering these findings; that we must face up to the fact that modern motion picture technology is too complex for many persons expected to "know" the field. Before discussing basic re-

(*Continued on next page*)

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of velvety lawn, or gives a more inviting appearance than an expanse of smooth, uniform and weedless turf extending from the highway to the drive-in.

In the theatre's playground area, an even, green and thick turf gives an impression of orderliness and lends a touch of natural beauty. Turf grasses are tough, and grow successfully with other grasses if given a chance. Failures should never be charged against the grass, if the variety planted is real turf grass. Remember that good lawns are never accidental; they're carefully planned and tended.

As grass is a living organism, its health depends upon nourishment and environment. Although the tolerance of grass to adverse conditions is wide, there is a limit beyond which no grass will grow successfully.

Outside Help

If your staff has difficulties wtih landscaping, you may want to consult a first-rate landscape nurseryman, nursery representative, or horticulturist. He will see that the drive-in gets the proper plant materials, hardy species for the particular section of the country, and will help to keep both the original investment and maintenance costs reasonable. Plant varieties that can easily be controlled in size (thereby avoiding encroachment upon walks and drives) give more for the "landscaping dollar." Then, too, the planting must be planned so that it will always attract, but never screen, the passing motorist from the theatre. Undesirable adjoining property can be screened off by plantings, however, without detracting from, and at the same time greatly enhancing, the theatre itself.

Nearly every community has a recognized landscape nurseryman, plantsman, or horticulturist who is qualified to advise you on local conditions which, of course, vary widely throughout the country both in regard to climate and soil.

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BUILDING DRIVE-IN SPEAKERS LONGER THAN ANYONE

Projection Guide

(*Continued from Page* 43)

medial actions for common projection deficiencies, we should say that both projectionists and managers should be realistic about the limits of their knowledge concerning projection and sound equipment. Some booth hands know a great deal about their equipment and rarely need the help of the expert service inspector. Other operators would be wasting their time trying to trace a line drop or solve a difficult focusing problem, and had best rely on competent, regular outside servicing.

The manager and patron, however, expect certain standards that, providing equipment is serviceable, every projectionist should strive to meet. To the outsider, good projection means constant focus and a bright, stable picture. A conscientious operator will get his show underway smoothly, so that sound, focus, lighting and framing adjustments, even during titles, are few. Along the same lines, drift in correct arc carbon gap and focus, both requiring visible correction, will be carefully watched.

Under normal conditions, focus should be checked a minimum of four times during a 2,000 ft. reel. If focusing problems have been experienced, closer attention is imperative, and the operator should get the knack of refocusing without passing through the optimum setting more than once or twice. As with show starts, smooth changeovers are a matter of pride to the good projectionist. Sound peaks, incorrect focus, and missed cues are a sign of negligence and should be avoided.

It is difficult to single out any "most important" component in a projection and sound system. All of its principal parts, including pedestal, lamphouse, magazines, projector head, lenses soundhead, generators and rectifiers, changeovers, speakers and screen share in the final success of a good presentation. A malfunction, improper adjustment, or deteriorated condition in any one of the above will, conversely, detract from the quality of picture or sound.

Rigid quality controls can be expected to insure standardization of the outside power source, the carbons burned in the lamphouse, and the film run through the projector. With

(*Continued on Page* 53)

Spray System For Aerosols

■ A small plug-in aerosol system, developed by Time-Mist, Inc., subsidiary of General Time Corp., will combat insects, neutralize odors, subdue bacteria, liberate the nasal passages or broadcast scents all automatically.

Time-Mist aerosol compounds are highly concentrated, as much as six times more than the average aerosol, so that a far smaller amount of the compound is required for each dispensing action. Special propellants, a highly-accurate metered 100mg. capacity valve, and an engineered spray-tip combine to produce a unique spray pattern. The aerosol particles are broken up into a fine mist that remains airborne up to 20 minutes for prolonged action, then are repeatedly renewed, automatically, to maintain an atmospheric zone of protection.

Because of the fully engineered and tested design, one loading of a dispenser provides floor to ceiling protection for an area up to 30′ × 20′ × 10′ for more than a full month of round-the-clock operation.

Though the units have obvious applications in theatre washrooms, auditoriums and storage areas, they have a more subtle usage at the concession stand, as a point-of-purchase, subliminal sales stimulant.

At a recent food handling convention in Dallas, for example, Time-Mist's "root beer" fragrance was used in a display adjacent to the cola exhibits and more cases of root beer were sold than all the cola drinks combined.

The White Tower Restaurant in Wheeling, West Virginia, was selling an average of 3 slices of chocolate cake a day. After adding chocolate scent emitted from a Time-Mist machine, sales jumped to an average of 32 slices a day.

New Technikote Screen

A specially coated screen surface developed for the new Technikote Jet White Special coated screen will, according to the manufacturer, stay white longer, give better clarity and color rendition, and clean with greater ease.

This special coating uniformly scatters light, regardless of angle of incidence, and provides an easily cleaned surface with substantially less gloss than conventional flat finishes.

The Jet White Screen may be cleaned of most dirt and scuff marks, said Technikote, with no increase in gloss. Grease, wax and similar stains can be removed with a naptha dampened cloth, while less stubborn marks clean easily with soap and water. Additional information on request.

COMPATIBLE...

fits any drive-in theatre speaker

(regardless of age or breed)

New UNI-TOP Junction Box

Some junction boxes only handle certain speakers. Some speakers only hang on certain junction boxes. Uni-Top will handle *any known* speaker. We tested 37 different model speakers on Uni-Top . . . they all fitted perfectly. So regardless of how many different model speakers you may have, Uni-Top will handle them. Besides compatibility, Uni-Top features a strong cast-aluminum top and a rugged fiberglass base that prevents speakers shorting out to ground in wet weather. Now you have no excuses for putting up with defective junction boxes. Call your Eprad dealer today. The Uni-Top price is compatible too.

SPEAKERS • HEATERS • JUNCTION BOXES
CASH CONTROL SYSTEMS • SOUND SYSTEMS

Sold Internationally Thru Theatre Supply Dealers

EPRAD®
incorporated
1214 Cherry Street • Toledo, Ohio 43608

SERVING THE THEATRE INDUSTRY SINCE 1946

Band Pass Filter

(*Continued from page* 38)

range are stopped, reflected, or absorbed as heat.

The Century UVIR-2 band pass light filter is such a device that works with frequencies within the area of the visible spectrum. The same principles, however, apply as would in any band pass filter used for radio, television or telephone. Thus we have a device that allows the energy producing the sensation of light to pass through the filter with ease (only about five per cent loss in energy) while the energy lying outside this visible spectrum is reflected, absorbed or dissipated.

The great bulk of this unwanted energy, therefore, does not reach the film surface. In some areas this unwanted energy is reduced by 90 to 95 per cent.

There are two energy bands outside of the visible spectrum. The energy in the band of ultra-violet (which cause sunburn) is a great contributor to the heating of the motion picture film. Interestingly, this ultra-violet energy is probably the greatest source of energy causing the destruction of the color of the picture and contributing greatly to the "heat" on the film.

Technically, we should be reminded that the temperature of the film would not rise unless it absorbed energy. Although bearing a relation to one another, heat and temperature are not the same. Something can have a very high temperature without a great amount of heat and vice versa. Applying these well known principles of physics, it is possible to reduce the temperature of the motion picture film, and, in addition, reduce the amount of heat which must be removed instantaneously so that the film will not suffer permanent physical damage and color fading using our new UVIR-2 (*ultra-violet—infra-red—double coated*) filters.

A second important advantage of using the UVIR-2 filter is a little more complex. It is a known fact that when ultra-violet energy (which is invisible) is impressed upon the human eye there occurs a fluorescence of the optic nerves much the same as when the eye is exposed to light generated by a fluorescent bulb. A person looking at ultra-violet light will see what appears to be a bluish haze. Actually there is no physical light present. This means that the human eye 'fluoresses' under the influence of ultra-violet.

If this same person tried to see something illuminated by visible light and, at the same time, is subjected to ultra-violet light, the object or color as seen by the eye will be changed or modified due to "contamination" by the bluish fluorescent haze which has developed in the eye. In projection, the result is a *dirty* looking picture, *dirty* looking colors, and apparent reduction in picture contrast, or an overall sub-normal reproduction of the original picture or photograph.

It is another well known principle of electronics that two electrical frequencies can be transmitted on the same circuit without combining together and producing other "contaminated" frequencies. However, as soon as these two pure frequencies come to a part of the circuit that will modulate them, the result is the production of "hash." The pure frequencies have now become unrecognizable as pure tones.

Century believes that the same principles apply to the projection optics of a motion picture projector. The glass used in the construction of optics, and lenses in general, become modulators as is the eye as related to ultra-violet.

By eliminating all unwanted energy, and passing only that within the known visible spectrum, there will be a truly remarkable improvement in color reproduction, definition and film stability in projection. In other words, better focus and better picture quality result.

The UVIR-2 double coated fused quartz filter is practically indestructible. Normal cleaning to remove accumulated oil, dust and dirt is all that is required for an indefinite long service life. Care in the routine maintenance of these filters will keep them in 100% operating condition.

The design of the filter has resulted in coatings which are practically indestructible from heat, and the fused quartz on which the coatings are made has been heat treated and processed so as to eliminate the discoloration usually associated with glass and heat filters.

For these reasons, the UVIR-2 is a great step forward in the design of heat filters, with their tendency towards gradual deterioration under operating conditions.

Reference to Figure One will further illustrate the advantages of the UVIR-2 filter. Here is shown the sensitivity of the human eye, the energy output for the carbon arc and an actual trace* of the transmission characteristics of the filter as recorded on a Cary #14 recorder.

An inspection of the relationship of these curves will show the advantages of the filters in confining the light energy used for the projection of motion picture film to only that present in the visible spectrum, while eliminating the unwanted energy causing excessive heating of the film and the fading of the pictures.

* *The transmission characteristics of the UVIR-2 filter have been verified by independent laboratory measurements.*

MR. EXHIBITOR:

On this emblem you will find the crafts
we are organizing from coast to coast.

The full union theatre is the best theatre—attracting the most reliable projectionists, stage employes, cashiers, ushers, snack bar help and maintenance personnel.

FILM EXCHANGE EMPLOYES
THEATRE EMPLOYES
BROADCASTING STUDIO EMPLOYES
TELEVISION STUDIO EMPLOYES
HOME OFFICE EMPLOYES
STAGE EMPLOYES
MOVING PICTURE MACHINE OPERATORS
TREASURERS & TICKET SELLERS
THEATRICAL WARDROBE ATTENDANTS
LABORATORY TECHNICIANS
MOTION PICTURE STUDIO EMPLOYES
I A T S E
IA

The full union theatre is a great selling point. Build the good will of thousands of patrons. Run the I.A. emblem film strip at each and every performance.

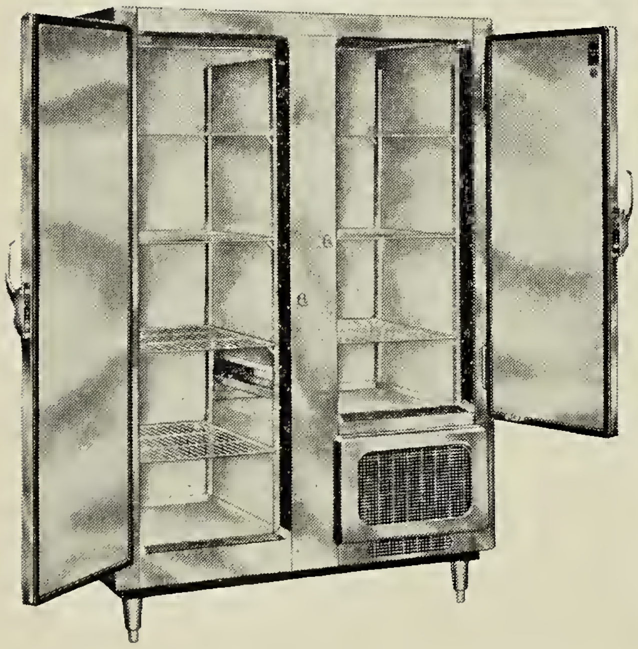
International Alliance of Theatrical Stage Employes

Richard F. Walsh, President

to keep everything cool (except the patrons)

smart drive-in theatre operators choose refrigeration

by GLENCO



Glenco Guardian refrigerators and freezers combine low initial cost and years of hard service with all the features a drive-in operator needs.

Glenco Guardians can be purchased with any combination of accessories and changed at any time as requirements change. They offer many exclusive features—doors insulated with foamed in place polyurethane, gaskets removable for cleaning, extra-heavy Double K frame construction AND BEST OF ALL, THEY ARE PRICED WELL WITHIN YOUR BUDGET.

Let us send you a colorful brochure, without obligation.

AVAILABLE IN REACH-IN REFRIGERATORS, STORAGE FREEZERS, WARMING CABINETS, COMPACT REFRIGERATORS, SANDWICH UNITS AND FREEZERS AND UNDER-COUNTER MODELS.

GLENCO
REFRIGERATION
CORPORATION
JANNEY AND ANN STS.
PHILADELPHIA, PA.

Vehicular Traffic Marker For D-I's

Strong Traffic Obstruction Marker Uses One-Piece Molded Plastic Tube

■ A new type of vehicular traffic marker, guidance and attention attractor light for drive-in theatres and other off street traffic and parking has been developed by Strong Electric Corporation, Toledo, Ohio.

The patented Tubolite device consists of a base containing an incandescent light bulb with an illuminated plastic tube extending vertically from the base.

There are numerous applications for the Tubolites in the drive-in theatre field. Units are very useful in defining entrances from and exits to highways, and marker lights can be on continuously flashed, group flashed, alternate circuit flashed, or sequence flashed to provide a highly visible target for many hundreds of feet.

Units located to define traffic lanes from entrance to the ticket booth make an attractive and practical channelization marker. Units also may be mounted at entrance of ticket booth island for protection and guidance. The entrance drive to parking ramps may be lined to define outside edge of right of way.

Different systems may be used for marking parking ramps and vacancies. One system, illustrated by the accompanying photographs, incorporates two units mounted side by side at the entrance end of each ramp. One unit marked with the ramp number would burn continuously, while the other unit marked "vacancy" would be illuminated only until ramp was full and then be turned off by attendant at master control panel which may be located at any convenient position. More elaborate automatic systems to fit particular requirements are available.

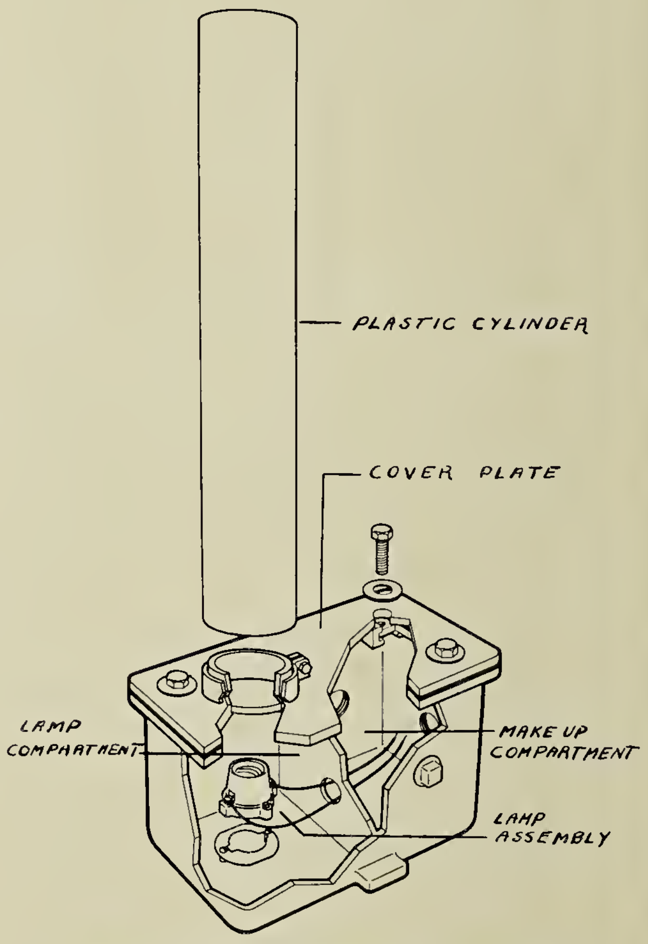
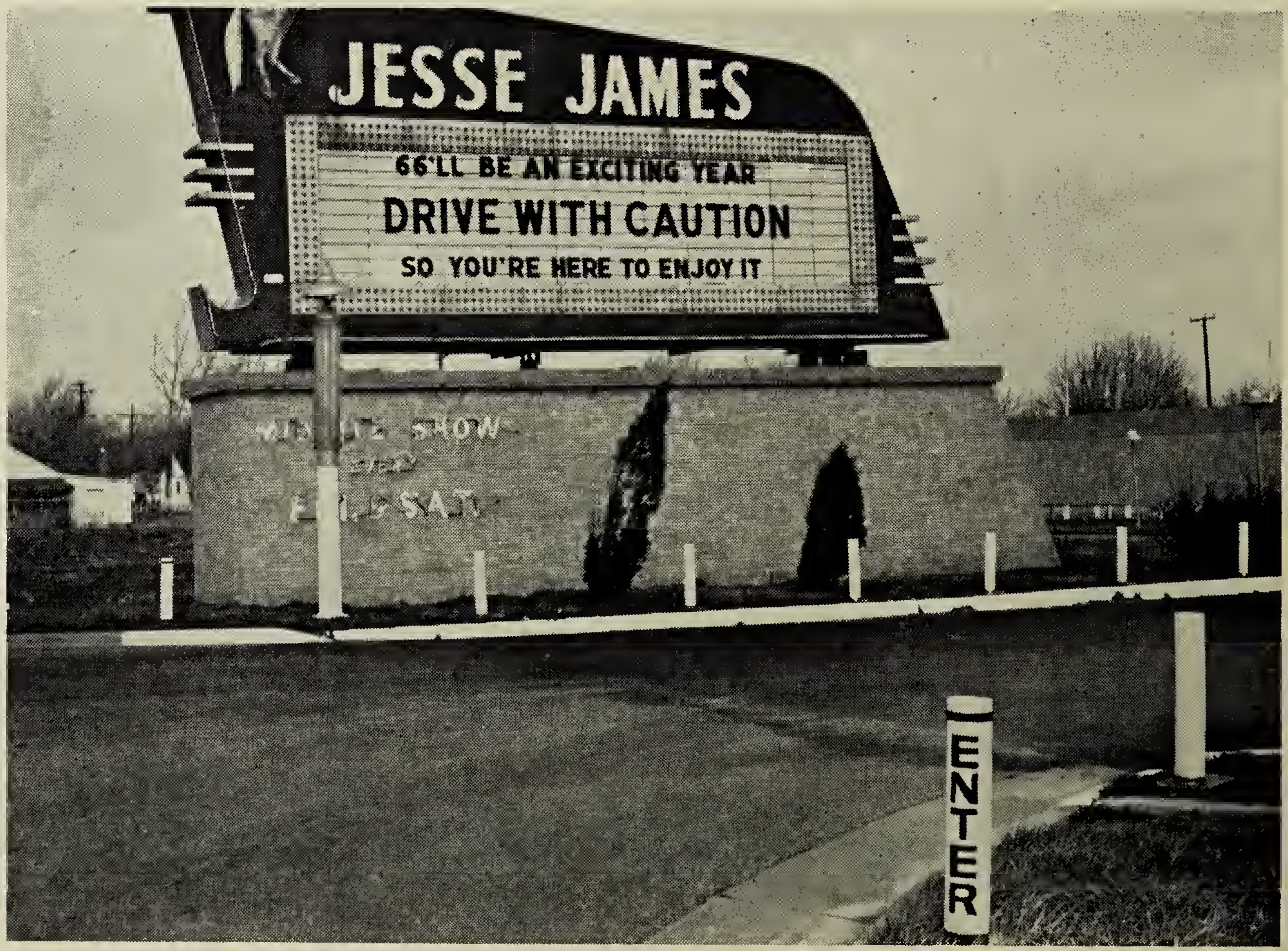


Illustration shows Tubolite cone and base

The exit drive leading from the parking ramps may be lined in a similar manner to the entrance drives, with these units carrying the message "EXIT"—with a directional arrow to guide traffic to the highway.

The Tubolite base is usually mounted in a

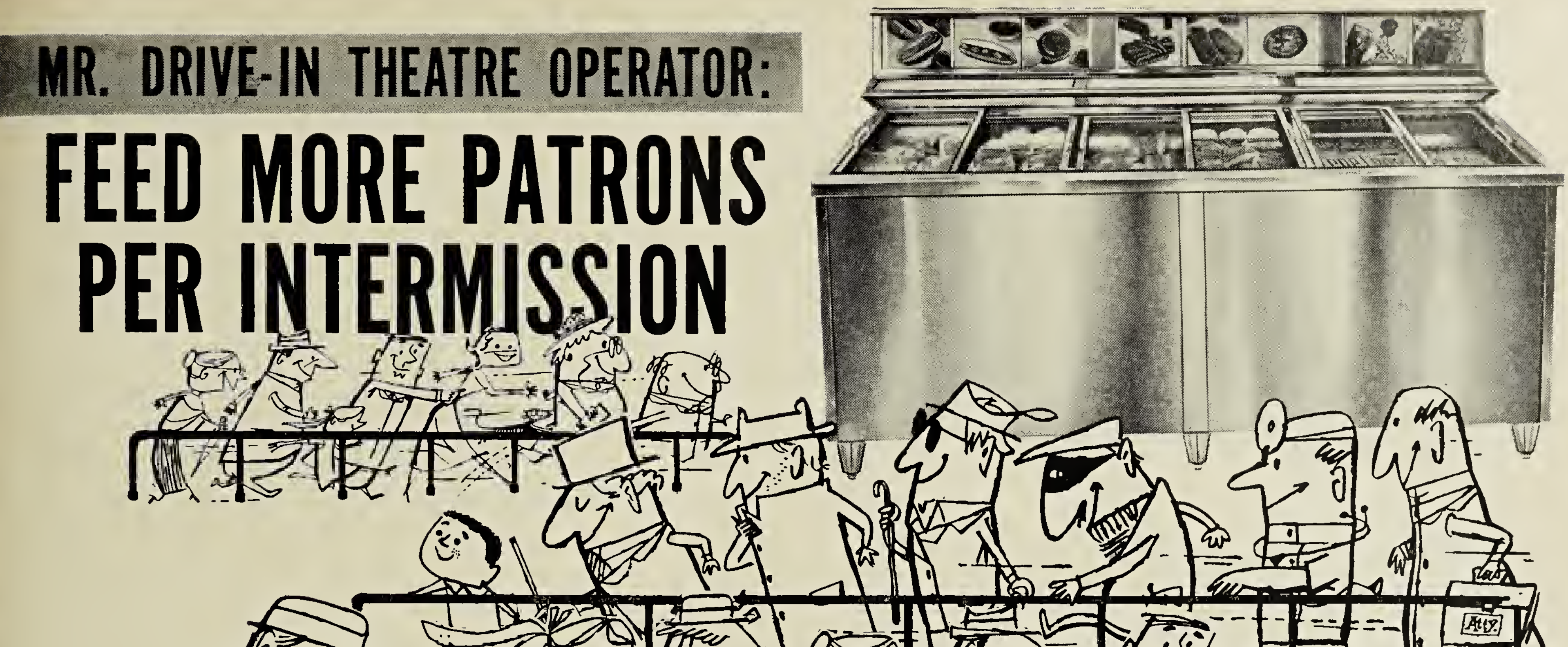
(*Continued on page* 51)



Tubolites mark entrance lanes to drive-in during daylight with fluorescent pigment, as well as providing night safety

MR. DRIVE-IN THEATRE OPERATOR:

FEED MORE PATRONS PER INTERMISSION

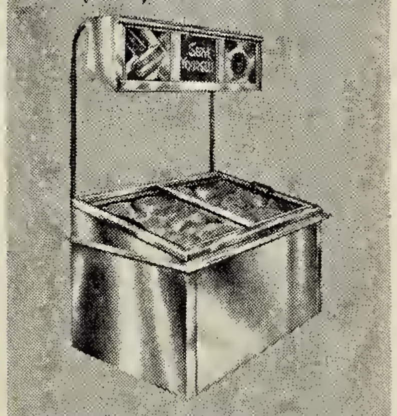


with self service

VittleVendor

HOT FOOD DISPENSING EQUIPMENT

AT TOP: moist & dry heat unit (V-90) for all fun foods.



VCW-36 moist heat counter unit.

VP-24 popcorn warmer

The more people you can move through your refreshment lines per intermission THE MORE PROFIT YOU MAKE! With Vittle Vendor self-merchandising, self-service dispensing lines, your patrons will help themselves to hot dogs, hamburgers, shrimp-rolls, popcorn WITHOUT DELAY! You'll serve twice as many as in walk-up counter service operation.

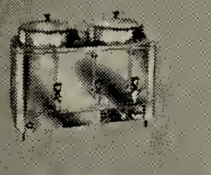
Another bonus. You can prepare snack foods in slow periods, hold them "flavor fresh" and at perfect, thermostatically controlled, temperature.

Don't settle for less than the best, the all-stainless steel Vittle Vendor line. Let us send you full details, even a suggested layout, without obligation.

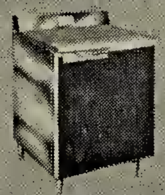
STAR METAL CORPORATION

TRENTON AND ANN STREETS ✻ PHILADELPHIA, PA.

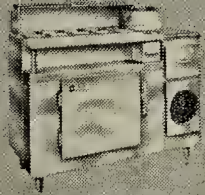
OTHER STAR METAL FOOD SERVICE EQUIPMENT...



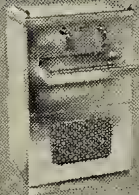
Coffee Urns



Compact refrigerators



Sandwich units



Water coolers

Refrigeration

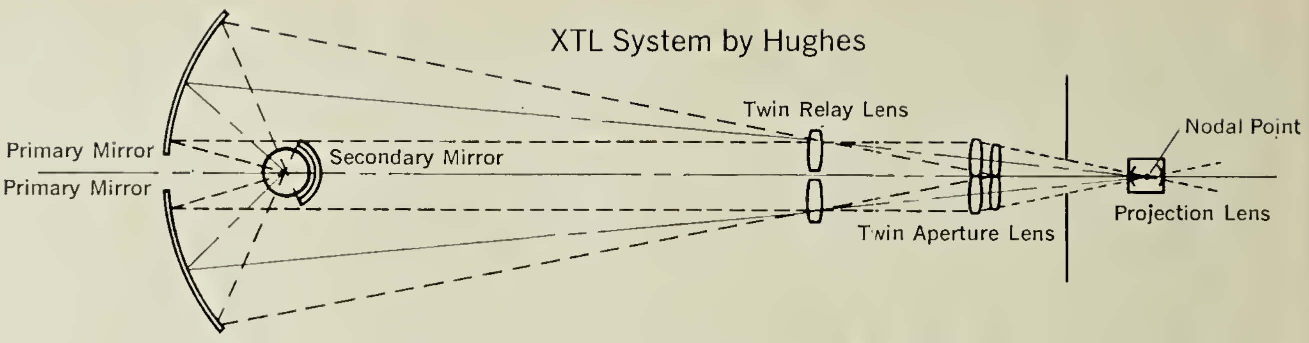
Star Metal Corp.
Trenton and Ann Sts., Phila., Pa.

Please send me:
☐ Vittle Vendor information
☐ Free advice on planning & designing
☐ Data on other food service equipment: specify: ______

Name______ Title______
Company______
Address______
City______ State______

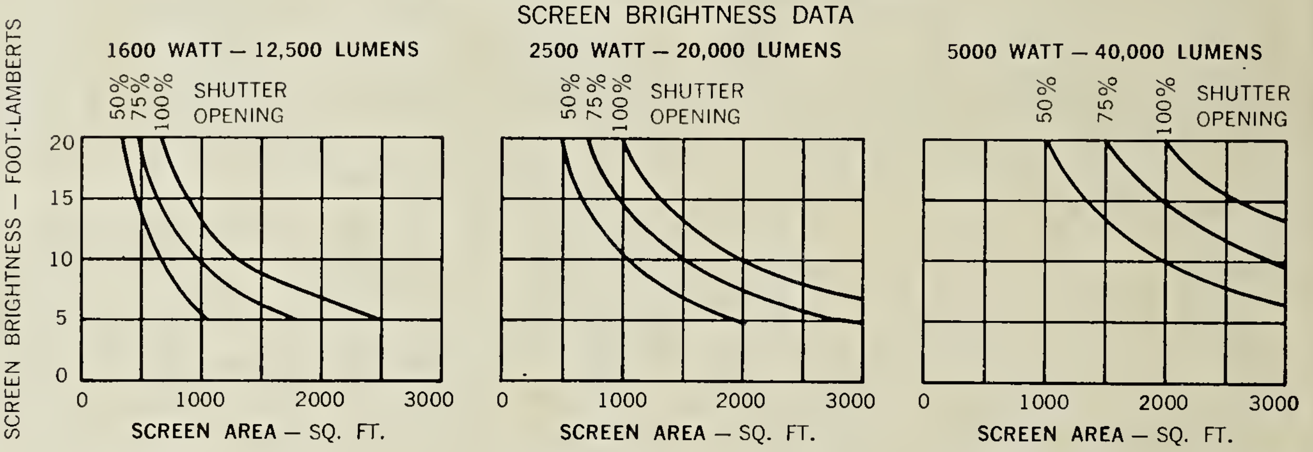
Short Arc Lamps

(*Continued from page* 30)



APPLICATION INFORMATION

SCREEN BRIGHTNESS DATA



1. MATTE WHITE SCREEN — ZERO GAIN
2. LAMP OPERATING AT RATED POWER
3. 35 MM CINEMASCOPE APERATURE (.715 x .839)

a split primary mirror to attain uniformity, and efficiency. The beams reflected from the primary mirror pass through a dual relay system and are merged at the film plane. The arc image is formed at the nodal point of the projection lens rather than at the film plane.

The cast aluminum housing features functional styling with controls and metering grouped on one side for maximum ease in operation. The only optical adjustments necessary are motions for centering the xenon bulb when replacement is necessary.

The XTL models are designed for 16, 35 and 70mm projectors and can provide up to 40,000 lumens output. Research is continuing to boost this output to even higher levels.

Hughes furnishes a solid state power supply unit which provides the constant output current required for correct operation. Extreme care in the design of the unit holds DC output current ripple to less than five per cent (peak to peak) at the bulb with balanced lines. A transistor regulator controls the silicon controlled rectifiers in the unit with "finger-tip" adjustments either at the rectifier itself or on the operating side of the illuminator housing, providing vernier adjustments of the output current from 50 to 110 per cent of the rating of the xenon lamp. The operator, accordingly, has full control of the light output for various differences in film, its color or light intensity.

A small auxiliary power supply is built into the unit to provide an open circuit voltage of 100 to 140 V., low current output, for the starting voltage of the igniter. Continuous operating voltage (25–35V.) is provided by the main rectifiers with a current capacity up to 110 per cent of the rating for the 2500 watt bulb, or other wattage bulbs. The Hughes current units are designed for dual output. Standard accessories such as a DC voltmeter and ammeter, and pilot lamp are included with each unit.

Ductwork to exhaust the ozone developed by the xenon bulb during operation is suggested, as for other xenon type lamps.

The Xetron Lamphouses

Distributed in the U. S. by Carbons, Inc., these lamps are available in four different sizes using the Xenon gas bulb as its basic light source, with a wattage selection of 450, 900,

WE DON'T TELL A SHOWMAN HOW HIS THEATRE SHOULD BE RUN. BUT WE DO THINK WE KNOW BEST HOW ALL HIS PICTURES COULD BE RUN.

We're very proud that these leading Showmen agree with us and have installed

The New D-150
All-Purpose Projection System

UA, Lefrak City, Long Island, N.Y.
UA, Trumbull, Trumbull, Conn.
Continental, Denver, Colo.
Continental, Tulsa, Okla.
Northgate, San Rafael, Calif.

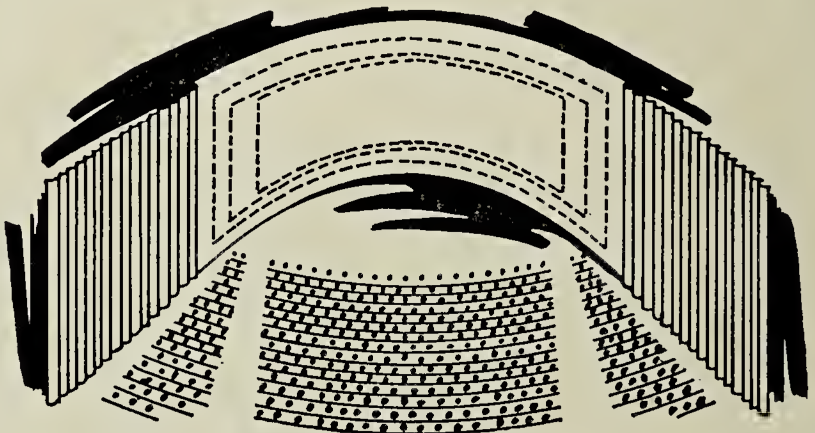
Plus 25 more for '66 and the year is still young!

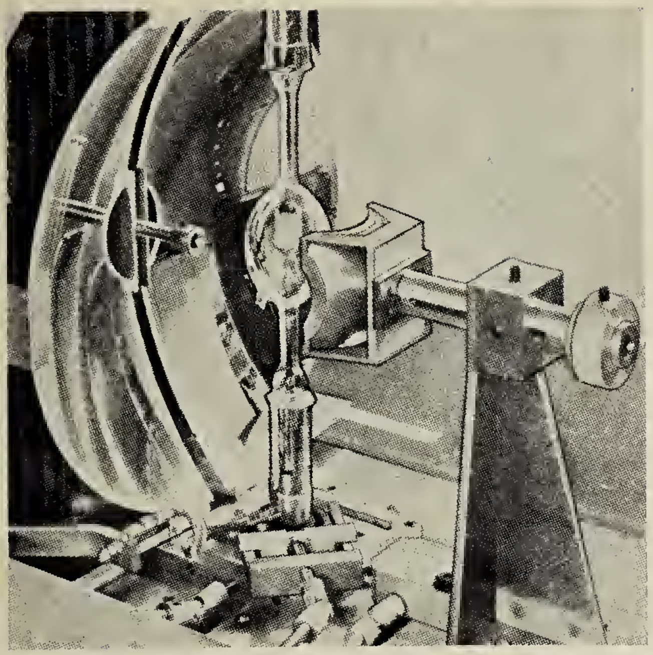
TO: D-150 Inc.,
8831 Sunset Blvd.,
Los Angeles, California 90069

Gentlemen:

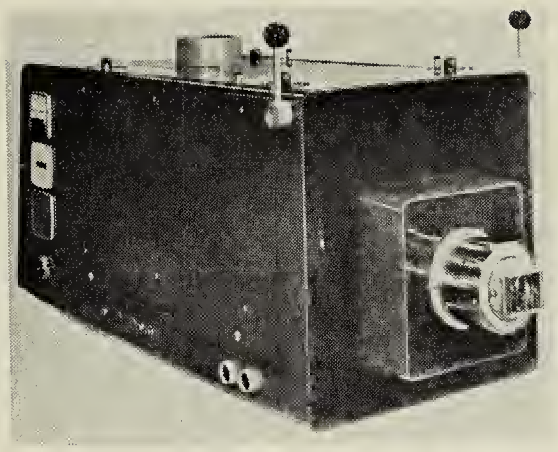
Please send me THE EVIDENCE, I want to know more about THE NEW D-150 ALL-PURPOSE PROJECTION SYSTEM without obligation.

NAME..........
COMPANY..........
ADDRESS..........
CITY..........STATE..........ZIP..........





Hughes XTL Illuminator showing split primary mirror



XTL 2500 W. operates at 25–35 V.

1600 and 2500 w. Used with properly designed lamphouses, it is possible to obtain up to 25,000 usable lumens and therefore meet the screen light requirements of a great number of theatres.

The light has an excellent chromatic spectrum and, with proper power supply, a stable arc can be maintained without the necessity for corrective adjustments.

Following are types, ratings and characteristics of Xetron lamps:

"400" Series

Available in 900 watt, 1600 watt and 2500 watt capacities. Heat transmitting reflectors 350mm (13¾") or 400mm (15¾"). Rugged base casting provides optimum mounting facilities. Overall clean, simple design. Used predominantly for 35 and 70mm.

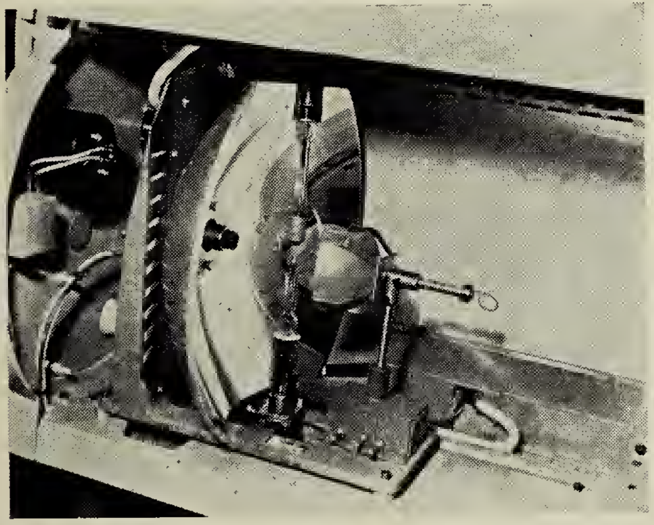


Photo shows positioning of xenon bulb in relation to reflector in Carbons 400 Series XeTron lamphouse

"350" Series

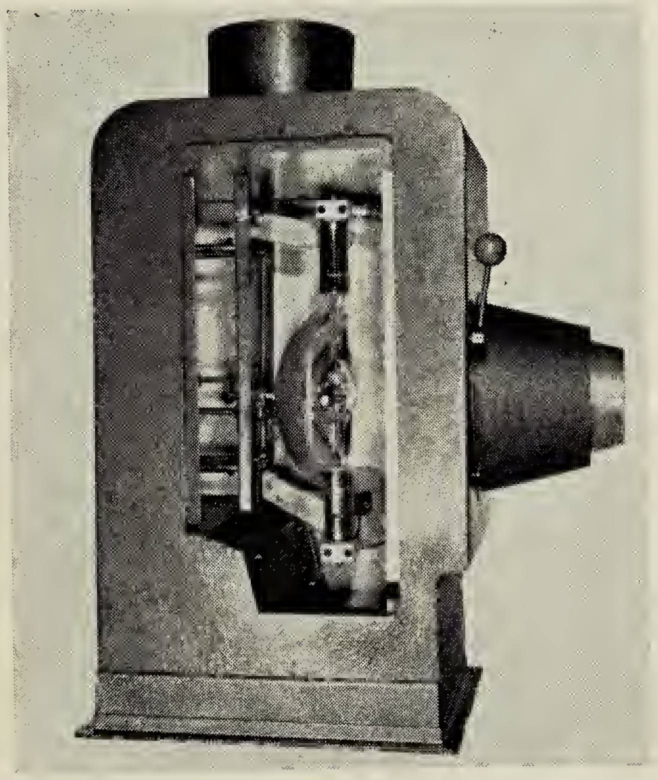
Slightly smaller than "400" series, but retaining all the important features. Uses 900 or 1600 watt bulb and 13¾" heat transmitting reflector. This series is widely used on professional 16mm equipment as well as 35mm.

CX 450 and 900

Compact, highly efficient units using the XBO 450 watt and XBO 900 watt bulbs. Can be used with many 35mm and 16mm applications where high intensity white type of light was never before obtainable. Supplied complete with ventilating fan, elapsed time meter, ammeter, reflector and diffuser. Hundreds of this particular series of lamphouses are being used in screening rooms, special studios, film laboratories, etc.

JX Kit

A modification kit, designed to adapt the Jan 16mm projector to Xenon operation. It will provide approximately three times as much screen illumination as the standard Jan projector and provide a high-intensity type light. Kit includes complete modification instructions.



Interior of CX-900 Lamphouse shows XBO 900 watt bulb ready for operation

Norelco Pulse-Lite

The Norelco projector which North American Philips introduced to America four years ago is probably the most unique of the other-than-carbon arc projection systems.

Basically, the projector eliminates the projector shutter completely and uses a super pressure mercury pulsed light discharge lamp, a small slender quartz tube 3⅛" long and 7/32" in diameter.

Light discharge takes place inside a thin capillary tube, the luminous part of which has a length of about 11/16". The lamp is operated by a pulsating direct current of 72 pulses per second or 3 pulses per frame each with a duration of between 2 and 3 milliseconds. Light is produced only during these current pulses; in the intervals the lamp is dark. Under operating conditions the lamp is surrounded by a flow of

(*Continued on page* 50)

There Must Have Been More Reasons than We Realized why

Strong

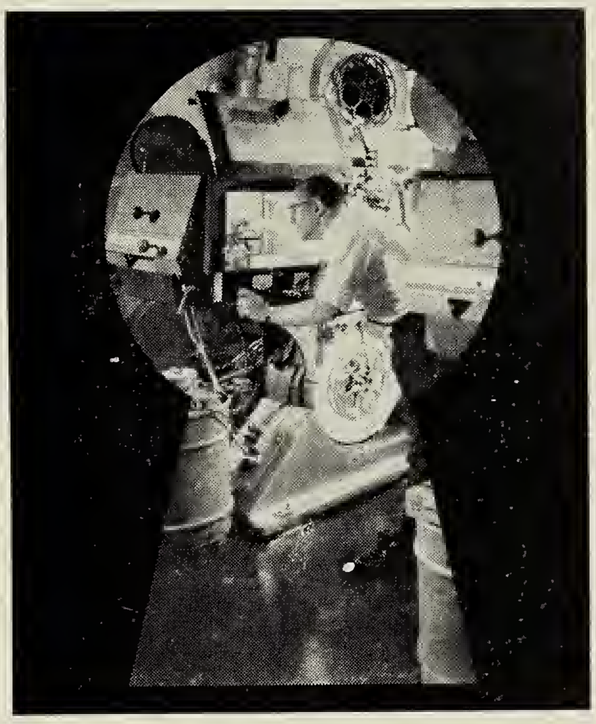
TUFCOLD

Dichroic

REFLECTORS

would quickly outsell all others.

SO WE TOOK A PEEK!



The harder-than-glass, flake and peel-proof front coating is

GUARANTEED 2 YEARS

— twice as long!

Here's what we learned:
The brilliancy of your pictures really is dependent directly upon the condition of your reflectors and old reflectors do waste light, power and carbons.

TUFCOLD reflectors produce more light on the screen because it is reflected from the front surface without passing through the glass twice. Tufcolds also cut heat at the aperture and lens by 50%—make constant refocusing unnecessary—stop emulsion deposit on the film track and prevent unnecessary wear on the projector.

Finally, we learned that TUFCOLD reflectors cost 43% less per month than others, based on life expectancy.

LIGHT UP YOUR SCREEN WITH NEW TUFCOLDS!

Your dealer has the size you need. *Write for literature.*

THE STRONG ELECTRIC CORP.
21 CITY PARK AVENUE • TOLEDO, OHIO 43601

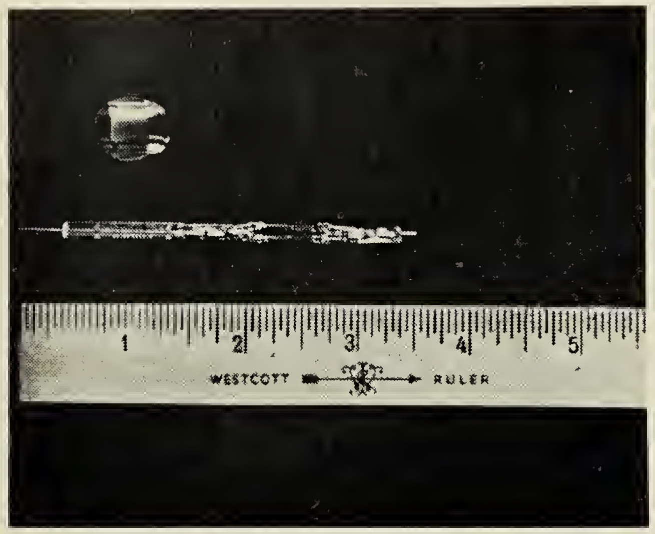
Short Arc Lamps

(*Continued from page* 49)

cooling water which helps absorb the infra-red.

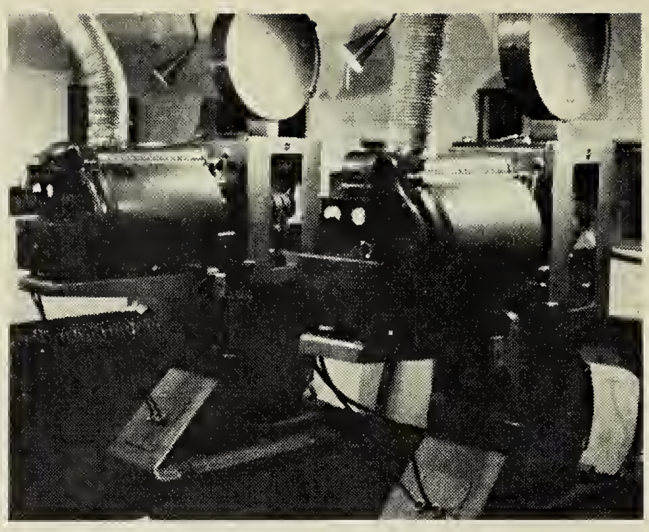
The projector is equipped with a turret fitted with two lamps. Normally, the lower lamp is in operation. If this lamp burns out, the turret pivots automatically and the upper lamp takes its place with only a split second's delay. A lamp can be replaced and the turret turned up again during the performance, re-establishing the automatic stand-by for the lamp in operation.

The Norelco pulse-light projector built around the pulse discharge lamp presents a unique appearance. The elimination of the familiar lamp house, absence of shutters, rectifiers, generators and exhaust systems makes an unusual modern silhouette.



Slender tube is Norelco SPP 800 pulsed discharge lamp, heart of FP 20 S pulsed lamp projector; lamp reflector is seen at top

For the smaller theatre, light output and quality is excellent. The equipment has seen numerous installations both here and abroad.

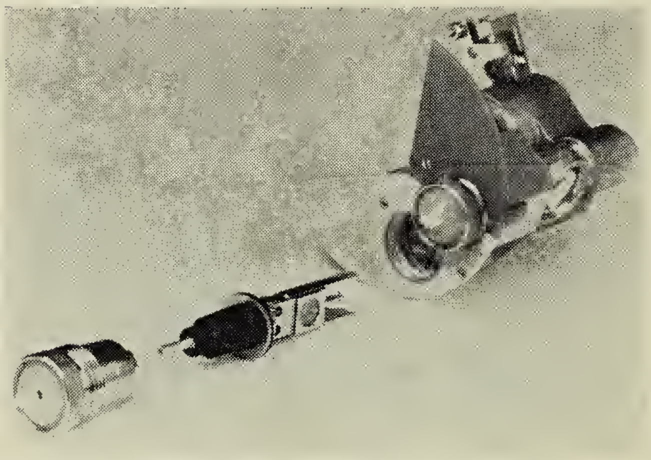


Typical 70mm installation of large XeTron Lamphouse

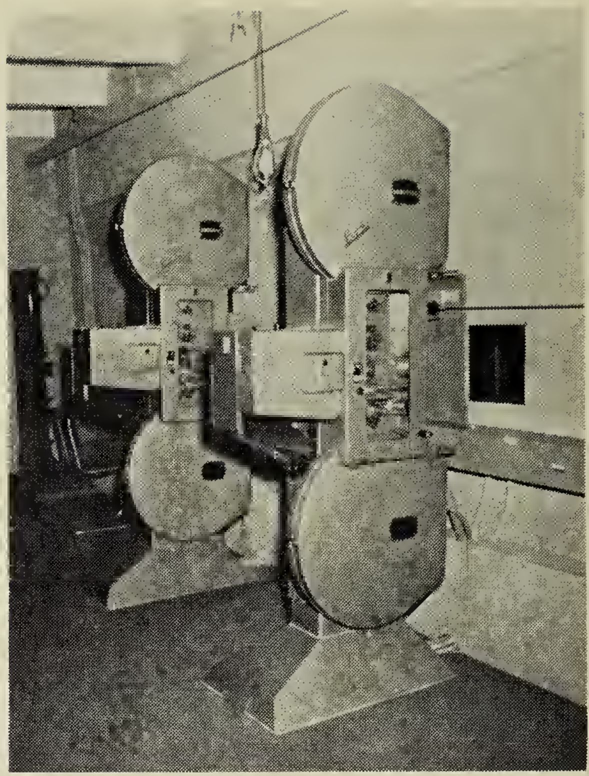
Westinghouse Offers Xenons

■ A full line of xenon lamps has been introduced by the Westinghouse lamp division. Westinghouse also offers an extensive line of mercury-xenon and mercury lamps.

The new line of pure xenon lamps will be available in 300, 500, 1000, 1600, 2500, and 6000 watts. The lamps are expected to find wide use in the motion picture projection field, in spot lighting on motion picture and stage sets, in solar simulation, in missile illumination and in searchlights.



Lamp turret of the Philips FP 20 S with two SPP lamps; with working lamp at bottom of photo removed



Slim silhouette of Pulse-Lites

George B. Saviers, Westinghouse special products sales manager, said the xenon lamp provides better color rendition than any other light source available today. The lamps have a color temperature of 6000 degrees Kelvin, which is ideal for color photography.

Another outstanding advantage of the new lamps is their life, Saviers revealed. Where a tungsten projection filament lamp has a life of perhaps 10, 20, or 75 hours, the xenon 1000-watt lamp is rated at 1500 hours. Although the initial cost of the xenon lamp is considerably higher, the actual cost of operation is far cheaper.

Saviers cited the example of a 1000-watt incandescent projection lamp which costs about $1 an hour to operate compared to its xenon counterpart, which would be about 10 cents an hour. In addition, some 150 lamp changes would be avoided.

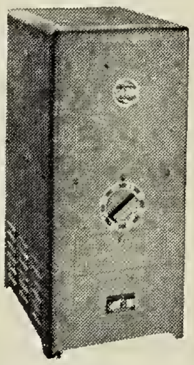
Where the lamp is used as a substitute for the carbon arc, other advantages are apparent. The close attention which carbon arcs demand is gone and so is the high cleaning maintenance which is such a problem with arcs. The light from the xenon is more uniform, more constant, more dependable and has better color, according to Westinghouse.

Saviers reported that most of the major motion picture studios have already converted their screening rooms to xenon lamp projectors. He said that previously, studios had hesitated to convert to xenon because there was no major domestic lamp producers to supply large xenon lamps. With Westinghouse now providing these lamps, total conversion to xenon should be accelerated, he added.

Higher Lumen Output Studied

To date, use of xenon-type lamphouses in U.S. theatres has been limited to small and medium sized theatres with a screen area compatible with the output of this type light source. Both xenon and some conventional arc carbon equipment, however, fall short of the requirements of the indoor and drive-in theatre with a large screen calling for high-intensity arc carbon equipment.

An excellent example of a xenon installation appears in this issue of THEATRE CATALOG in the article on the Janus I & II theatre in Washington, D.C. Both bulb and lamphouse manufacturers are currently researching the problem of higher lumen output for this type of equipment, with the 5–6,000 watt xenon lamp now the most powerful on the market.



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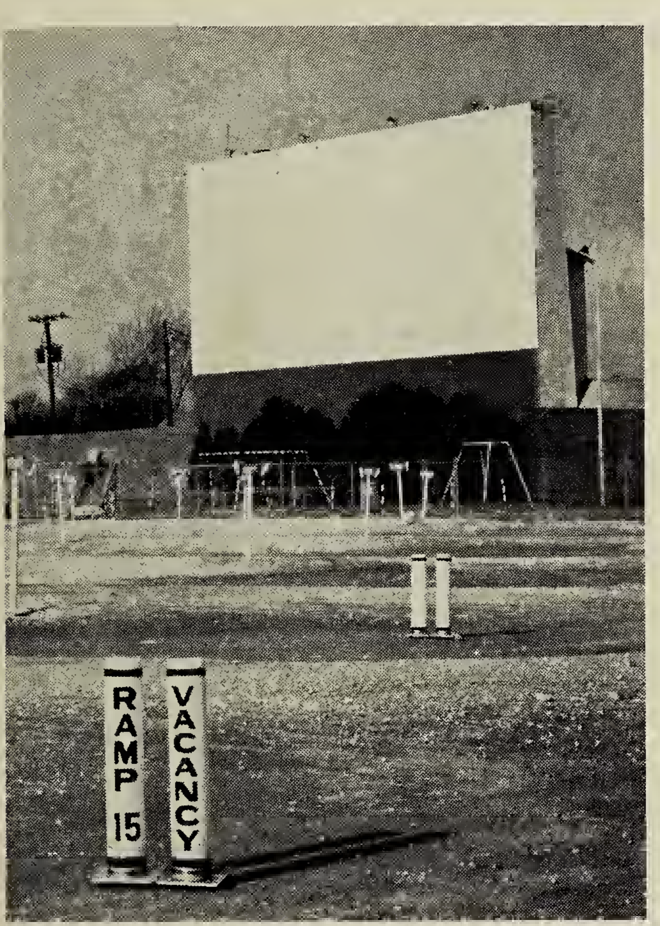
D-I Traffic Markers

(*Continued from Page* 46)

small concrete support foundation with the top cover plate flush. The flexible light tube secured to the top cover plate by a stainless steel worm gear clamp is all that protrudes above the pavement. Cars or trucks cannot damage the cast base or electrical appartus.

The reflectorized lamp directs its beam upward through a sealed glass lens mounted in the top cover plate into the light tube, thereby making the tube a solid column of light. Relamping is easily and quickly accomplished by removing the four stainless steel cap screws which secure the top cover plate. The unit is designed for easy installation with drilled and tapped conduit openings on three sides.

The base of the unit consists of a high-alloy aluminum corrosion resistant material with 3/8" wall thickness divided into two compartments (lamp and make up). A rotational circulation of air between the two compartments cools the unit and gives much greater lamp life. Equipped with stainless steel hardware, brass and bronze shockproof receptacle mountings, the unit is completely corrosion resistant water tight. The light tube is a one-piece, closed top cylinder molded of plastic (zetafin) measuring 4¼" in diameter and 24" high, with 3/16" wall thickness. Automobiles may drive over these tubes with 100 per cent recovery—even at temperatures of 20° below zero. The outside surface is designed to resist all types of abrasion from undercarriages of automobiles etc.



Used as ramp marker, Tubolites can indicate vacancies or serve as aisle guides

The units operate on standard 110 volt circuits using either 75 watt R-30 7500 hr. or 100 watt R-30 6000 hr. bulbs. The light tube is standard in Federal Yellow color but is also available in a range of colors including red, blue, green, orange, lemon and white. Impregnated fluorescent pigment makes visibility excellent in daylight and units have a high target value when illuminated at night.

Any standard message and directional signing can be supplied with light tubes. Messages are applied on tube by a silk screen process using a long lasting flexible ink with good adhesion.

JANUS I & II THEATRE

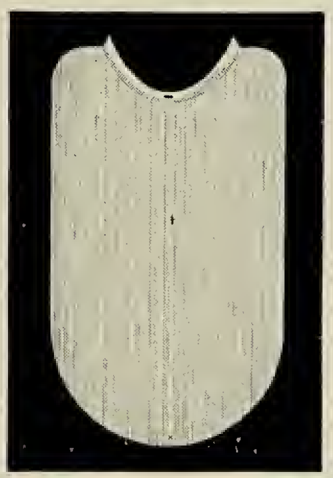
(*Continued from Page* 9)

Janus II features bronze walls and ceiling. Seat rows are alternately orange and brass. Wall to wall carpeting uses a shade of mustard. Both auditoriums are wedge-shaped, rather than rectangular. This lends unusual and appealing dimensions to the auditoriums and, according to the management, is acoustically superior and permits better lines of sight. A single projection room serves both auditoriums and, with union consent, is manned by a single projectionist. This booth contains two complete sets of 35mm equipment, as well as a pair of 16mm projectors, since this format is often used in a small art theatre. A tape recorder for intermission music and announcements feeds into the Century sound system. By using 5,000 ft. reels on the Century projectors, and xenon lamphouses, the single projectionist is able to run simultaneous shows without difficulty and without sacrificing projection quality.

With a short throw to the special flat white Technikote screens, designed to yield high gain at wide viewing angles, and the relatively small screen area, the 1,600 watt Strong X-16 Xenon lamps produce more light than would normally be needed. The small screens (12½ ft. wide/CinemaScope/Janus II . . . 14 ft. wide/CinemaScope/Janus I) are of unusually low directivity, and diffuse the high light output of the lamps so well that no "fall-off" of light can be detected at extreme side-viewing angles. Reducing irises added to the Kollmorgen projection lenses have minimized focus drift. Patrons and management alike agree that the theatre offers exceptionally bright, clear, steady pictures on its screens and the Xenon lamps are said to provide spectacular color rendition.

One of the vexing problems facing the architects was the fact that one of the projectors for Janus II had to be placed directly behind a pillar, several of which stand in the center aisles of the auditoriums! Solution: a periscope was constructed from special, first-surface mirrors and an aluminum skeletal frame to "bend" the projection beam around the pillar! It is impossible to detect any loss of picture quality due to the periscope, even on a change-over.

The theatre name, we learned, derives from Roman mythology's Janus, the god of doorways, who faces two directions at once. With the projection booth facing opposite directions, two screens at opposite ends of the theatre, two entrances, and two different film attractions, what better name could be found? And where else could Washington theatre goers arrive at the boxoffice and decide whether to view a controversial film with the original French soundtrack or with English subtitles?



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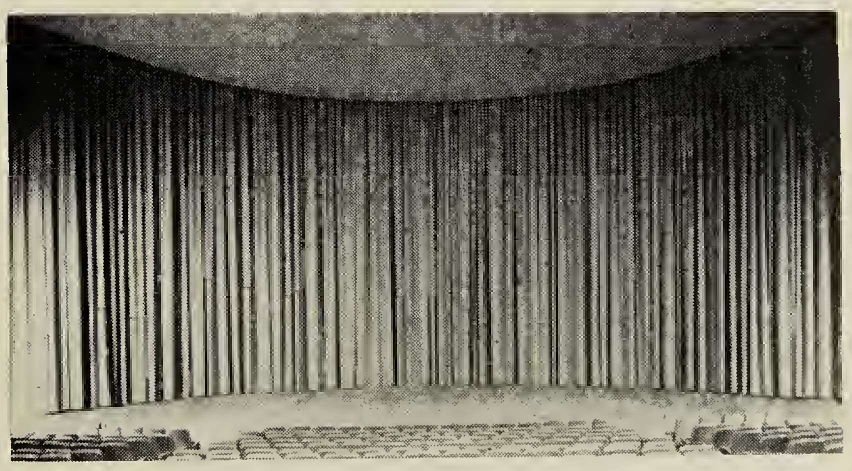

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Norelco Transistor Sound System

(*Continued from page* 27)

ordinary vacuum tube systems. This is a particular advantage in small projection booths, where it will fit easily.

In addition to maximum reliability, the Norelco system is very easy to operate. A push-button is located near each sound source, and by pressing it, a path is opened for the relevant sound signal while the paths of other signals are simultaneously blocked. The push-buttons near the projectors serve for opening the relevant dowser so that picture and sound are changed over simultaneously from one projector to the other.

A preselector switch near each projector makes it possible to choose the desired sound system—35mm optical or magnetic, or 70mm magnetic—prior to change-over. With the Norelco 70/35mm projectors, this switching can be arranged to operate automatically so that the projectionist need not switch manually.

The equipment is switched on by a master power switch on the pre-amplifier control panel, and the volume is adjusted via the six-channel volume control.

As this equipment contains only three relays (one being a spare) and no tubes, maintenance involves nothing more than keeping it clean. The Norelco sound system also contains built-in testing facilities. Normally, the spare output amplifier is used as a monitor amplifier to which the monitor loudspeaker is connected. A monitor volume control is provided on the output amplifier control panel. On this panel, there are also two push-buttons marked "2" and "0". The circuitry is arranged so that when button "2" is pressed, the mixed output of the six channels is reproduced by the monitor loudspeaker. When button "0" is pressed, any channel may be monitored separately by also pressing the "MON" button on the relevant output amplifier. In addition, the output can be read on the dB-scale of the meter on the control panel.

Behind the control panels of both the pre-amplifier and the output amplifier cabinets is an oscillator/measuring amplifier, also constructed as a plug-in unit. All the pre-amplifiers, equalizing units and output amplifiers are provided with a test button. When this button is pressed, the oscillator supplies a 1,000-c/s signal to the input of the relevant unit and the output of the latter is connected to the built-in meter via the measuring amplifier. The normal reading on the meter will be 0 dB plus-or-minus 1 dB (0 dB ± 1 dB).

After the relevant test button on the power supply unit has been pressed, the photocell voltage, the exciter lamp current and the supply voltages for the pre-amplifiers may be read on the meter in the pre-amplifier control panel.

The pre-amp cabinet always contains three optical and three relay pre-amp units, so that normal installations of two 70/35mm projectors will have a spare pre-amp and relay available. A further advantage is that a third 35mm projector (optical sound) can be connected without modification of the sound system. This projector could, for example, show a supporting program on 35mm film before a main 70mm feature, making conversion unnecessary.

The equipment can also be supplied for use with three 70/35mm projectors or two 70/35mm projectors and one 35mm projector for optical and four track magnetic sound.

The system is suitable for supply voltages of 110, 125, 220 and 250 volts and with frequencies ranging from 40 to 100 cycles-per-second.

As a rule, matching equipment to projectors and loudspeakers other than Norelco is a simple matter.

Dimensions and weights

Component	lb	height	width	depth
Pre-amplifier cabinet EL 5373/..			15"	15¾"
/50 to /55	187½	38½"		
/30 to /35	209½	44"		
Output amplifier cabinet				
EL 5374/50	203	34½"		
EL 5374/60	223	40"		
Volume control EL 5463/00	9	8¼"	15½"	4"

Technical data

<table>
<tr><td>Inputs:</td><td colspan="2">voltage</td><td>impedance</td></tr>
<tr><td>photocell ....</td><td colspan="2">6 mV</td><td>20,000 Ω</td></tr>
<tr><td>magnetic cluster .</td><td colspan="2">0.35 mV</td><td>for 5 mH cluster</td></tr>
<tr><td>microphone ......</td><td colspan="2">1 mV</td><td>⩾ 2100 Ω
from 100-20,000 c/s</td></tr>
<tr><td>record-player:</td><td colspan="2"></td><td></td></tr>
<tr><td>crystal</td><td colspan="2">300 mV</td><td>⩾ 50,000 Ω</td></tr>
<tr><td>high reluctance</td><td colspan="2">30 mV</td><td>⩾ 40,000 Ω</td></tr>
<tr><td>Output of the output amplifiers:</td><td colspan="3"></td></tr>
<tr><td>power ....</td><td colspan="3">40 W</td></tr>
<tr><td>voltages ....</td><td colspan="3">100 - 70 - 50 - 35 - 25 - 10 V</td></tr>
<tr><td>impedances ......</td><td colspan="3">250 - 125 - 62.5 - 31 - 15.5 - 2.5 Ω</td></tr>
<tr><td rowspan="2">Pre-amplifiers:</td><td colspan="2">noise level</td><td rowspan="2">max. distortion at 1000 c/s</td></tr>
<tr><td>average</td><td>max.</td></tr>
<tr><td>optical</td><td>- 64 dB</td><td>- 60 dB</td><td>0.1 %</td></tr>
<tr><td>magnetic</td><td>- 57 dB</td><td>- 54 dB</td><td>0.2 %</td></tr>
<tr><td>microphone</td><td>- 65 dB</td><td>- 60 dB</td><td>1 %</td></tr>
<tr><td>record-player</td><td>- 70 dB</td><td>- 65 dB</td><td>1 %</td></tr>
<tr><td>Equalizing unit ..</td><td>- 76 dB</td><td>- 70 dB</td><td>0.25 %</td></tr>
<tr><td>Output amplifiers</td><td>- 77 dB</td><td>- 72 dB</td><td>1.25 %</td></tr>
<tr><td>Line voltages ....</td><td colspan="3">110 - 125 - 220 - 250 V</td></tr>
<tr><td>Line frequencies</td><td colspan="3">40 to 100 c s</td></tr>
</table>

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SuperOptica
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SuperGlo
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LENTICLITE 20
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ROCHESTER N.Y.—The fourth annual movie-making competition for teen-agers was announced here by Eastman Kodak Company. Purpose of the competition is to encourage young people to express themselves on film and to locate teen-age made films suitable for representing the United States in foreign film festivals.

The 1966 Kodak Teen-age Movie Awards is open to any boy or girl who is 12 but not yet 20 years old on July 1, 1966, living in the U. S. or Canada. Entries must be postmarked not later than Sept. 15, 1966.

Any 8mm, super 8, or 16mm film of any length on any subject may be entered, if it has not previously been entered in the Kodak competition. It can be in color or black-and-white, silent or with sound.

Projection Guide

(*Continued from page* 44)

other parts of a projection system, equipment manufactured by various companies and designed to be compatible with "standard" components must be matched with care. Each projection lamp, for example, will produce light of a slightly different spectral composition, is limited to operation at particular current ranges with specified trim sizes, and may require special cooling or mirrors if operated at high current ranges.

Large screen 35mm projection imposes critical demands on many pieces of booth equipment. Projection of the 35mm frame at an aspect ratio of 1.75/1, when compared with the former 1.375/1 standard, shows a corresponding reduction in aperture area from .495 to .388 sq. in., an area loss of 22 per cent.

Accordingly, much more light must be passed through the smaller hole for a sharp picture than with the larger aperture.

With new screen sizes in theatres requiring heightened magnification of the standard 35mm frame, higher light output is correspondingly required of lamps if minimum screen brightness levels are to be maintained. This increased output will, unless compensated for, cause the film to buckle in the aperture when exposed to the additional heat released. As both aperture plate and film surface absorb this heat, warping of film, focus drift, and in extreme cases, blistering of the film surface can result.

Remedies for excessive heating have been introduced to combat these problems with some success. One of the most common compensations for overheating from high intensity light sources is the infra-red transmitting mirror.

In addition to special surface mirrors, water-cooled aperture plates, air circulating devices, heat-absorbing filters, interference filters, and other devices are available to combat excessive temperatures.

Good resolution may be defined as acceptable clarity when magnification of an image is attempted. If we take the horizontal measurement of the 35mm image area (.825 inches) and attempt to project it so that it covers an 80 ft. screen, we have magnified the image width about 1000 times. A rock steady picture under these circumstances requires absolute mechanical alignment of all projection components, a light source with consistent output and near perfect light distribution, and an appropriate lens system. Provided all of these conditions can be met, the film must be held as steadily as possible by the projector while this optical enlargement is accomplished. Both layman and professional can see that delicate problem areas abound, and many a good projectionist working with large screen presentation of 35mm with short focal length lenses has been sorely tried with the problem of in and out focus.

Sharp focus occurs when lens, film and screen are in a precise optical relationship.

(*Continued on next page*)

Variety Of Screens Sold

The growth enjoyed by 8mm home movies in the U. S. has probably resulted in some degree of public sympathy with the task of the professional theatre projectionist. Before getting the home movie bug, for example, a regular movie-goer might have paid little attention to the theatre screen.

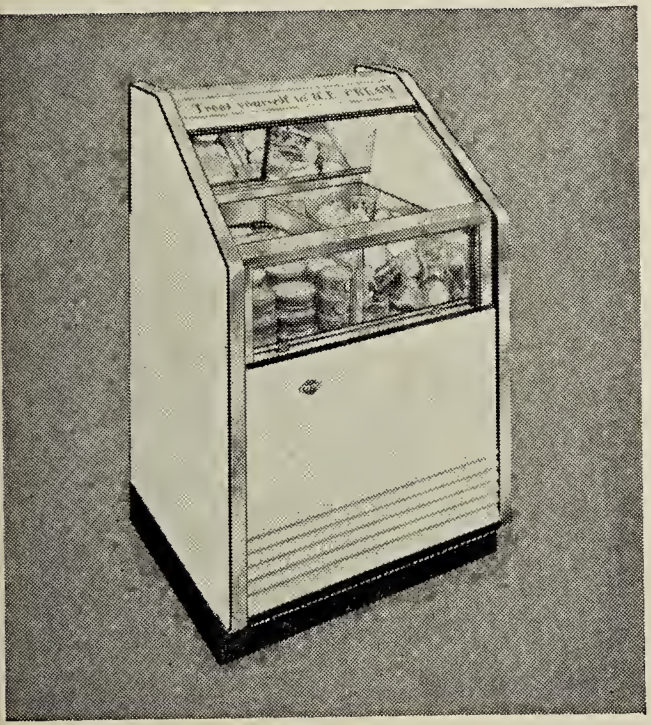
Once he discovers his portable four ft. home movie screen has a specially treated reflective surface, however, the patron might take a second look at its big sister—the 50 ft. wide theatre screen.

In reality, both the small portable screen and its theatre counterpart are scientifically engineered optical reflectors. The professional theatre screen must meet a variety of considerations peculiar to any given theatre auditorium to make the most of available screen light and seating arrangements.

Accordingly, each of the important suppliers of motion picture theatre screens has available a variety of screens with totally different reflection properties. To illustrate the need for many kinds of screens, consider the twin drive-in theatre that discovers it must order two different screens to meet the requirements of "twin" installations. Many indoor twin theatres also find different screens are in order for their two auditoriums.

According to Hurley Screen Co., Inc., of Farmingdale, N. Y., they recently supplied the Twin Cinemas, Ft. Lauderdale, Fla., with a SuperGlo and MW-16 screen. Recent installations by the firm show that matte white, high gain and lenticular type screens are all in demand. In a typical sample of 13 new or refurbished theatres, six called for SuperOptica screens, four ordered SuperGlo's, two needed matte white screens and one theatre ordered a Lenticlite 20.

New Bally ice cream merchandisers make extra refreshment sales



Patrons are tempted to add ice cream novelties to their refreshment purchases when the dramatic displays in Bally Merchandisers go to work.

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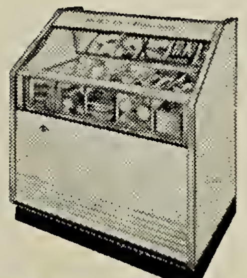
Model TI-30 above for theatre lobbies, 30" long. Approx. 889 novelties.

Model TI-43 to right for drive-ins, 43" long. Approx. 1216 novelties.



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(*Continued from page* 53)

Poor light distribution, dim corners, and discoloration should prompt investigation of optical alignment immediately.

A stable stream of bright, white light in a carbon arc burner depends on a constant current source. Unsatisfactory performance of generators, rectifiers, or lamps may be due to fluctuations in the primary power source. In addition to incorrect alignment and power fluctuations, poor image quality may be caused by faulty operation of the lamps, incorrect air flow through the lamphouses, and heat problems at the aperture plate.

The lamp manufacturer specifiies trim sizes, current ranges, and set-up specifications which must be met if satisfactory results are to be obtained. Mirror to film distance, a clear optical path from mirror to aperture plate, and overall alignment of lamp-mirror-aperture-and lens must be provided.

The wise projectionist safeguards his mirrors or reflectors to insure maximum performance and long life. Using dry carbons and a dowser will go a long way in protecting the mirror surface during striking periods. Cleaning mirrors regularly not only aids their reflective properties, but prevents serious hot spots and pitting. Good contact between carbons and holders is also a must that necessitates careful cleaning.

Cleaning and lubrication of the roller devices where rotating carbons are used is also important to insure a stable crater and accurate feed. Adhering to the lamp manufacturer's specifications for air movement through the lamp is suggested, checking the efficiency of the blowers with a lamphouse updraft gauge at required intervals. Excessive air motion can also adversely effect the stability of the gas ball in the lamp.

A professional 35 or 70mm motion picture projector is a rugged, precision piece of equipment designed to give years of satisfactory service, provided routine maintenance schedules set by the manufacturer are followed. Mechanical failures, however, are common enough to suggest that many machines are subject to unnecessary neglect. Consider the old bugaboo of gear failure. Next to sprocket replacement, new drive gears have traditionally ranked as "spare parts musts."

In the event of a serious jam, certain vulnerable gears in the drive trains of particular machines will strip, acting as a safety clutch of sorts which prevents further damage throughout the train. This is well and good, as the replacement chore is quickly accomplished. Excessive replacement of gears, sprockets, and bearings, however, indicates the introduction of abnormal loads somewhere in the projection process. Preventive maintenance is, by and large, the best cure for such problems, unless the machine is ripe for a total rebuilding.

One of the advantages of new projectors is simplified lubrication. With new or old machines, however, projectionists should know all lubrication points, be they three or 30, and follow the manufacturer's specifications for grade of oil and frequency of lubrication religiously. Closely machined surfaces are required for smooth operation, and lack of friction-reducing lubricant anywhere in the projector invites overheating, rapid wear, and eventual failure of moving parts.

A serious symptom of trouble in the projector is detectable vibration.

Difficulty in maintaining loop size, film damage, weave and a jumpy picture can indicate worn sprocket teeth. Wear on the intermittent movement is also a source of real trouble and this part of the projector deserves special attention.

If constant light output is the key to efficient lamp operation, steady motion is its counterpart in the projector. Under normal circumstances, a properly lubricated machine will move film through the projection cycle with a minimum of wear on the machine and film itself. Cleaning the projector to keep deposits of stray oil, grease, wax, and other foreign matter from impairing the quality of the picture on the screen is also a step towards better projection. Daily cleaning is also essential in the area of the soundhead, where dirt and wax may interfere with the functioning of the optical system. Dirt in the lens, optical slit, or on the stabilizer drum can cause distortion in the track as serious as problems caused by amplifiers, pre-amps or speakers. The stabilizer drum, working as a highly precision flywheel capable of maintaining the constant speed required for distortion-free sound reproduction, must be free of end play and carry as low a friction load as possible. If film is fed smoothly by the lateral guide rollers, the exciter lamp, lens and photo cell can pick up the full effects on the sound track as they were meant to be heard.

Projectionists should follow manufacturer's recommendations for refocusing the lens of the reproducer. With mirror type reflectors, the beam should be focused so as to fall on the anode of the photo electric cell. Immediate replacement of lamps with broken or sagged filaments is required. With constant and correct photo-cell voltage and free motion of rollers and the drum, equipment should deliver all the clarity its makers built into it.

Though the magnetic-type sound heads differ substantially from the optical systems, even tension on the film and a constant rate of film travel are primary considerations. As with the optical systems, build-ups of foreign matter in the soundhead area should be removed as soon as possible.

As our intention was to cover the primary elements in improving projection, we have, due to spatial limitations, by-passed some of the important equipment in the theatre booth. Those projectionists, theatre managers, and owners vitally interested in upgrading the quality of projection in their situations however, will find some valuable pointers on accepted operating and maintenance procedures in the aforegoing.

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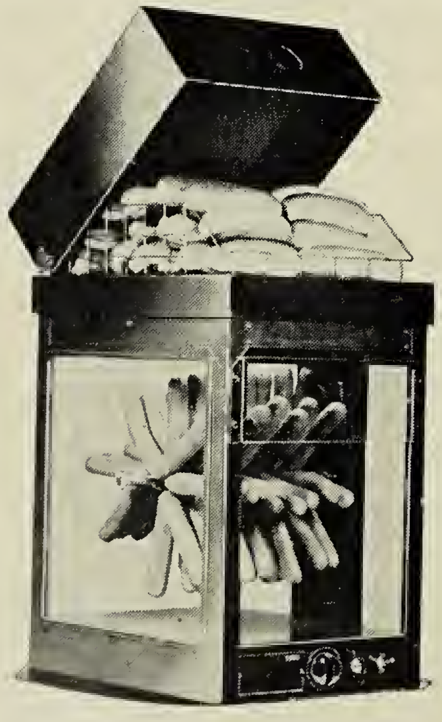

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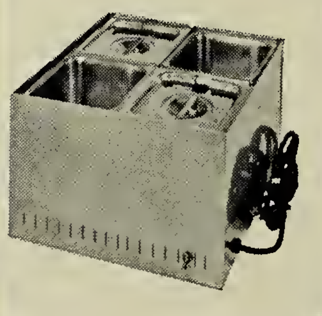

WRITE
GREER ENTERPRISES
BOX 35 QUINCY, MICHIGAN

CINEMA EAST THEATRE

(*Continued from Page 14*)

tains by Northwest Studios.

The auditorium, offering the theatre's patrons an unobstructed view of the screen, is divided into three sections with no side aisles. The walls are covered with an ornamental shadow-block type of acoustical material. The screen, which spans the entire front of the auditorium, measures 54 × 25 feet. The wrap-around curtains harmonize with other auditorium colors.

The "executive loge" has ten foot wide aisles and unusually ample space between rows. The floor is completely carpeted. The projection room is located at the rear of the loge. There are twin Norelco 70/35 mm projectors for films in both formats including Todd-AO. Full stereophonic sound is produced by a six-channel Eprad transistorized system. The projection room floor is covered in vinyl and the ceiling is of acoustical material.

Reversing the usual plan of having the main entrance at the street, Cinema East has the "rear" of the auditorium facing the street. The curved facade, of rough-cut stone, houses the screen and faces E. Broad Street. The theatre's attraction tower is placed at the street line. The six-foot-high attraction board has five channels plus a three-foot-high name panel. The tower is 45 feet high.

Patrons drive to the rear 300-car parking lot and may discharge passengers under a covered canopy before parking. The canopy is 92 feet long and 30 feet wide, arched across two lanes of traffic, and leads directly to the covered patio main entrance, lighted by 44 large globes.

Glass-weld panels in tones of red, yellow, brown and tangerine are placed in the canopy location. The lobby has floor-to-ceiling glass panels and doors. Wood paneling is used extensively in the lobby giving a warm glow in contrast to the glass expanse. A hand-painted glass lamp is a decorative highlight of the lobby. Conversation piece is a planted rock garden. Contemporary chandeliers hang from the 16-foot-high ceiling. Autumn-tone carpeting is wall-to-wall, broken by a strip of travertine marble which leads to the airline-style ticket counter at the right.

The concessions stand is a few steps from the counter and is a unique L-shaped design, with the smaller angle serving patrons in the foyer. A drink machine is recessed into the foyer wall. Free-floating, fully-carpeted stairways are at the ends of the foyer, giving easy access to the logs.

Wall-to-wall carpeting, indirect lighting, contemporary furniture and other luxury touches brighten the lounge area off the foyer. The entrance is a common lounge, leading to the men's and ladies' rest rooms. Flesh-tinted mirrors are installed in the ladies' room. Colored fixtures, fully tiled walls and floors, stainless steel towel machines and a theatrical-type mirror with a border of lights are other refinements. Music is piped into the lounges and into the lobby and canopy locations.

Cinema East offers draft-free air-conditioning and heating via a porous "second ceiling," through which a complete change of filtered air flows every six minutes.

Equipment Credits

Carpeting	Mohawk
Chairs	Griggs
Curtains & Drapes	Northwest Studios
Projectors	Norelco 35/70mm
Screen	Hurley
Sound	Eprad Transistor

Acrilan Carpet In Theatres

■ Resistance to spills, stains and abrasion around heavily trafficked areas are advantages of Alexander Smith carpets made of 'Acrilan' acrylic carpet fiber pile.

In the last two years, 5,000 yards of unique Crestweave carpets have been installed in California theaters from Laguna to San Francisco and in Honolulu, Hawaii, and Phoenix, Arizona.

Carpet need not be damaged by soft drink spills or popcorn and candy that are ground into the carpet fibers by children during matinees. Acrilan carpet fibers resist dirt and grime. They spot clean easily and vacuum quickly. A few minutes maintenance at night or early morning before the theater opens keeps the carpeting looking like new.

Jack Hessick, manager of the Los Angeles branch of National Theater Supply Company, says that Crestweave carpeting has been well received in theaters where ease of cleaning and soil resistance are prime considerations. Crestweave has been in one theater for over two years and even with heavy wear it shows no signs of pattern walk-out."

Hessick said that, "The theater in Honolulu posed a special problem because of dampness and mildew. Acrilan solved this problem. Being hydrophobic, it does not absorb moisture." And Acrilan fibers resist vermin and insects.

"Maintenance time and cost have been greatly reduced in these theaters with the installation of Alexander Smith carpets made of Acrilan pile," he summarized.

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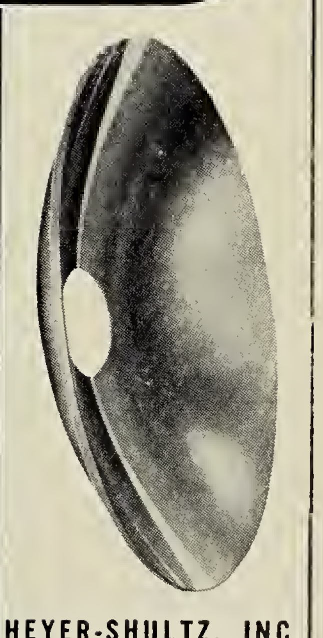

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Theatre Refreshment Sales Continue To Climb

New Investments, Improved Merchandising Tactics Boost Concessions Sales Over $400 Million Mark

■ If spending, or capital expenditures, is any indication of anticipated revenues for the coming year, the national food and beverage industry will hit a new high in gross sales for 1966. Evidence that this is in the wind includes the 13th Annual Survey of Capital Expenditures, prepared by D. Edie & Company, which forecasts a 32 per cent increase for the food and beverage industry this year.

Motion picture theatres can expect to share in the generally spectacular increases shown in many food and beverage sales areas during the past 20 years. According to surveys of U.S. motion picture theatre refreshment sales conducted by MOTION PICTURE EXHIBITOR over the past 20 years, theatre refreshment sales since 1946 have shown nearly a 100 per cent increase to their present level of over $400 million annually.

How this increase was accomplished in the face of declining movie patronage figures for the period in question speaks well of the merchandising efforts of both theatremen and the food and beverage suppliers. We shall go into this in greater detail later in this article.

Vending Gains Significant

Vending sales in motion picture theatres have shared in the general prosperity of automatic merchandising in the food and drink lines. A detailed survey made by this publication five years ago showed 15 per cent (or 1,800 theatres) of the indoor theatres were relying on vending machines exclusively for concessions sales. In addition, 49.5 per cent of the indoor theatres used both a concession stand and at least one vending machine. Of the indoor theatres selling beverages, 38.6 per cent (or 3,979) used fountain type service, while 61.4 per cent (or 6,329) were using coin operated vend dispensers. From 1956 to 1960, vend installations showed an overall gain in theatre beverage stations increasing from 56 per cent to 61.4 per cent.

Nationally, volume of vend sales has increased over the past eight years from $2.133 billion in 1958 to $3.5 billion in 1966. Packaged confections and soft drink sales for this period have nearly doubled, signifying a sizeable gain in the theatre market.

The significant annual increase in vend sales has been registered with a comparatively slow volume of production of new vend units. Manufacturers' production of vending machines, 1963–64, according to U.S. Bureau of Census and National Automatic Merchandising Association figures, was 606,665 in 1963 and 628,821 in 1964, an increase of about 22,000 units. For the same period, vend sales nationally increased from $3.222 billion for 1963 to $3.494 for 1965, an increase of $272 million. This attests to the superlative job automatic merchandising can do in select locations.

The fact that prices on individual food and drink items have shown a marked increase over the past five to ten years, of course, must be taken into account in both equipment and sales figures. Drink sales, for example, account for a substantial portion of total theatre concessions sales. In 1960, we discovered that 88.2 per cent of drive-in theatres and 85.9 per cent of the indoor theatres handled drinks, with approximately 80 per cent of the drinks sold in both type theatres going at ten cents. In the past five years, this has changed to a 15 cent standard—which reflects a 50 per cent increase. Examining this one item will shed some light on how pricing can affect the sales picture.

According to Melville B. Rapp, NAC director and senior consultant to The Vendo-Continental Apco Company, the ten cent drink price in theatres today is a "relic of the past." In the annual NAC Handbook Supplement, Rapp writes that "only a few short years ago these price categories (*nickel cold drink in industrial plants and the ten cent price in theatres and concessions*) were the mainstay of soft drink automatic vending." He noted that a variety of approaches had been tried to increase the basic ten cent vend price and all had failed to overcome consumer resistance to a price increase, when ice-in-the-cup arrived.

According to Rapp, "because the public insists on getting what it wants from vending machines as well as retail stores, one of the next most important boosts to cents per person averages and gross cup volume sales in coin operated soft drink dispensers is the introduction of dietetic, low calorie sodas." He notes that sales of these types of sodas reached 100 million cases of 24 eight ounce bottles during 1963—accounting for about seven per cent of the total soft drink market in take-home sales.

In this instance, one can see a clear example of overall sales gross versus cents per patron sale, or total volume unit sales. The bright prospects offered by acceptable price increases and overall increases in volume sales is realized by considering that installation of diet beverage vend units, along with traditional drink selections, will not cut into existing sales but create an additional market. To cash in on this particular item, Rapp advises that multi-flavor vend dispensers offering a selection of six flavors be used so one or more selections might be low calorie offerings.

Emphasis On Merchandising

How did U.S. theatres show substantial revenue gains since WW II in the face of lower weekly attendance figures? The answer, of course, is an intensive merchandising effort stimulated by both exhibition and institutional interests in the food and beverage industries.

At the end of WW II there were about 21,000 indoor theatres operating in the U.S. with a "guaranteed" weekly attendance of over 90 million moviegoers. Soon after the economy was delivered to the new Cold War controls, the entertainment industry underwent a major upheaval. The revival of sports spectaculars, which had remained somewhat curtailed during the war years, the overnight landslide of bowling alleys, the first mass tastes of suburban living and, last but not least, television, bid for the disposable income and leisure time of America.

For the first time since rationing began, Americans were also free to travel by car, adding to the appeal of new entertainment centers. All the while, exhibition was experiencing a steady decline in attendance that meant the closing of thousands of indoor theatres. At about the same time, the drive-in theatre construction boom began.

To a great extent, the drive-in, with its catering to the snack-eating habit of the American public, immediately diversified the restricted food and beverage lines previously handled by indoor theatres. Everyone ate at a drive-in, and ate more expensively as fast foods and larger sized drinks pushed per patron sales to new highs for the theatre refreshment business, helping surpass all previous industry totals in a short time.

The estimated refreshment sales for 1966 of well over $400 million in the 17,800 (*est.*) U.S. theatres, including 5,800 drive-ins, are indicative of the quick learning ability if the theatremen who, in twenty-five years, have developed a fine hand in refreshment merchandising techniques.

Theatremen have been helped in these efforts to a considerable degree by the suppliers of soft drinks, syrups, refreshment items, and the growing number of professional concessionaires. We have also seen the rapid growth of a vital trade association in this area, the National Association of Concessionaires, which has filled an important role in gathering and supplying data on every aspect of refreshment operations.

Concerted efforts by the food and beverage industry in the area of merchandising, plus a growing dependence of the theatreman on the revenues derived from his concession operation, have stimulated the operator to strive for a bigger share of the fast food and drink dollar.

Suppliers of drink items and many types of foods sold in indoor and drive-in theatres have shown themselves more than willing to participate in the sales efforts of theatremen. These manufacturers have made available such selling aids as free screen trailers, point of purchase displays, sales contests, special counter and snack bar displays, picture tie-ins, kiddie shows and theatre parties, special holiday promotional materials and special packaging.

Many of the guidelines evolved during the post-war years were summarized by the National Association of Concessionaire's able president, Jack O'Brien, in a talk titled "More Profit In Hardtop Concessions . . . How To Achieve It," which was delivered at the organization's concessions program for the Show-A-Rama Convention, held in Denver, Col., early this March. Following are excerpts from the address, which, if followed, will reflect on the profit conscious theatreman's ledgers:

"Let's start with the physical plant—the concession stand. I am sure that it is attrac-

(*Continued on next page*)

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Refreshment Sales

(*Continued from Page* 58)

tively decorated with eye-catching colors and lights, well stocked and spotlessly clean.

"We feel, as I am sure you do, that all sales personnel should be trained by the manager, personally, not by other sales girls as these are the girls who represent him in the eyes of his patrons. Sales girls should be taught to be friendly, to be courteous and to have a thorough knowledge of schedules and locations of facilities such as rest rooms, smoking areas and so forth.

"Weekly meetings should be held by the manager at which time he can instill new ideas and new phrases, discuss the sale of special items and so forth for the coming week and also make corrections of errors which he has noted during the preceding week.

"A manager must also create point-of-sale merchandising signs. This is my biggest beef in this industry—with the exception of the soft drink companies, there are very few vendors who supply anything that we can use on our stands to sell their product.

"Take a lesson from our super markets where they change displays frequently. Any appealing thirst or appetite producing sign or display will sell. Let's make the stand look different each week with new displays and new signs. A patron comes in to see a new picture, let him see a "new" stand.

"The use of concession trailers is a must. They must be shown at each performance whether or not you have an intermission. These trailers, and there are many of them, should be attuned to the type of patron to whom you are catering.

"The use of intermissions is most important, not only do they improve our gross and profit but the patron appreciates them also as it gives them a chance to stretch their legs, use the rest rooms or have a smoke where permissible. We like them because the patrons buy concessions at this time. Intermissions are easily scheduled into a double feature program in conjunction with the concession trailer. We strongly recommend that they also be used when we play a single feature—at least on those single features that run over two hours.

"You must anticipate large breaks where you will have to sell fast to large crowds of people. In so doing, you will have to set up auxiliary stands.

"I would like to mention here that the manager should provide only products that customers can recognize readily and make buying decisions quickly. By this I mean brand names—familiar items. Our selling time is short, let's make the most of it.

"A good manager can help his profits by keeping track of his yields. How many boxes does he get out of a pound of corn? How many boxes of buttered corn does he get out of a pound of butter? How much seasoning oil is he using with a pound of corn? All these things are important and each company should determine what yields it expects and make the managers live up to them.

"We have covered pretty well what the manager has to do and what the attendants have to do. Now what is expected of the top management? How can they help to increase profits? We have found that one of the best ways to do this is to conduct contests. The best one we have had in the past years is a so-called incentive plan which we worked in conjunction with catalogue houses, either in New York or Chicago. They supply catalogues and all material necessary with the exception of your bulletins.

"There are many other types of contests which can be conducted using an increase of over-all per capita or an increase in the per capita of a special item. Prizes for these special contests can run from small transistor radios to a free trip for two to Europe. It is surprising how you can start off with an offbeat idea and with the managers thinking it over bring refinements into it that make this idea feasible and useable. We have come up with some pretty good gimmicks in this respect and have awarded prizes for some of the best.

"We came up with a courtesy week. We had a trailer made, which we ran in the intermission period, which said that if any person purchased something at our concession stand and the attendant did not say "Thank you," they, the patron, would be given a free pass to the theatre.

"Incidentally, let's not forget the assistant manager in these contests. He should be included in prizes, whether they be a part of the manager's prize or a special prize by management.

"Some of the things that some years back were novelties, are now, today, part of the regular menu in conventional theatres. The hot dog was a novelty—today most theatres sell hot dogs. The hamburger, although not always as popular as the hot dog, is sold regularly by many conventional theatres.

"Some years ago, at a meeting such as this in New York, I remember being ridiculed because I advocated selling cotton candy and Sno-Kones. We were selling them then and we are still selling them in many theatres. They are two good items. Some people are afraid of them because of the condition of staining and messiness. They do not stain and they are not messy, but they are 95 per cent profit items.

"You have heard the old phrase "buttered" or "hot buttered" to sell buttered corn—and you know it works. We used to sell large and small drinks for 10¢ and 20¢. At that itme, we didn't sell many 20¢ drinks, but when we innovated the 30¢ drink and had the attendant sell "Large," "Medium" or "Small" drinks, we increased our 20¢ sale a great deal.

"We have done very well with the "5¢ off coupon" where either the cashier or the doorman issues coupons to the patrons entering the theatre. This entitles them to purchase a drink and a box of corn for "5¢ off" or a hot dog and a drink for "5¢ off." It has been very successful.

"Some of you might have tried the lucky star on the box of popcorn, giving a free pass to the winner, or the lucky ticket number, where a sign is hung in the box office advising patrons to hold on to their ticket stubs and check their number at the concession stand.

"In addition to these thoughts which I have expressed, I wolud like to expound on my pet theory with regard to increasing concession profits. Concessions, in the eyes of most top management, is a very lucrative and profitable part of their operation—yet in many ways they treat it as an orphan. They let it coast along—perhaps with a few bulletins now and again, a few prizes, and some supervision by an already over-worked district manager. This, I think, is where they miss the boat. Any sizeable group of theatres should have a full time concession manager to promote and supervise concessions. This is the one sure way to increase profits—he will pay for himself over and over again."

In a similar vein, Bob Heyl, Wyoming Theatres in Torrington, Wyo., addressing exhibitors at the Show-A-Rama stressed the profit possibilities for the small exhibitor in a talk "The Big Dollar For The Small Theatre." Excerpts from his talk reveal pertinent and interesting observations on refreshment operations in the smaller theatre.

"It is our attitude that you can't sit still at selling the appeal of your concession stand any more than you can sit still at selling the movie that you play.

"When you contemplate any business change you are motivated to do this by the prospect of increasing your profit. Normally this will mean spending some money to make some more. There are those who will say that business is so bad that they can't afford to do anything. Yet, if it is really that bad, they can't afford not to, if they plan on staying around.

"There are many approaches to 'change' that cost little, if anything. We have found of necessity, as most exhibitors have, that you don't have to be a plumber to do some plumbing; you don't have to be an electrician to do some wiring; you don't have to be a carpenter to saw some boards and pound some nails . . . and you don't have to be a merchandising expert to do some merchandising. But, there is one thing that you must be . . . a person with imagination and desire for improvement! We certainly have nothing against hiring other people to do the work . . . that's a great idea! But, if things are a bit tight and the budget is a bit skimpy, we don't feel that you should sit on your thumbs waiting for things to get better so that you can hire an expert for a little work to be done.

"It's truly amazing what some inexpensive wood paneling and new light fixtures can do for a concession stand. It's truly amazing what some 98¢ plaques can do for a bare corner!

"Many hardtop and drive-in concession stands display their food and beverages with an old fashioned "dime store" approach. We feel that, if you have the room, or can make the room, it is to your advantage to place heavy consideration on "eye appeal." If you don't have the room, put in some mirrors to create the feeling of spaciousness.

"Many drive-in theatre concession stands that were constructed when drive-ins were new and novel, bear mistakes of the past. Generally they are so dimly lit that you can only assume that they must have something to hide. We are firm believers in showing the public what you have to sell and how it is prepared. Therefore, we feel that equipment should be in a clean and open environment that is adequately illuminated.

"When it comes to the goods that are sold, we are as guilty as many others with the 'it will never go over in my town' attitude. But with trial and error the changes have taken place. There is no doubt that a drive-in is more versatile in this area than an in-door theatre, but, nevertheless, a receptive attitude can be a more profitable one.

"There are many tools that a person can use that are "free." One of the finest of these tools is the advice and counsel of the supply and equipment distributors and dealers. There are also many displays, signs, decals, menu boards and related advertising materials that are available to the theatre concessionaire, if he will only ask for them. Everyone knows about these things, but sometimes a person is lax about making use of them, or even changing the material that he already has.

"If you are going to be after the bigger dollar, keep in mind that the customer shouldn't be confronted with an aging 'sameness' about the display material that you use. It's not necessary! Your syrup distributor, or supply dealer can be most helpful to you in this area of sales aids.—And once again, it's free!"

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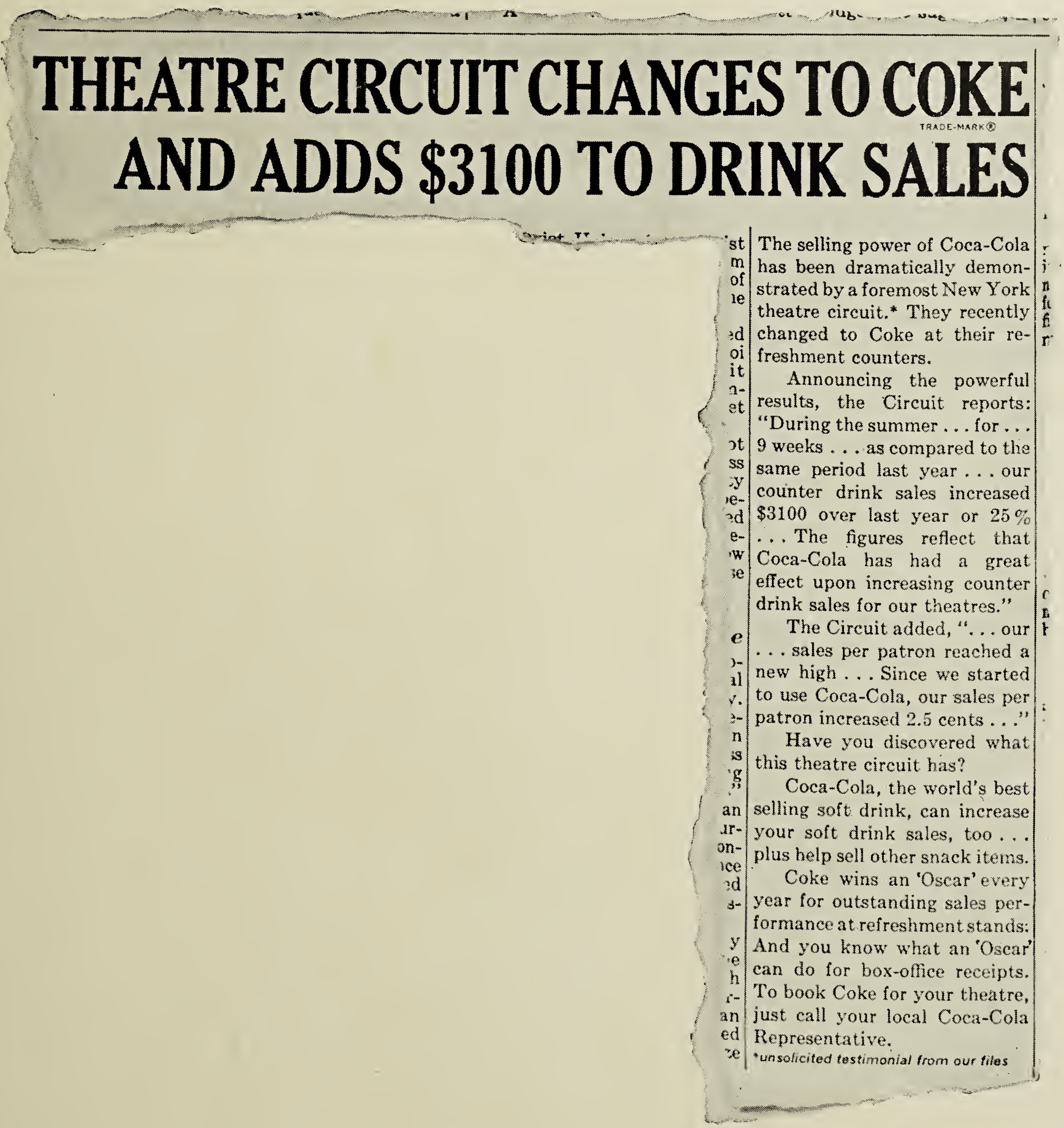

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Rex Paper Products Co., 21-09 Borden Avenue, Long Island City, N. Y. 11101—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 S. LaSalle St., Chicago, Ill. 60603—Popcorn boxes
Superdisplay, Inc., Specialty division, 1109 N. 108 St., Milwaukee, Wis. 53213—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario St., Chciago, Ill. 60610—Chocolate milk in cans
Canada Dry Ginger Ales, Inc., 100 Park Ave., New York, N. Y. 10017—Beverages
THE COCA-COLA CO., P. O. Box 1734, Atlanta, Ga. 30301—"Coke"
Crush Intl., 2201 Main St., Evanston, Ill. 60202—"Orange Crush" drink, "Old Colony" beverages
Dad's Root Beer Co., 2800 N. Talman Ave., Chicago, Ill. 60618—Beverages
Dr. Pepper Co., P. O. Box 5086 (mailing address) 5523 E. Mockingbird Lane, Dallas, Tex. 75222
Double Cola Co., 1478 Market St., Chattanooga, Tenn. 37408—Beverages
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa. 19121—Chocolate drink
Grapette Co., 112 Grinsted, Camden, Ark. 71701—"Grapette"
Hires Div.—Beverage Int'l., 2201 Main St., Evanston, Ill. 60202—Hires root beer
Julep Co., 353 W. Grand Ave., Chicago, Ill. 60610—Root beer and fountain syrup
Mission of California, Inc., 197 Chatham St., New Haven, Conn. 06513 and 5040 S. Alameda St., Los Angeles, Calif. 90058—Beverages, Mission Orange
PEPSI-COLA CO., 500 Park Ave., New York, N. Y. 10022—Beverages
Richardson Corp., 1069 Lyell Ave., Rochester, N. Y. 14606—Root beer
Royal Crown Cola Co., 10th and 9th Ave., Columbus, Ga. 31901—"Nehi" and "Royal Crown Cola"

CANDY

Fred W. Amend Co., 8 S. Michigan Ave., Chicago, Ill. 60603—"Chuckles"
Bachman Chocolate Mfg. Co., Mount Joy, Pa. 17552
Walter Baker and Co., Inc., Pierce Square, Dorchester, Mass. 02122
Banner Candy Mfg. Co., 700 Liberty Ave., Brooklyn, N. Y. 11208—Candy, Jordan almonds, coated licorice
Paul F. Beich Co., W. Front St., Bloomington, Ill. 61701
Blumenthal Bros., Margaret and James Sts., Philadelphia, Pa. 19127
E. J. Brach and Sons., 4656 W. Kinzie St., Chicago, Ill. 60644
Brock Candy Co., Chattanooga, Tenn. 37401
Bunte Brothers-Chase Candy Co., 3301 W. Franklin St., Chicago, Ill. 60624
Cadbury-Fry America, Inc., 261 Broadway, New York, N. Y. 10007
Candy Crafters, Inc., Stewart and Union Ave., Lansdowne, Pa. 19050—Chewing gum, Licorice "Sweeties"
Candymasters, Inc.—3-5 N. 15th St., Minneapolis, Minn. 55403
Cardinet Candy Co., 2171 Market St., Oakland, Cal. 94607
Charms, Inc., 601 Bangs Ave., Asbury Park, N. J. 07712
Chunk-E Nut Products Co., 231 N. 2nd St., Philadelphia, Pa. 19106
Cook Chocolate Co., 4825 S. Rockwell St., Chicago, Ill. 60632
Curtiss Candy Co., 1101 W. Belmont St., Chicago, Ill. 60613
F and F Laboratories, 3501 W. 48th St., Chicago, Ill. 60632
Ferrara Candy Co., 2200 W. Taylor St., Chicago, Ill. 60612
Fisher Nut and Chocolate Co., 2327 Wycliff St., St. Paul, Minn. 55104
D. Goldenberg, Inc., 161 W. Wyoming Ave., Philadelphia, Pa. 19140
Adolph Goldmark & Sons, 467 Greenwich St., New York, N. Y. 10013—"Terry," "Assorted Pastilles"
Henry Heide, Inc., New Brunswick, N. J.
Hershey Chocolate Corp., Hershey, Pa. 17033
Hollywood Candy Co., Chestnut and Calumet, Centralia, Ill. 62801
Walter H. Johnson Candy Co., 4500 W. Belmont Ave., Chicago, Ill. 60641
Robert A. Johnson Co., 4033 W. National Ave., Milwaukee, Wis. 53201
Kelling Nut Co., 2800 Belmont, Chicago, Ill. 60618
Kimbell Candy Co., 6546 W. Belmont Ave., Chicago, Ill. 60634
Kraft Foods Co., 500 Peshtigo Court, Chicago, Ill. 60611
Leaf Brands, Inc., 115 N. Cicero, Chicago, Ill. 60644
Life Savers Corp., Port Chester, N. Y. 10573—Candy, Life Savers
Lusk Candy Co., Davenport, Ia. 52801—Lemon drops
McAfee Candy Co., Inc., Macon, Ga. 31201
Mars, Inc., 2019 N. Oak Ave., Chicago, Ill. 60635
Mason, Au and Magenheimer, P. O. Box 549, Mineola, N. Y. 11502
Melster Candies, Cambridge, Wis. 53523
National Licorice Co., Bridge and John Sts., Brooklyn, N. Y. 11201
Necco Sales Corp., 245 Massachusetts Ave., Cambridge, Mass. 02139
Nestle's Chocolate, 100 Bloomingdale Rd., White Plains, N. Y. 10605
Peter Paul, New Haven Rd., Naugatuck, Conn. 06770
Planters Nut and Chocolate Co., 632 S. Main St., Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionary Co., 2136 Germantown Ave., Philadelphia, Pa. 19122
Queen Anne Candy Co., 604 Hoffman St., Hammond, Ind. 46320
Reed Candy Co., 1245 Fletcher St., Chicago, Ill. 60657—Butter Scotch rolls, Chocolate rolls, Orange rolls
Reese Peanut Butter Corp., Hershey, Pa. 17033—Reese Peanut Butter Cups
Thomas D. Richardson Co., Atlantic and I Sts., Philadelphia, Pa. 19134—Candy mints
Joseph A. Riggie Candy Co., 3704 W. North Ave., Chicago, Ill. 60647—Jordan almonds
Rockwood and Co., 88 Washington Ave., Brooklyn, N. Y. 11205
Schuler Chocolates, Inc., 1000 W. Fifth St., Winona, Minn. 55987
Sperry Candy Co., 133 W. Pittsburgh Ave., Milwaukee, Wis. 53204—"Chicken Dinner," "Denver Sandwich"
Squirrel Brand Co., 10-12 Boardman St., Cambridge, Mass. 02139
Howard E. Stark, 181 N. Broadway, Milwaukee, Wis. 53202
Sweets Co. of America, Inc., 1515 Willow Ave., Hoboken, N. J. 07030—Candy, Tootsie Fudge, Tootsie Rolls
Switzer's Licorice Co., 612 N. First St., St. Louis, Mo. 63102
Terry Candy Co., 963 Newark Ave., Elizabeth, N. J. 07208
Van Houton & Zoon, 537 Greenwich St., New York, N. Y. 10013
James O. Welch Co., 810 Main St., Cambridge, Mass. 02139
Wilbur-Suchard Chocolate Co., 48 N. Broad St., Lititz, Pa. 17543
Williamson Candy Co., 4701 Armitage Ave., Chicago. Ill. 60639
York Caramel, Box 1147, York, Pa. 17405
George Zeialer Co., 408 W. Florida St., Milwaukee, Wis. 53204

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison Wis. 53704
Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y. 11590
STAR METAL CORP., Trenton Ave. & Ann St., Philadelphia, Pa. 19134
Steel Products Co., 40 Eighth St., S.W., Cedar Rapids, Iowa 72404
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

CONCESSION SERVICE

ABC Vending Corp., 209 W. 14th St., New York, N. Y. 10011
BERLO VENDING CO., 33 S. Broad St., Philadelphia, Pa. 19107
Confection Cabinet Corp., East Orange, N. J. 07012
Sportservice, Inc., Sportservice Building, Buffalo, N. Y. 14200
Theatre Confections Inc., 795 Monroe Ave., Rochester, N. Y. 14607

CONCESSION STANDS

Columbus Showcase Co., 850 W. Fifth Ave., Columbus, O. 43212—Showcases, candy stands
Gold Medal Products Co., 1877 Freeman Ave., Cincinnati, Ohio 45214—Modular Snack-Bar Units
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Savon Co., The, 286 Pennsylvania Ave., Paterson N. J. 07503
STAR METAL CORP., Trenton Ave. & Ann St., Phila. Penna. 19134—Self-service display equipment
Supurdisplay, Inc., 1109 N. 108th St., Milwaukee, Wis. 53226
Samson Berman, Associaties, 144-03 78th Ave., Flushing, N. Y. 11367

CUPS, TRAYS, PAPER

Continental Can Co., 349 Oraton St., Newark, N. J. 07104
Dixie Cup Co., 24th and Dixie Ave., Easton, Pa. 18042
Hi-Land Paper Co., 274 Madison Ave., New York, N.Y. 10016
Lily-Tulip Cup Corp., Chanin Building, 122 E. 42nd St., New York, N. Y. 10017
Maryland Cup Co., 10100 Reisterstown Road, Maryland 21117
U. S. Envelope Co., 68 Prescott, Worcester, Mass. 01605
Victor Wagner & Sons, 115 Ash St., Buffalo, N. Y. 14204—(Carry-out trays)

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

American Machine & Foundry, 3232 N. Kilpatrick, Chicago, Ill. 60641
Automatic Products Co., (APCO), 956 Brush Hollow Rd., Westbury, N. Y. 11590—Beverage dispenser
Automatic Syrup Co., 46-07 Vernon Blvd., Long Island City, N. Y. 11101—Vending machines
Bastian-Blessing, 4201 W. Peterson Ave., Chicago, Ill. 60630—Soda fountain, carbonators, luncheonette units, coffee brewer.
C. T. C. Mfg. Co., 11936 Valerio St., N. Hollywood, Cal. 91605—"Whirlpool Jr." beverage dispenser
Carbonaire, Inc., 114 Fern Ave., San Francisco, Cal. 94109—Drink dispensing equipment
Carbonic Dispenser Co., Canfield, O. 44406—"Sodamaster" dispenser
Continental-APCO, 956 Brush Hollow Rd., Westbury, N. Y. 11590—Beverage dispensers
Everfrost Sales, Inc., 14815 S. Broadway, Gardena, Cal. 90247—"Everfrost" soda bar
Helmco, Inc., 1215 W. Fullerton Ave., Chicago, Ill. 60614—Soda fountain and refriegration equipment
Hudson Soda Fountain and Refrigeration Co., Arlington, N. J. 07032—Soda fountains
W. Kestenbaum, Inc., 1790 1st Ave., New York, N. Y. 10028—Dispenser
The Liquid Carbonic Corp., 3110 S. Kedzie Ave., Chicago, Ill. 60623—Soda fountains

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Majestic Enterprises, Inc., 959 Crenshaw Blvd., Los Angeles, Cal. 90019—Dispenser
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108—"Ice-O-Bar" drink dispenser
Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo. 80204—"Speedster" hot choc. dispenser
Modern Refreshers, Inc., 55 E. Washington St., Chicago, Ill. 60602—Dispenser
Multiplex Faucet Co., 4319–25 Duncan Ave., St. Louis, Mo. 63110—Beverage dispenser
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Rowe AMI Mfg. Co., Inc., 50–75 W. Lexington Ave., Chicago Ill. 60644—Beverage Dispenser
Selmix Dispensers, Inc., 28–25 Borden Ave., Long Island City, N. Y. 11101—Beverage dispenser
Spacarb, Inc., Stamford, Conn. 06904—Cold vendors, cup (automatic)
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233rd St., New York, N. Y. 10066—Pizza ovens
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102—Pressure fryer
Bell Engineering Co., 55 Munroe Street, Lynn, Mass. 01901—Bar-B-Cutie barbeque
G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt. 05401—Pizza ovens
Burger-Mat Corp., 341 39th St., Brooklyn, N. Y. 11232—Hamburger equipment
Clark Industries, Inc., 1509 Meridian St., Nashville, Tenn. 37207—Clark radiant electric hamburger broilers
J. J. Connolly, Inc., 457 W. 40th St., New York N. Y. 10018—Automatic frankfurter—Roll-A-Grill
Dalason Prods. Co., 835 W. Madison, Chicago, Ill. 60607—Bar-B-Frank hot dog machine
Garvis Mfg. Co., 210 Court, Des Moines, Ia. 50309—Hot dog bun warmer
GREER ENTERPRISES, INC., Box 35, Quincy, Mich. 49082—"Glenray" hot dog machine
Harvic Mfg. Co., 154 Nassau St., New York, N. Y. 10038—Pizza ovens
Helmco, Inc., 1215 W. Fullerton, Chicago, Ill. 60614
Hollywood Servemaster, 114 W. 18th St., Kansas City, Mo. 64108—"Roto-Grill" hot dog machine
Hot Point (Div. of General Electric), 227 S. Sealey, Chicago, Ill. 60612—Food preparation equipment
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108—"Frank-Bank" hot dog cooker and server
Prince Castle Sales Co., 121 W. Wacker Dr., Chicago, Ill. 60601—Bar-B-Que preparation equipment
Savon Co., 286 Pennsylvania Ave., Paterson, N. J. 07503—Pizza pie ovens
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, Mo. 63121—Food equipment
STAR METAL CORP., Trenton & Ann Sts., Phila., Pa. 19134—Vittle-Vendor hot food serving equipment
Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill. 60120—Hot food servers, toasters, food preparation equipment
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York, N. Y. 10066—Pizza ovens, supplies

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx, N. Y. 10461—Pizza pie
Armour and Co., Union Stockyards, Chicago, Ill. 60609—Frankfurters
Campbell Soup Co., Camden, N. J. 08101—Canned Soups
Castleberry's Food Co., P. O. Box 1010, Augusta, Ga. 30903—Bar-B-Que, chili, canned, prepared
Flavo-Rite Food, Inc., 2964 Lafayette Ave., Bronx, N. Y. 10465—Egg, turkey and shrimp rolls
Frozen Food Prods., 1735 Margaret Ave., Altoona, Pa. 16601—Frozen foods
Golden Palace Food Prods., Inc., 543 W. 59th St., New York, N. Y. 10019—Shrimp rolls, frozen chow mein, egg, vegetable and lobster rolls
C. E. Grant, 616 E. Washington, Indianapolis, Ind. 46204—Frozen chicken
Hygrade Food Prods., 2811 Michigan Ave., Detroit, Mich. 48216—Frankfurters
Lazar Kosher Sasuage Co., 5511 N. Kedzie Ave., Chicago, Ill. 60625
Oscar Mayer Co., 910 Mayer Ave., Madison, Wis. 53704—Frankfurters, cold meats
Original Crispy Pizza Crust Co., 1852 Bronxdale Ave., New York, N. Y. 10062—Pizza pie
Smithfield Ham Prods. Co., Smithfield, Va. 23430—"James River Brand" meat barbecues and sauces
Swift and Co., Union Stockyards, Chicago, Ill. 60609—Frankfurters
Tolona Pizza Pie Prods., Inc., 401 S. Cicero Ave., Chicago, Ill. 60644—Pizza products
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York, N. Y. 10066—Pizza ovens, supplies

FRUIT JUICE DRINKS

American Citrus Corp., 333 N. Michigan Ave., Chicago, Ill. 60601—Del juice vendor
California Fruit Chimes Co., 325 S. Mission Dr., San Gabriel, Cal. 91776
Green Spot, Inc., 1501 Beverly Blvd., Los Angeles, Cal. 90026—Orange juice concentrate and automatic dispensers
Hamilton Beach Co., Division of Scovill Mfg. Co., Racine, Wis. 53401—Fresh fruit juice drinks
Juice Bar Sales Corp., 12 E. 44th St., New York, N. Y.—10017 Juice dispenser
Metal Prods., Co., 1135 3rd St., Oakland, Cal. 94607—Can juice vendor
Snivel Vending and Sales Co., Winter Haven, Fla. 33880—Cup juice vendor
Sunkist Growers, Inc., 707 W. 5th St., Los Angeles, Cal. 90013

GUM

American Chicle Co., Thompson Ave., Long Island City, N. Y. 11101
Beech-Nut Packing, 10 E. 40th St., New York, N. Y. 10016
Bowman Gum, Inc., 4865 Stenton Ave., Philadelphia, Pa. 19144
Frank H. Fleer Corp., 10th and Somerville, Philadelphia, Pa. 19141
Leaf Brands, Inc., 115 N. Cicero, Chicago, Ill. 60644
William Wrigley, Jr., Co., 410 N. Michigan Ave., Chicago, Ill. 60611—Package gum

ICE CREAM MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Ave., Los Angeles, Cal. 90036—Ice cream vendor
Artic Vendor Sales Corp., Appleton, Wis. 54910—Ice cream vendor
Atlas Tool and Mfg., Co., 5147 Natural Bridge Ave., St. Louis, Mo. 63115—Ice cream vendors
Badger Vending Machine Co., 710 N. Plankington, Milwaukee, Wis. 53203—Cup ice cream vendor
BALLY CASE & COOLER, INC., Bally, Pa. 19503—Ice cream display cases
Beatrice Foods, 120 S. LaSalle St., Chicago, Ill. 60603—Ice cream, milk, butter
The Borden Co., 350 Madison Ave., New York, N. Y. 10017—Ice cream
Craig Machine Co., Danvers, Mass. 01923—Ice cream vendor
Emery Thompson Machine and Supply Co., 1349 Inwood Ave., New York, N. Y. 10052—Ice cream and custard machine
Freeze King Corp., 2518 W. Montrose Ave., Chicago, Ill. 60618—Ice cream custard machine
Frosti-Server, 1833 Pacic Hgwy., San Diego, Cal. 92101—Ice cream vendor
General Equip. Sales Co., 814 S. West St., Indianapolis, Ind. 46225—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill. 60101—Automatic coin ice cream vendor
Joe Lowe, Inc., 621 W. 26th St., New York, N. Y. 10001—"Frozen On-A-Stick Confection"
Multiple Prods. Co., 5210 Bonita, Dallas, Tex. 75206—Snow Cone machine
National Market Equip. Co., 25531 Dequindre, Royal Oak, Mich. 48071—Ice cream freezers and novelty cases
Port Morris Machine and Tool Co., 208 E. 135th St., Bronx, N. Y. 10451—Soft ice cream and custard machine
Superdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee, Wis. 53233—"Coldisplay" ice cream merchandiser
Sweden Freezer Mfg. Co., Dept. F-13-PR, Seattle, Wash. 98100—Ice cream and frozen custard fountain freezer
Swift and Co., Union Stockyards, Chicago, Ill. 60609—Ice cream
Tekni-Craft, Rockton, Ill. 61072—Ice cream and custard machine
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105—Ice cream Vender
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal. 90015—Self-service ice cream merchandiser

POPCORN

American Popcorn Co., Sioux City, Ia. 51102—Raw popcorn
Blevins Popcorn Co., P. O. Box 278, Nashville, Tenn. 37202
Central Popcorn Co., Schaller, Ia. 51053—Popcorn
Albert Dickenson Co., 2750 W. 35th St., Chicago, Ill. 60632
J. A. McCarty Seed Co., 526 NW. 4th St., Evansville, Ind. 47708
Manley, Inc., 1920 Wyandotte, Kansas City, Mo. 64108
National Oats Co., Cedar Rapids, Ia. 52406
'Pop' Corn Sez Co., 429–35 S. 61st St., Philadelphia, Pa. 19143
Poppers Supply Co., 1211 N. 2nd St., Philadelphia, Pa. 19122
Wyandotte Popcorn Co., Marion, O. 43302

POPCORN EQUIPMENT

Bonanza, Inc., 2980 W. Pico Blvd., Los Angeles, Cal. 90006—Popcorn vending machines
C. Cretors and Co., 630 W. Cermak Rd., Chicago, Ill. 60616—Popcorn equipment, butter dispenser
Dairy Service Co., 100 E. Main St., Menomonee, Wis. 54751—Butter dispenser
DMC Corp., States Distributors, 1624 Harmon Pl., Minneapolis, Minn. 55403—Popcorn machines, automatic
Gold Medal Prods. Co., 1877 Freeman Ave., Cincinnati, Ohio 45214—Astro-Pop popcorn machine, caramel corn
Hollywood Servemaster Co., 114 W. 184th St., Kansas City, Mo. 64108—Popcorn warmer
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo. 64108—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591—Popcorn equipment and supplies
Phenix Food Co., 460 E. Illinois Ave., Chicago, Ill. 60611
Savoral Co., Popcorn Bldg., Nashville, Tenn. 37202—Seasoning
Star Mfg. Co., 6300 St. Louis Ave., St. Louis, Mo. 63121—Popcorn machines, food equipment
Supurdisplay, Inc., 1109 N. 108th St., Milwaukee, Wis. 53213—Butter dispenser
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal. 90015—Butter dispenser

POPCORN SEASONING

Best Foods, Inc., 1 E. 42nd St., New York, N. Y. 10017
Capital City Prods., W. 1st and Perry, Columbus, O. 43201
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn. 55415
E. F. Drew and Co., Inc., New York, N. Y. 10010—Tastee-Pop coconut oil bar seasoning
C. F. Simonin and Sons, Belgarde and Tioga Sts., Philadelphia, Pa. 19134—Popsit Plus, Seazo oils
Server Sales, Inc., Main St., Menomonee Falls, Wis. 53051

PORTABLE VENDING EQUIPMENT

Atlas Body Corp., 4150 E. Thomspon St., Philadelphia, Pa. 19137—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream.
DMC Corp., distributed by All States Distributors, Inc., 1624 Harmon Pl., Minneapolis, Minn. 55403—"Pop Corn Shop" automatic popcorn machine
Walky Service Co., Schweiter Building, Wichita, Kans. 67202

CONCESSION TRAILERS

Armour and Co., Fresh and Smoked Sausage Dept., Chicago, Ill. 60609

THE COCA-COLA CO., trailers available from local distributors
Canada Dry Ginger Ale, Inc., 100 Park Ave., New York, N. Y. 10017
Dad's Root Beer Co., 2800–3400 N. Talman Ave., Chicago, Ill. 60618
Dr Pepper Fountain Div., P. O. Box 5086, Dallas, Tex. 75222
Flavo-Rite Foods Co., 643 Brook Ave., Bronx, N. Y. 10455
Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa. 16601
Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa. 19103
Mickleberry Food Prods., 43rd and State Line, Kansas City, Kans. 66100
NATIONAL SCREEN SERVICE, 1600 Broadway, New York, N. Y. 10019
PEPSI-COLA CO., available from local distributors
Royal Crown Cola Co., 10th & 9th Ave., Columbus, Ga. 31901
Smithfield Ham and Prods. Co., Smithfield, Va. 23430
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis. 53203

VENDING MACHINES (CANDY)

Belvend Co., 122 S. Michigan Ave., Chicago, Ill. 60603
DuGrenier, Arthur H., Inc., 15 Hale St., Haverhill, Mass. 01830
Mills Automatic Merchandising Co., 21–30 44th Rd., Long Island City, N. Y. 11101—Vending machine manufacturing
Mills Industries, 4100 Fullerton Ave., Chicago, Ill. 60639
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo. 63115
Stoner Mfg. Co., 328 Gale St., Aurora, Ill. 60506
VENDO CO., 1221 Baltimore Ave., Kansas City, Mo. 64105

MISCELLANEOUS

American Automatic Ice Machine Co., 1638 Park Ave., Faribault, Minn. 55021
DCA Industries, 45 W. 36th St., New York, N. Y. 10018—Doughnut machines
S. T. Echols, Inc., Box 612, Bismarck, Mo. 63624—Snow cones
GLENCO REFRIGERATION CORP., Janney & Ann Sts., Phila., Pa. 19134—Refrigerators-freezers
Gold Medal Prods., 1877 Freeman Ave., Cincinnati, Ohio 45214—Snow cones, cotton candy, caramel corn, popcorn equip. & supplies
Hollywood Servemaster, 114 W. 18th St., Kansas City, Mo. 64108—Roto-Grille hot dog machines, Roto-Grille chili warmer
Marlan Co., 500 W. Cermak Rd., Chicago, Ill. 60616—Slush Master Freezer
Scotsman, Queen Prods. Div., 22 Front St., Albert Lea, Minn. 56007—Ice making machines
Sno-Master, 124 Hopkins Pl., Baltimore, Md. 21201—Sno-cone, snoball machine
Speed Scoop, 109 Thornton Ave., San Francisco, Cal. 94124—Popcorn scoop
Tyson-Caffey, 8 Briar Rd., Wayne, Pa. 19087—Carry-out beverage tray

Theatre Equipment Manufacturers

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York, N. Y. 10017
Anemostat Corp. of America, Scranton, Pa. 18501
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn. 06052

AIR CONDITIONING EQUIPMENT

American Blower Corp., 8100 Tireman Blvd., Detroit, Mich. 48204
Baker Refrigeration Corp., Amer. Wheelabrator Co., Michawaka, Ind.
Chrysler Corp., Airtemp div., 119 Lee St., Dayton, O. 45401
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo. 63133
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton, O. 45401
Ready Power Co., 11233 Freud Ave., Detroit, Mich. 48214
Trane Co., 206 Cameron Ave., La Crosse, Wis. 54601
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn, N. Y. 11215
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh Pa. 15230
Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J. 07029

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J. 07102
Connor, W. B. Engineering Corp., 114 E. 32nd St., New York, N. Y. 10016
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York, N. Y. 10005
Supreme Air Filter Co., 126 W. 21st St., New York N. Y. 10010

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. 90210
Ampex Corp., 934 Charter St., Redwood City, Calif. 94063
Ampro Corp., 2839 N. Western Ave., Chicago, Ill. 60618
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb. 68102
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. 60624
NATIONAL THEATRE SUPPLY, Tarrytown, N. Y. 10591
Radio Corp. of America, RCA Victor Div., Camden, N. J. 08101
Wenzel Projector Co., 2505–19 S. State St., Chicago, Ill. 60616
Westrex Corp., 540 W. 58th St., New York, N. Y. 10019

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC., 317 N. Broad St., Philadelphia, Pa. 19107

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York, N. Y. 10019
Poblocki, Ben B. and Sons Co., 3238 W. Pierce St., Milwaukee, Wis. 53215

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St., and Wales Ave., Bronx, N. Y. 10455
Adair, R. H. Co., 6926 W. Roosevelt Rd., Oak Park, Ill. 60304
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill. 60624
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York, N. Y. 10018
Bahn, L. Co., 123 W. Canton St., Boston, Mass. 02118
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb. 68102
Blackstone Coin Packer Co., 344 Dayton St., Madison, Wis. 53701
Brandt Automatic Cashier Co., Watertown, Wis. 53094
Coinometer Corp., 1223 S. Wabash, Ave., Chicago, Ill. 60605
General Register Co., 271 Schilling, Cockeysville, Md. 21030
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80201
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago, Ill. 60640
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, O. 44683
Lamolite Corp., 682 6th Ave., New York, N. Y. 10010
PEREY TURNSTILE CO., INC., 101 Park Ave., New York, N. Y. 10017
Taller and Cooper, Inc., 75 Front St., Brooklyn, N. Y. 11207

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927
Electro Carbons, 940 W. Belmont Ave., Chicago, Ill. 60657
Ringsdorff Carbon Co., 15 W. 44th St., New York, N. Y. 10036
UNION CARBIDE CORP.,—CARBON PRODS. DIV., 270 Park Ave., New York, N. Y. 10017

CARBON SAVERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb. 68102
Cali Prods. Corp., 3719 Marjorie Way, Sacramento, Calif. 95820
Droll Theatre Supply, 317 S. Sangamon, Chicago, Ill. 60607
Hal I. Huff Mfg. Co., 659 W. Jefferson, Los Angeles, Calif. 90007
Payne Prods. Co., 2451 W. Stadium Blvd., Ann Arbor, Mich. 48103
Edw. H. Wolk, 1261 S. Wabash, Chicago, Ill. 60605

CARPETS

Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York, N. Y. 10016
Dukane Textiles, Inc., 444 Broadway New York, N. Y. 10013
Firth, Inc., 295 5th Ave., New York, N. Y. 10016
Hardwick and Magee, 295 5th Ave., New York, N. Y. 10016
Karagheusian, A and M. Co., Inc., 295 5th Ave., New York, N. Y. 10016
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn. 55807
Leedom, Thomas L. Co., Bristol, Pa. 19007
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia, Pa. 19134
Mohawk Carpet Mills, Inc., 295 5th Ave., New York, N. Y. 10016
Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa. 19134
Shelton Looms, 1 Park Ave., New York, N. Y. 10016
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York, N. Y. 10016

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill. 60654
U. S. Rubber Co., 1230 Ave. of Americas, New York, N. Y. 10020
Sponge Rubber Co., Shelton, Conn. 06484

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Prods. div.), Allegheny and Howard, Philadelphia, Pa. 19133
Breur Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago, Ill. 60640
Glamorene, Inc., 10 E. 44th St., New York, N. Y. 10017

Hild Floor Machine Co., 740 W. Washington, Chicago, Ill. 60606
Kinner Products Co., 13325 E. Broad St., Pataskala, O. 43062

CHAIRS

American Desk Co., P. O. Box 416, Temple, Tex. 76502
AMERICAN SEATING CO., 9th and Broadway, Grand Rapids, Mich. 49502
Griggs Equip. Co., 209 Beale St., Box 630 Belton, Tex. 76514
HEYWOOD-WAKEFIELD CO., Gardner, Mass. 01440
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich. 49502
Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich. 49502
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208
Peabody Seating Co., N. Manchester, Ind. 46962

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O. 43311
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B. Buffalo, N. Y. 14207
Firestone Tire and Rubber Co., 1200 Firestone Pkwy., Akron, O. 44317
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo, N. Y. 14205
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208
Sponge Rubber Prods. Co., Howe St., Shelton, Conn. 06484
U. S. Rubber Co., mech. rubber goods div., 1230 Ave., of Americas, New York, N. Y. 10020

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O. 43311
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208

CHAIR UPHOLSTERING FABRICS

American Texteel Co., Bellefontaine, O. 43311
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York, N. Y. 10010
Asher and Boretz, Inc., 900 Broadway, New York, N. Y. 10003
Athol Mfg. Co., 120 E. 41st St., New York, N. Y. 10017
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass. 01840
Celanese Corp. of America, plastic div., 80 Madison Ave., New York, N. Y. 10016
Chicopee Sales Corp., 40 Worth St., New York, N. Y. 10013
Cotan Corp., 331 Oliver St., Newark, N. J. 07105
DuPont, E. I. deNemours and Co., 350 5th Ave., New York, N. Y. 10001
E. F. Timme & Son, Inc., 200 Madison Ave., New York, N. Y. 10016
Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass. 02722
Goodrich, B. F. Co., 500 S. Main St., Akron, O. 44311
Hoenigsberger, H. L., 149 N. Wacker Dr., Chicago, Ill. 60606
Manko Fabrics Co., 49 W. 38th St., New York, N. Y. 10018
Masland Duraleather Co., 3234-90 Amber St., Philadelphia, Pa. 19134
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208
Texileather Corp., 607 Madison Ave., Toledo, O. 43603
Tufford Seat Covers, Inc., 140 W "B" St., San Diego, Calif. 92101
U. S. Rubber Co., 1230 Ave. of Americas, New York, N. Y. 10020

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago, Ill. 60610
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles, Calif. 90001

COIN CHANGERS

National Rejectors, 5100 San Francisco Ave., St. Louis, Mo. 63115

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland, O. 44111
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Kliegl Bros., 321 W. 50th St., New York, N. Y. 10019

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Fish-Schurman Corp., 230 E. 45th St., New York, N. Y. 10017

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 W. Broadway, New York, N. Y. 10012
Lawrence Metal Products, Inc., Lynbrook, N. Y. 11563
PEREY TURNSTILE CO., INC., 101 Park Ave., New York, N. Y. 10017
Reliance Art Metal Co., 601 W. McMicken Ave., Cincinnati, O. 45214

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa. 18102
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse, N. Y. 13204
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York, N. Y. 10028
Vallen, Inc., 225 Bluff St., Akron, O. 44304
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles, Calif. 90001

DECORATORS

Bil-Art Studios, Inc., 548 W. 53rd St., New York, N. Y. 10019
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia, Pa. 19107
Dazians, Inc., 142 W. 44th St., New York, N. Y. 10036
F & Y Building Service, 329 E. Town St., Columbus, O. 43215
Frankel Assoc., 218 W. 47th St., New York, N. Y. 10019
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo. 64106
Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O. 45202
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood, Calif. 90027
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y. 10019
Manko Fabrics, 49 W. 38th St., New York, N. Y. 10018
Marsh Wall Products, Inc., 5082 Main St., Dover, O. 44622
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb. 68102
H. R. Mitchell, Inc., Hartselle, Ala. 35640
Mosaic Tile Co., The, Zanesville, O. 43701
Northwest Scenic Studios, 607 Marshall St., N. E., Minneapolis, Minn. 55413
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York, N. Y. 10028
Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia, Pa. 19107
Premier Studios, 414 W. 45th St., New York, N. Y. 10019
Rambusch Decorating Co., 2 W. 45th St., New York, N. Y. 10019
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y. 10036
Riseman, William, Assoc., 162 Newbury St., Boston, Mass. 02116
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill. 60610
Weiss, I and Sons., Inc., 445 W. 45th St., New York, N. Y. 10019

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY AD MATERIALS

Fepco Theatre Advertisers, Box 795, Omaha, Neb. 68101
NATIONAL SCREEN SERVICE, 1600 Broadway, New York, N. Y. 10019

DISPLAY FRAMES, BOXES

Bevelite, Inc., 4801 Pacific Blvd., Vernon, Calif. 90058
Champion Metal Moulding Corp., 234 E. 151st St., Bronx, N. Y. 10451
NATIONAL SCREEN SERVICE, 1600 Broadway, N. Y., N. Y. 10019
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif. 90640
Poblocki, Ben B. and Sons Co., 3238 W. Pierce St., Milwaukee, Wis. 53215
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O. 45214
Romar Vide Co., Chetek, Wis. 54728
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014
Stanley Displays, Inc., 442 W. 42nd St., New York, N. Y. 10018
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif. 90015

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind. 47424
Kawneer Co., 2510 Front St., Niles, Mich. 49120
Lawrence Metal Products, Inc., Lynbrook, N. Y. 11563
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago, Ill. 60618
Norton Laiser Co., Inc., 466 W. Superior St., Chicago, Ill. 60610
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O. 45214
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill. 60624
Stanley Works, 111 Elm St., New Britain, Conn. 06051
Universal Corp., 6710 Denton Dr., Dallas, Tex. 75209
Vonnegut Hardware Co., 402 W. Maryland St., Indianapolis, Ind. 46204
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn. 06902

DRAPERY AND WALL COVERINGS

(See DECORATORS)

DRINKING FOUNTAINS

Ebco Mfg. Co., 401 W. Town St., Columbus, O. 43215
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton, O. 45401
Pure Filter Corp., of America, 440 Lafayette St., New York, N. Y. 10003
Sunroc Refrigeration Co., Glen Riddle, Pa. 19037
Voigt Co., 1649 N. Broad St., Philadelphia, Pa. 19102
Westinghouse Electric Corp., 983 Page Blvd., Springfield, Mass. 01104

EMERGENCY LIGHTING

Electric Storage Battery Co., 41 S. 15th St., Philadelphia, Pa. 19102
Fairbanks Morse and Co., 600 S. Michigan Ave., Chicago, Ill. 60605
Onan, D. W. Sons Co., 2515 University Ave., S.E., Minneapolis, Minn. 55414
Ready Power Co., 11233 Freud Ave., Detroit, Mich. 48214
Square D Co., 6060 Rivaud St., Detroit, Mich. 48211
U-C Lite Co., 290 E. Prairie St., Crystal Lake, Ill. 60014

ESCALATORS

The Peelle Co., 47 Stewart Ave., Brooklyn, N. Y. 11237

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O. 44114
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind. 46205
Chemical Insecticide Corp., 57 13th St., Brooklyn, N. Y. 11215
Fuld Bros., 702 S. Wolfe St., Baltimore, Md. 21231
Sani-Toil Labs, 121 Main St., Joplin, Mo. 64801
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y. 11101

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill. 60506
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago, Ill. 60632
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80201
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn. 55406
Neumade Products Corp., 250 W. 57th St., New York, N. Y. 10019

FIRE EXTINGUISHERS

American LaFrance-Foamlite Corp., 100 E. LaFrance St., Elmira, N. Y. 14904
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn. 06605
Buffalo Fire Appliance Corp., 290 Main St., Buffalo, N. Y. 14202
General Detroit Corp., 2270 E. Jefferson Ave., Detroit, Mich. 48207
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J. 07109
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia, Pa. 19125

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo, N. Y. 14202
General Detroit Corp., 2770 E. Jefferson Ave., Detroit, Mich. 48207

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford, Conn. 06106

FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland, O. 44111
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn. 06062

FIREWORKS

Liberty Fireworks Co., P. O. Box 683, Danville, Ill. 61834

FLOORING MATERIALS

American Mat Corp., 2018 Adams St., Toledo, O. 43602
Armstrong Cork Co., 1240 State St., Lancaster, Pa. 17603
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J. 07032
Freemont Rubber Co., 115 McPherson Hwy., Fremont, O. 43420
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York, N. Y. 10019
Homasote Co., Fernwood Rd., Trenton, N. J. 08603
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass. 02172
Mosaic Tile Co., Zanesville, O. 43702
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington, D. C. 20005
Sloane-Blabon Corp., 295 5th Ave., New York, N. Y. 10016
Taylor Mfg. Co., 3056 W. Meinecke Ave., Milwaukee, Wis. 53206
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill. 60411

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago, Ill. 60601
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
General Electric Co., 1285 Boston Ave., Bridgeport, Conn. 06602
General Luminescent Corp., 638 S. Federal St., Chicago, Ill. 60605
Guth Bros., 2615 Washington Blvd., St. Louis, Mo. 63103
Strobite Co., 75 W. 45th St., New York, N. Y. 10036
Switzer Bros., 4732 St. Clair Ave., Cleveland, O. 44103

FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati, O. 45232
Kawneer Co., 2510 Front St., Niles, Mich. 49120
Reliance Art Metal Co., 601 McMicken, Cincinnati, O. 45214

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass. 01440

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo, O. 43603
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O. 43604
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh, Pa. 15222

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa. 19107
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill. 60614.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York, N. Y. 10019
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y. 10523
Telesonic Theatrephone Corp., Times Square Bldg., New York, N. Y. 10018
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill. 60653
Western Electric Co., 195 Broadway, New York, N. Y. 10007
Zenith Radio Corp., 6001 Dickens St., Chicago, Ill. 60639.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill. 61701
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York, N. Y. 10018
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I. 02903
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn. 06902
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo. 63102
U. S. Radiator Co., 535 Griswold St., Detroit, Mich. 48226

INSULATION, ACOUSTICAL THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago, Ill. 60622
Alfol Insulation Co., Chrysler Bldg., New York, N. Y. 10017
Armstrong Cork Co., 1240 State St., Lancaster, Pa. 17603
Celotex Corp., 120 S. LaSalle St., Chicago, Ill. 60603
Certain-Teed Products Corp., Ardmore, Pa. 19003
Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati, O. 45232
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y. 10036
Homasote Co., Fernwood Ave., Trenton, N. J. 08603
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn. 55402
Johns-Manville Corp., 22 E. 40th St., New York, N. Y. 10016
Keasbey and Mattison Co., Ambler, Pa. 19002
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O. 44114
Kimberly-Clark Corp., Neenah, Wis. 54957
Marsh Wall Prods. Co., 4682 Main, Dover, O. 44622
National Gypsum Co., 325 Delaware St., Buffalo, N. Y. 14202
Owens-Corning Fiberglass Co., 2033 Nicholas Bldg., Toledo, O. 43601
PermaStone Co., 719 Hudson St., Columbus, O. 43211
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh, Pa. 15222
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J. 07104
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill. 60606
U. S. Plywood Corp., 55 W. 44th St., New York, N. Y. 10018
U. S. Rock Wool Co., 40 S. Main, Salt Lake City, Utah 84101
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago, Ill. 60603
Wood Conversion Co., 1st National Bldg., St. Paul, Minn. 55101

INTERCOMMUNICATION SYSTEMS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-in Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo. 64105
EPRAD, 1206 Cherry St., Toledo, O. 43608
Motiograph, Inc., Servus-Fone div. (Electronic Car Hop), 4922 W. Grand Ave., Chicago, Ill. 60638
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
R. W. Neill Co., 1811 Caroll Ave., Chicago, Ill. 60612
NORTH AMERICAN PHILIPS (Norelco), 100 E. 42nd St., New York, N. Y. 10017
Operadio Mfg. Co., St. Charles, Ill. 60174

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York, N. Y. 10027
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard, Philadelphia, Pa. 19133
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago, Ill. 60640
Fuld Bros., 702 S. Wolfe St., Baltimore, Md. 21231
Fuller Brush Co., The, Main St., Hartford, Conn. 06103
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80201
Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind. 46203
Horn, A. C. Co., 43-36 Tenth St., Long Island City, N. Y. 11101
Hospital Specialty Co., The, 1991 E. 66th St., Clevelanl, O. 44103
Kinner Products Co., 13325 E. Broad St., Pataskala, O. 43062
Melro Enterprises, Cramer Rd., Poughkeepsie, N. Y. 12603
Morton Salt Co., 310 S. Michigan Ave., Chicago, Ill. 60604
Sanitex Co., 14182 Meyers Rd., Detroit, Mich. 48227
Straubel Paper Co., Green Bay, Wis. 54305
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago, Ill. 60612
West Disinfecting Co., 52-16 West St., Long Island City, N. Y. 11101

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City, N. Y. 11101
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati, O. 45206
R. D. Werner Co., 295 5th Ave., New York, N. Y. 10016

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting Inc., 521 W. 43rd St., New York, N. Y. 10036

General Electric Co., lamp div., Nela Park, Cleveland, O. 44113
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Radiant Lamp Corp., 300 Jeliff Ave., Newark, N. J. 07108
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J. 07111
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014
Sylvania Electric Products, Inc., 500 5th Ave., New York, N. Y. 10018
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O. 44107

LENSES

American Optical Co., 19 Doat St., Buffalo, N. Y. 14211
Bausch and Lomb Optical Co., 635 St. Paul St., Rochester, N. Y. 14602
Bell & Howell Co., 7100 McCormick, Chicago, Ill. 60645
General Scientic Corp., 5151 W. 65th St., Chicago, Ill. 60638
Ilex Optical Co., 690 Portland St., Rochester, N. Y. 14605
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass. 01062
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif. 90045
Projection Optics Co., Inc., 330 Lyell Ave., Rochester, N. Y. 14606
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago, Ill. 60608
United Artists Theatres, 233 W. 49th St., New York, N. Y. 10019 Dimension 150 lenses.
Wollensak Optical Mfg. Co., 856 Hudson Ave., Rochester, N. Y. 14621
Zenith Optical Co., Huntington, W. Va. 25701

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N., Chicago, Ill. 60618
Bleck, M., Mfg. Co., 300 N. 3rd St., Philadelphia, Pa. 19106
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport, Conn. 06605
Capitol Stage Lighting Co., 527 W. 45th St., New York, N. Y. 10019
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
J. H. Channon Co., 1455 Hubbard, Chicago, Ill. 60622
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse, N. Y. 13204
Curtis Lighting, Inc., 6135 W. 65th St., Chicago, Ill. 60638
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis. 53201
General Electric Co., lamp div., Nela Park, Cleveland, O. 44113
General Luminescent Corp., 638 S. Federal St., Chicago, Ill. 60605
GoldE Manufacturing Co., Heiland div., Denver, Colo. 80200
Grimes Manufacturing Co., Urbana, O. 43078
Guth Bros., 2615 Washington Blvd., St. Louis, Mo. 63103
Hub Electric Co., 2225 Grand Ave., Chicago, Ill. 60612
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J. 07003
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill. 60639
Mitchell, Hubert, Industries, Inc., Hartsell, Ala. 35640
Revere Electric Manuafcturing Co., 6009 N. Broadway, Chicago, Ill. 60604
Reynolds Electric Co., 2650 W. Congress St., Chicago, Ill. 60612
Spare Electric Corp., 18222 Lanken, Cleveland, O. 44119
Sperti, Inc., Norwood Sta., Cincinnati, O. 45212
Summerour and Devine, Inc., 115 W. 17th St., Kansas City, Mo. 64108
Taito, Ltd., 39 E. 50th St., New York, N. Y. 10022
Tiffin Scientific Studios, Tiffin, O. 44883
Voigt Co., 1649 N. Broad St., Philadelphia, Pa. 19122
Westinghouse Electric Corp., lamp div., Bloomfield, N. J. 07003

Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O. 44107
Winston, Charles J. and Co., Inc., 2 W. 47th St., New York, N. Y. 10036

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York, N. Y. 10013
Apex Brass and Bronze Works, Inc., 42 W. Broadway, New York, N. Y. 10012
Art in Metal Co., 511 Manhattan Ave., Brooklyn, N. Y. 11222
Compco Corp., 2257 W. St. Paul Ave., Chicago, Ill. 60647
Lawrence Metal Products, Inc., Lynbrook, N. Y. 11563
Lawson, F. H. Co., Evans and Whateley Sts., Cincinnati, O. 45204

MAGAZINES

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y. 10019
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80205
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Natural Vision Corp., 1710 N. LaBrea, Hollywood, Calif. 90046
Strobl Dodge, P. O. Box 24, Cincinnati, O. 45230
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill. 60605
Wenzel Projector, 2505 S. State, Chicago, Ill. 60616

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York, N. Y. 10013
American Mat Corp., 724 Park Ave., Wapakoneta, O. 45895
American Tile and Rubber Co., Perrine Ave., Trenton, N. J. 08638
Crest Assoc., 630 Ninth Ave., New York, N. Y. 10036
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash. 98134
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O. 43420
Goodyear Tire & Rubber Co., flooring div., 600 W. 58th St., New York, N. Y. 10019
Musson, R. C. Rubber Co., 10 S. College Ave., Akron, O. 44308
National Mat Co., 72 Kingsley St., Buffalo, N. Y. 14208
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York, N. Y. 10020

MIRRORS

Carvarts, Inc., 7025 Santa Monica Blvd., Hollywood, Calif. 90038
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh, Pa. 15219

MOTOR GENERATORS

Automatic Devices Co., 114 N. 8th St., Allentown, Pa. 18101
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio 44111
Imperial Electric Co., 84 Ira Ave., Akron, O. 44301
Motiograph Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
Robin J. E., Inc., 267 Rhode Island Ave., East Orange, N. J. 07018

ORNAMENTAL METAL WORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo. 63118
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O. 43211
Reliance Art Metal Co., 601 W. McMicken Ave., Cincinnati, O. 45214

PAINT

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Pabco Products, Inc., 475 Brannan St., San Francisco, Calif. 94119
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis, Mo. 63110
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo. 64108

PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York, N. Y. 10018
Bradley Washfountain Co., Box 309, Menomonee Falls, Wis. 53055
Kohler Co., Kohler, Wis. 53044
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York, N. Y. 10005
Sperzel Sanitary Seat Co., 123 14th Ave., S., Minneapolis, Minn. 55404
Standard Art, Marble and Tile Co., 117 "D" St., N. W., Washington, D. C. 20001

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Hecht Mfg. & Premium Co., 184 Merrick Rd., Merrick, New York 11566
Metro Premium, 334 W. 44th St., New York, N. Y. 10036
Price Theatre Premiums, 352 W. 44th St., New York, N. Y. 10036
Shure, N. and Co., 200 W. Adams St., Chicago, Ill. 60606
West Bend Aluminum Co., West Bend, Wis. 53095

PROJECTION LAMPS

ASHCRAFT C. S. MFG. CO., 3632 38th St., Long Island City, N. Y. 11101
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927
Cine Electronics, 225 E. 46th St., New York, N. Y. 10017
Hughes Electronics, 5271 W. Jefferson Blvd., Los Angeles, Calif. 90016
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
NORTH AMERICAN PHILIPS (Norelco), 100 E. 42nd St., New York, N. Y. 10017
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O. 43602
XETRON PRODUCTS div. Carbons, Inc., 10 Saddle Rd., Cedar Knolls, N. J. 07927

PROJECTOR INTERLOCKS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y. 10019
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
Natural Vision Corp., 1710 N. LaBrea, Hollywood, Calif. 90046

PROJECTOR PARTS

La Vezzi Machine Works, 4635 W. Lake St., Chicago, Ill. 60666

PROJECTORS, 35mm

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927—Cinemeccanica projectors.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
GENERAL PRECISION LABS, Pleasantville, N. Y. 10570
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42nd St., New York, N. Y. 10017
N. V. PHILIPS GLOEILAMPENFABRIEKEN, Cinema Equipment Dept., Eindhoven, Netherlands
Paromel Electronics Corp., 2048 W. North Ave., Chicago, Ill. 60647
Wenzel Projector Co., 2505-19 S. State St., Chicago, Ill. 60616

PROJECTORS, 70mm

CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927. Cinemeccanico projectors.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42nd St., New York, N. Y. 10017
N. V. PHILIPS GLOEILAMPENFABRIEKEN, Cinema Equipment Dept., Eindhoven, Netherlands

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago, Ill. 60618
Bell and Howell Co., 7183 McCormick, Chicago, Ill. 60645
Camera Equipment Co., 315 W. 43rd St., New York, N. Y. 10036
EASTMAN KODAK CO., 343 State St., Rochester, N. Y. 14604
NORTH AMERICAN PHILIPS, Norelco Projectors, 100 E. 42nd St., New York, N. Y. 10017
DeVry Corp., 1111 Armitage Ave., Chicago, Ill. 60614
N. V. PHILIPS GLOEILAMPENFABRIEKEN, Cinema Equipment Dept., Eindhoven, Netherlands
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J. 08101
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia. 52801

RECTIFIERS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City, N. Y. 11101
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Carver Electric Co., 327 Carter St., Union City, Ind. 47390
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneva, Ill. 60134
Gordos Corp., (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J. 07003
KNEISLEY ELECTRIC CO., 2501 La Grange, Toledo, O. 43603
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis, Ind. 46206
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O. 43602

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 1st Ave., Seattle, Wash. 98101

REELS AND REWINDS

General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood, Calif. 90038
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80205
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Griswold Machine Works, Port Jefferson, N. Y. 11777
Neumade Products Co., 250 W. 57th St., New York, N. Y. 10019
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles, Calif. 90002
Wenzel Projector, 2505 S. State St., Chicago, Ill. 60616

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y. 14605
HEYER-SHULTZ INC., Cedar Grove, N. J. 07009
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O. 43602

SAFES

Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburg, Fla. 33705
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago Ill. 60632
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn. 55406
Mosler Safe Co., 320 5th Ave., New York, N. Y. 10001

SANITARY SUPPLIES AND EQUIPMENT

(See JANITOR SUPPLIES)

SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
HURLEY SCREEN CO., 26 Sarah Drive, Farmingdale, N. Y. 11735.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago, Ill. 60608
B. F. Shearer Co., 2318 Second Ave., Seattle, Wash. 98101
TECHNIKOTE CORP., 63 Seabring St., Brooklyn, N. Y. 11231
Trans-Lux Corp., 625 Madison Ave., New York, N. Y. 10022
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St. Louis, Mo. 63106
Williams Screen Co., 1620 Summit Lake Blvd., Akron, O. 44314

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., New York, N. Y. 10019
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis, Minn. 55402
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Nick Mulone and Son, Cheswick, Pa. 15024
Selby Industries, 1350 Ghent Hills Rd., Akron, O. 44313
TECHNIKOTE CORP., 63 Seabring St., Brooklyn, N. Y. 11231
Unistrut Products Co., 1013 W. Washington Blvd., Chicago, Ill. 60607

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo. 64503
Ardley, 1010 Castle Hill Ave., Bronx, N. Y. 10473
Bahn, L. Co., 123 W. Canton St., Boston, Mass. 02118
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Beach Co., Coshocton, O. 43812
Bevelite, Inc., 4801 Pacific Blvd., Vernon, Calif. 90058
Century Lighting Inc., 521 W. 43rd St., New York, N. Y. 10036
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Federal Electric Co., 8700 S. State St., Chicago, Ill. 60619
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa. 15010
Kliegl Bros., 321 W. 50th St., New York, N. Y. 10019
Rem-Lite, Inc., 878 Broadway, New York, N. Y. 10003
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago, Ill. 60604
Sola Electric Co., 4613 W. 16th St., Cicero, Ill. 60650
South Bend Neon Sign Co., 215 Garst St., South Bend, Ind. 46618
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind. 47713
Voigt Co., 1649 N. Broad St., Philadelphia, Pa. 19122

SIGN LETTERS AND MARQUEES

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles, Calif. 90064
Artcraft Strauss Sign Co., 830 12th Ave., New York, N. Y. 10019
Associated T. & R. Co., 354 W. 44th St., New York, N. Y. 10036
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Bevelite, Inc., 4801 Pacific Blvd., Vernon, Calif. 90058
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee, Wisc. 53212
Falk Glass Products Co., 5 Union Square, W., New York. N. Y. 10003
Flexlume Sign Corp., 1464 Main St., Buffalo, N. Y. 14209
Poblocki Ben B. and Sons Co., 3238 W. Pierce St., Milwaukee, Wis. 53215
Sign Animation Corp., 229 W. 42nd St., New York, N. Y. 10036
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind. 47713
Triple-S Supply Co., 206 First St., San Francisco, Calif. 94105
WAGNER SIGN SERVICE, INC., 3100 Hirsch St., Melrose Park, Ill., 60160

SOUND EQUIPMENT

Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif. 92801
Ampex Electric Corp., 934 Charter St., Redwood City, Calif. 94063
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CARBONS, INC., 10 Saddle Rd., Cedar Knolls, N. J. 07927
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y. 10019
EPRAD, 1206 Cherry St., Toledo, O. 43608
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago, Ill. 60638
Magnasyne Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif. 91601
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Natural Sound Corp., 1710 N. LaBrea, Hollywood, Calif. 90046
NORTH AMERICAN PHILIPS CO. (NORELCO), 100 E. 42nd St., New York, N. Y. 10017
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J. 08101
Wenzel Projector Co., 2505-19 S. State St., Chicago, Ill. 60616

SOUND EQUIPMENT SERVICE

Altec Service Co., 222 Park Ave. South, New York, N. Y. 10003
RCA SERVICE CO., Technical Prods. Div., Camden, N. J. 08101

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10019
Genarco, Inc., 97–04 Sutphin Blvd., Jamica, N. Y. 11435
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O. 43602

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa. 18101
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse, N. Y. 13204
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
NOVELTY SCENIC STUDIO, INC., 432 E. 91st St., New York, N. Y. 10028
Vallen, Inc., 225 Bluff St., Akron, O. 44304
Weiss, I. and Sons, Inc., 445 W. 45th St., New York, N. Y. 10019

STAIR TREADS

American Mat Corp., 724 Park Ave., Wapakoneta, O. 45895
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O. 43420
Perfo Mat and Rubber Co., 281 5th Ave., New York, N. Y. 10016
Safe Tread Co., 30 Vesey St., New York, N.Y. 10007
Sioux Metal Products Co., P. O. Box 430, Bedford, O. 44014

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Pl., St. Louis, Mo. 63113
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee, Wis. 53201
Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J. 07105
General Radio Co., 275 Massachusetts Ave., Cambridge, Mass. 02139
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago, Ill. 60638
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville, Tenn. 37904
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill. 60639
Mitchell, Hubert, Industries, Inc., Hartselle, Ala. 35640
Square D Co., 6060 Rivaud St., Detroit, Mich. 48211
Superior Electric Co., 83 Laurel St., Bristol, Conn. 06010
Time-O-Matic Co., Danville, Ill. 61832
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn. 06062
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y. 10550

TICKET MACHINES & BOXES

General Register Co., 271 Schilling, Cockeysville, Md. 21030
Goldberg Bros., 3500 Walnut St., Denver, Colo. 80205
GoldE Mfg. Co., Heiland div., Denver, Colo. 80200
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O. 45214

THEATRE TELEVISION

Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne, Ind. 46801
National General Corp., P. O. Box 54861 Terminal Annex, Los Angeles, Calif. 90054
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J. 08101
Theatre Network Television, 575 Madison Ave., New York, N. Y. 10022

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River St., Rockford, Ill. 61101
Johnson Service Co., 507 E. Michigan St., Milwaukee, Wis. 53202
Minneapolis-Honeywell Regulator Co., 2747–53 4th Ave., S., Minneapolis, Minn. 55408

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York, N. Y. 10003
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa. 19107
International Ticket Co., 50 Grafton Ave., Newark, N. J. 07104
Kelier Ansell Ticket Co., 723 7th Ave., New York, N. Y. 10019
National Ticket Co., 201 Pearl St., Shamokin, Pa. 17872
Toledo Ticket Co., 116 Erie St., Tolelo, O. 43600

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271 Lansdale, Pa. 19446
American Tile and Rubber Co., Perrine Ave., Trenton, N. J. 08638
Arketec Ceramic Corp., Brazil, Ind. 47834
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati, O. 45215
Mosaic Tile Co., Zanesville, O. 43701
National Fireproofing Corp., 202 E. Ohio, St., Pittsburgh, Pa. 15212
National Tile Co., 1200 E. 26th St., Anderson, Ind. 46011
Standard Art, Marble and Tile Co., 117 "D" Street, N. W., Washington, D. C. 20001
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill. 60411
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O. 44702

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

Filmack Trailer Co., 1327 S. Wabash Ave., Chicago, Ill. 60605
NATIONAL SCREEN SERVICE CORP., 1600 Broadway, New York, N. Y. 10019

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York, N. Y. 10017

UNIFORMS, SHIRTS, COLLARS

Angelica Uniform Co., 1427 Olive St., St. Louis, Mo. 63103
S. Appel and Co., Inc., 740 Broadway, New York, N. Y. 10003
Brooks Uniform Co., Inc., 3 W. 61st. St., New York, N. Y. 10023
GIBSON LEE, INC., (Successors to Reversible Collar Co.), 95 Binney St., Cambridge, Mass. 02142
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill. 60614
Troy Novelties Co., 5 Union St., Troy, N. Y. 12180

VACUUM CLEANERS

Allen Billmyrae div., Lamson Corp., 425 Lamson St., Syracuse, N. Y. 13201
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago, Ill. 60640
Eureka Vacuum Cleaner Co., Bloomington, Ill. 61701
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn. 06600
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago, Ill. 60606
Ideal Industries, Inc., Sycamore, Ill. 60178
Kent Co., Inc., 174 Canal St., Rome, N. Y. 13440
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass. 02100
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul, Minn. 55101
National Super Service Co., 1946 N. 13th St., Toledo, O. 43624
Scott and Fetzer Co., The, 11401 Locust Ave., Clevelanl, O. 44102
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn. 06100
Westinghouse Electric Corp., 983 Page Blvd., Springfield, Mass. 01104
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis. 53403

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y. 10036
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York, N. Y. 10019
Reliance Devices Co., 30 Irving Place, New York, N. Y. 10003

DRIVE-IN GUIDE

ADMISSION SYSTEMS

EPRAD COMPANY, 1206 Cherry St., Toledo, O. 43608
General Register Co., 271 Schilling, Cocksysville, Md. 21030
K-Hill Signal Co., Inc., 326 W. 3rd St., Uhrichsville, O. 44683
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Palmer Engineering and Development Co., 2459 N. Chico Ave., El Monte, Calif. 91733
Taller and Cooper, Inc., 75 Front St., Brooklyn, N. Y. 11201

ATTRACTION BOARD

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles, Calif. 90064
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Tiffin Art Metal Co., Tiffin, O. 44883
WAGNER SIGN SERVICE, INC., 3100 Hirsch St., Melrose Park, Ill. 60160

BEACON ATTRACTION LIGHTS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill. 60609
Tripp Mfg. Co., 133 N. Jefferson St., Chicago, Ill. 60606

CABLE AND SPEAKER CORDS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1707 Davenport St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
U. S. Steel Corp., Pittsburgh, Pa. 15219
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles, Calif. 90001
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury, Conn. 06720
Whitney Blake Co., 1565 Dixwell Ave., New Haven, Conn. 06514

DRIVE-IN THEATRE SEATING

AMERICAN SEATING CO., 9th & Broadway, Grand Rapids, Mich. 49502
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Texas 76513
HEYWOOD-WAKEFIELD CO., Gardner, Mass. 01440
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich. 49502
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn. 37208

FENCING

American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn. 06600
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore, Md. 21224
Habitant Fence Co., Bay City, Mich. 48707

IN-CAR HEATERS

Arvin Industries, Columbus, Ind. 47201
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Thermolater Co., 1628 Victory Blvd., Glendale, Calif. 91201

IN-CAR SPEAKERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Minneapolis Speaker Co., 3806 Grand Ave., S., Minneapolis, Minn. 55409
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Projected Sound, Plainfield, Ind. 46168
United Speaker Co., 1263 3rd Ave., New Kensington, Pa. 15068

INSECTICIDE FOGGING APPARATUS

Todd Shipyards Corp., Product div., Halleck St., Brooklyn, N. Y. 11231

INSECT CONTROL SYSTEMS

Barrett Chemical Co., H & Luzerne Sts., Philadelphia, Pa. 19124
C. B. Doige Company, Westport, Conn. 06880
Hydraulic Mfg. Co., 1100 S. Alfred St., Alexandria, Va. 22314
Pic Corp., 481 Washington Ave., Newark, N. J. 07104
Swingfog, Inc., 415 Lexington Ave., New York, N. Y. 10017

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan. 66061
Mideast Sales, P. O. Box 62, Lockland, O. 45215
Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y. 12866

PLAYGROUND EQUIPMENT, RIDES

American Playground Device Co., Nahma, Mich. 49864
Burke, J. E., Co., Fond Du Lac, Wis. 54936
Doepke Mfg. Co., Rossmoyne, O. 45236
Herschell, Allen, Co., N. Tonawanda, N. Y. 14120
Hills Playground Equip. Co., Grand Prairie, Tex. 75050
Game Time, Inc., Litchfield, Mich. 49252
Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif. 90003
King Amusement Co., Mt. Clemens, Mich. 48043
Miracle Equip. Co., Grinnell, Ia. 50112
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif. 90292
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Play Sculpture, 7 University Pl., New York, N. Y. 10003
Pressweld Inc., Sebring, O. 44672

POOLS AND EQUIPMENT

American Playground Device Co., Nahma, Mich. 49864
International Swimming Pool Corp., 290 Hall Ave., White Plains, N. Y. 10604

PORTHOLE BLOWERS

Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101

RAMP AND DIRECTIONAL SIGNS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill. 60619
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591

SCREEN COATINGS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
EPRAD, 1206 Cherry St., Toledo, O. 43608
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis, Mo. 63110
TECHNIKOTE CORP., 63 Seabring St., Brooklyn, N. Y. 11231
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland, O. 44102

SCREEN TOWERS, SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
CAREW CORP., York, Pa. 17405
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y. 10591
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul, Minn. 55101
Selby Industries, 1350 Ghent Hill Rd., Akron, O. 44313
Timber Structures, Inc., P. O. Box 3782, Portland, Ore. 97208
Tweedy Screen Corp., 5055 N. E. 6th St., Minneapolis, Minn. 55421

SPEAKER POST (DRIVE-IN)

Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas City, Kans. 66101
Sonken-Galamba, Inc., Riverview at Second St., Kansas City, Kans. 66118

SPEAKER REPAIR

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha, Neb. 68102
Drive-In Theatre Mfg. Co., 709 N. 6th St., Kansas, City, Kans. 66101
Motiograph, Inc., 4922 W. Grand Ave., Chicago, Ill. 60639
Sound Crafters, 232 Crown Ave., Scranton, Pa. 18505
Western Electronic Co., 3311 Houston Ave., Houston, Tex. 77009

Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Telephones, and the Areas Served

Editor's Comment

The following listings are revised annually, guaranteeing users a high degree of accuracy. Though each supply dealer listed is contacted individually for confirmation of business name, address, etc., we cannot, in a yearly publication, guarantee 100 per cent accuracy.

Where supply dealers fail to confirm or revise the information carried in these FREE listings, we indicate that the previous name, address and telephone number are being carried by an asterisk (*) prior to the firm's business name. Readers and dealers finding any discrepancies are invited to notify the editor by writing THEATRE CATALOG DEPARTMENT, MOTION PICTURE EXHIBITOR MAGAZINE, 317 N. Broad St., Phila., Pa. 19107.

ALABAMA

THE QUEEN FEATURE SERVICE, INC., 2409 First Ave. N., Birmingham, 35203. Telephone: 205-251-8665, 205-328-5675. PERSONNEL—Manager: Miss Vivian Harwell. Salesmen: William H. McKenzie, R. L. Tyler. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARKANSAS

*ARKANSAS THEATRE SUPPLY, 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—Owner: H. E. Wortsmith. Manager; Mrs. Jane Steinmetz. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

JOHN P. FILBERT CO., INC., 2007 S. Vermont Ave., Los Angeles, Calif. 90007. Telephone 734-1195, Area Code 213. PERSONNEL—President: J. P. Filbert, Jr. General Manager & Sec.-Treasurer: Spero L. Kontos. Sales Manager: Edward P. Burke. Technical Supervisor: Wm. Larkin. Bookkeeper: Ida Marshall.

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 90007. Telephone: 731-4193. PERSONNEL—Manager: G. J. Hessick. Salesmen: Sam Aspaas, Cal Tyler, S. Lay, M. R. Brown, A. C. Schuyler. Service Man: J. Denney. Shipper: W. Decuir, Ass't. Shipper: W. Collins. AREA SERVED—Southern California, Arizona, Nevada.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-3111—(Emergency Night) PO 4-47147, TOpaz 2-3412. PERSONNEL—President and General Manager: Louis M. Wutke, Lou Salig, Mgr. AREA SERVED—Southern California, Arizona, and Nevada.

B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 3-1145—(Night) EXbrook 5-7577, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, Harold Smith. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

*GLENN E. KOROPP CO., 2731 Braynard Way, Sacramento 25, Calif. Telephone: IVanhoe 9-0941. PERSONNEL—Glenn E. Koropp, Virginia E. Koropp.

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Ave., San Francisco 94102. Telephone: 621-4171. PERSONNEL—Manager: J. C. Dalk. Salesman: M. Y. McDowell. Shipper: Al Rinehart. AREA SERVED—Northern California, Nevada, Southern Oregon, Washington, Alaska.

SAMPSON ELECTRONICS, 1033 Irving St., San Francisco, 94122. Telephone: 731-7734. PERSONNEL—Owner-mgr.: Steve S. Sampson. AREA SERVED—Northern Calif., Oregon and Washington.

S.O.S. PHOTO-CINE-OPTICS, 10635 W. Burbank Blvd., North Hollywood, 91601. Telephone: 213-877-5326.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 94102. Telephone: 415-861-1816. PERSONNEL—Manager: R. A. Brobeck. Salesman: Wesley Rosenthal. AREA SERVED—Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 187 Golden Gate Ave., San Francisco 2. Telephone: UN 1-7571. PERSONNEL—General Manager: James R. Barry; Robert Bemis. AREA SERVED—California, Nevada, Hawaii.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 80205. Telephones: 825-0201—(Emergency Night) SKyline 6-8573. PERSONNEL—Manager: J. R. Lutz. Salesmen: Morton Dyksterhuis, R. J. Miller, Jim Cowhick. Service Men: Aaron McDaniel. Shippers: Clarence Clausen, John Youngquist. AREA SERVED—Colorado, New Mexico, Wyoming, Western Nebraska, Eastern Montana, Black Hills of South Dakota, Utah, Idaho, and Nevada.

*SERVICE THEATRE SUPPLY COMPANY, 2054 Broadway, Denver 2. Telephone: 255-1597—(Emergency Night) 429-7156. PERSONNEL—President: Ted Knox. Secretary and Treasurer: Elsie Knox. AREA SERVED—Denver Film Territory.

WESTERN SERVICE & SUPPLY, INC., 2100 Stout Street, Denver 80205. Telephones: 534-7611—936-4360. PERSONNEL—President and General Manager: R. K. (Bob) Tankersley. Secretary-Treasurer: Susan Tankersley. Office Sales: Don Gallagher, T. C. Costin, Fred Anderson. Shipping: Don Brooks. SALT LAKE CITY BRANCH: 214 E. First South St. Telephones—328-6141—485-3810. PERSONNEL—C. H. Lyman, Manager. Jim Trammell, Office Sales. AREA SERVED—Colorado, Wyoming, Western Nebraska, Western South Dakota, Montana, New Mexico, Utah, Idaho, Eastern Nevada, Northern Arizona and Eastern Oregon.

CONNECTICUT

NATIONAL THEATRE SUPPLY COMPANY, 1890 Dixwell Ave., Hamden, Conn. PERSONNEL—Resident Salesman: Ralph J. Mouro. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

*BEN LUST THEATRE SUPPLY COMPANY, 1005 New Jersey Ave., N.W., Washington 1. Telephone: NAtional 8-5376-7. Owner and Manager: Irwin Lust. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 306 H St., N.W., Washington 1. Telephones: 783-8938—(Emergency Night) WOodley 6-8128. EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S. Wheeler. AREA SERVED—Virginia, Maryland, Delaware, District of Columbia.

FLORIDA

*F. E. VAN HOESEN CO., INC., 1001 N. E. 82nd Terrace, Miami 38. AREA SERVED—Florida.

JOE HORNSTEIN, INC., 759 W. Flagler St., Miami. Telephones: FRanklin 4-7596—(Emergency Night)—MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineer: M. E. Pickrell. AREA SERVED—Southern States, Caribbean.

GEORGIA

DIXIE THEATRE SERVICE & SUPPLY CO., INC., 1010 No. Slappey Blvd., Albany, Georgia. Telephones: 432-2846, (Emergency and Night) 432-1308. PERSONNEL—President and General Manager: J. O. McClung; Vice President and Chief Engineer: W. C. McClung; Vice President and Consulting Engineer: L. W. McClung, Sr.; Secretary and Treasurer: E. C. McClung; Maintenance Engineer: L. W. McClung, Jr. AREA SERVED—Georgia, Alabama, Florida, Tennessee, North Carolina.

CAPITAL CITY SUPPLY COMPANY, INC., 177 Harris St., N.W., Atlanta, 30303. Telephones: JA 1-1244—(Emergency Night) TR 2-4493. PERSONNEL—President: Donald G. Howell. Vice-President: Lewis Waits. AREA SERVED—Georgia, Tennessee, Alabama, port of Florida.

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton St., N.W., Atlanta 30303. Telephone: 524-8486. PERSONNEL—Manager: C. F. Davis, Jr. Salesmen: D. P. Merton, C. M. Wojcik. Service Man: C. Harris. AREA SERVED—Georgia, Florida, Alabama, Tennessee.

WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 North Ave., N.E., Atlanta 8. Sales Branch: 229 S. Church St., Charlotte, N. C. Telephone: EDison 3-6101, 150 Walton St., N.W., Atlanta 3, Ga. Telephone: JAckson 2-4613. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Harry Wayne, Charlotte Branch Mgr. AREA SERVED—Alabama, Florida, Georgia, Tennessee.

*RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephones: AD-3-8788—(if no answer) AD 3-1174. PERSONNEL—President: Irma F. Rhodes. Engineer and Manager: E. L. Rhodes. AREA SERVED—Georgia, Southeast South Carolina, Northern Florida.

HAWAII

CONSOLIDATED AMUSEMENT COMPANY, LTD., 1120 Bethel St., Honolulu 11. Telephone: 563571, Merchandise Department. PERSONNEL—T. A. McKee. AREA SERVED—Hawaii.

THEATRICAL EQUIPMENT AND SUPPLY COMPANY, LTD., 1055 Alakea St., Honolulu 13. Telephone: 576351. PERSONNEL—President: Ray Jackson. AREA SERVED—Hawaiian Islands and Pacific Ocean.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 5. Telephones: HArrison 7-7573-74-75-76. PERSONNEL—President: Harold Abbott. Vice Pres.: Eleanore Abbott. Treasurer: Harold Abbott, Jr. Secretary: Erwin J. Peterson. Office Secy: Elaine Korose. Sales Dept.: Patrick Coyle. AREA SERVED—Illinois, Indiana, Michigan, Wisconsin.

MOVIE SUPPLY COMPANY, INC., 5795 N. Elston Ave., Chicago. Mail orders: P.O. Box 72, Morton Grove, Ill. Telephone: 763-1771. AREA SERVED—Entire U. S.

LEE ARTOE CARBON CO., AN-LEE, INC., ELECTRO-CARBONS, 940 W. Belmont Ave., Chicago. Telephone: DI 8-3575. PERSONNEL—Lee Artoe, President. Larry Rassmuseen, Vice-President. Ann Croucher, Secretary.

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Ave., Chicago 60605. Telephone: 922-8266. PERSONNEL—Manager: E. C. Novak. Salesman: P. Cozzi, Jr. AREA SERVED—Northern Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-1727. PERSONNEL—B. Hopkins, M. Hopkins, S. Goddard, R. Greene, A. Martin.

NATIONAL THEATRE SUPPLY COMPANY, 408 N. Illinois St., Indianapolis 46204. Telephone: 643-4517. —(Emergency Night) OLfford 5-5825, WAlnut 6-6490. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraghty. Shipper: C. G. Lizius. AREA SERVED—Indiana, Kentucky.

*PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 964-5181. PERSONNEL—Geo. Wenger, Joel Wenger.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121–23 High St., Des Moines, 50309. Telephone: 243-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: Dick Sutton. AREA SERVED—Iowa.

KANSAS

*SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: AM 2-2153. PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED—Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

SHREVE THEATRE SUPPLY COMPANY, 541 Ann Ave., Kansas City. Telephone: FA 1-3981. President: G. W. Higginbotham. Manager: L. E. Higginbotham. Manager: Frank Keilhack. AREA SERVED—United States.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427–29 S. 3rd St., Louisville 2. Telephones: 584-7559, 583-3186. PERSONNEL—President: W. E. Carrell, II. Sec.-Treas.: J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., Dallas Freeman. Counter Man: Harry Woodson. Service Engineer: Paul Lorenz. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

*HADDEN THEATRE SUPPLY COMPANY, 1909 Emerson Ave,. P. O. Box 4151, Louisville 4. Telephone: 452-2153. Zone, 40204. PERSONNEL—Owner: J. Stoner Hadden. Office Manager: Henry J. Uphaus. Service Department: Gene Mitchom. AREA SERVED—Kentucky, Southern Indiana, and Southern Ohio.

LOUISIANA

HODGES THEATRE SUPPLY CO., INC., 2927 Jackson Avenue, New Orleans 25. Telephones: 524-8356 —(Emergency Night) 834-3716, 737-5168 & 282-1668. PERSONNEL—Mgr. Herb Loeffler. Office Mgr.: Mel Gadel. Salesman: Joe Bertucci. Sound Engineer: H. J. Ballam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 601 St. Charles St., New Orleans 70130. Telephone: 524-4891. PERSONNEL—Manager: T. W. Neely. Salesman: C. A. Achee, Jr. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore, 21218. Telephones: BElmont 5-2747-48—(Emergency Night) CLifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Service: Clay Langlotz. AREA SERVED—Maryland, Delaware, Dist. of Columbia, Virginia, Penna.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 21202. Telephones: 685-8266-67. PERSONNEL—Manager: G. F. Eitel. Service Man: L. P. Sieber. Salesman: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16. Telephones: LIberty 2-6797—(Emergency Night) OXford 8-6855, FAirview 3-3192. PERSONNEL—President: Frank M. Gray. Vice-President: Kenneth R. Douglass, Jr. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Frank W. Grabau. AREA SERVED—Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephone: LIberty 2-9814, LIberty 2-0356. PERSONNEL—Owner: P. E. Comi. Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. (Emergency Night) Joseph Testa, TWinbrook 4-4944. P. E. Comi, OXford 6-7637. AREA SERVED—All New England States.

NATIONAL THEATRE SUPPLY COMPANY, 46 Church St., Boston 02116. Telephones: 542-2663—(Emergency Night) LOgan 7-7747. PERSONNEL—Manager: K. G. Haire. Salesman: R. J. Mauro. AREA SERVED—New England States, except Connecticut.

MICHIGAN

NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 48201. Telephones: 961-2447-8-9—(Emergency Night) MAyfair 6-5702, PArkway 2-8247. PERSONNEL—Manager: C. Williamson. Salesman: H. W. Russell, R. G. Reagan. Service Man: G. Studebaker. Shipping Clerk: D. K. Hall. AREA SERVED—Michigan.

RINGOLD THEATRE EQUIPMENT COMPANY, 952 Ottawa Ave., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

THEATRE EQUIPMENT COMPANY, 2211 Cass Ave., Detroit 1. Telephone: WOodward 1-1122. (Emergency Night) Howie Forbes, VErmont 7-1227. John Kenny, PA 2-8247. AREA SERVED—Indiana, Michigan and Ohio.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

MINNEAPOLIS THEATRE SUPPLY, INC., 51 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-1166.—(Emergency Night) SUnset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist, and Henry Miller. AREA SERVED—Minnesota, North and South Dakota, Northwest Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 55403. Telephones: 332-8273. PERSONNEL—Manager, V. J. Barrett. Salesman: Marty Schendel. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BAltimore 1-3070-1. HA 1-7849 (Emergency Night). President: G. W. Higginbotham. Vice-President: L. E. Higginbotham. Manager: Bill Allison. AREA SERVED—Kansas, Missouri, Iowa, Nebraska, Southern Ill.

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 64108. Telephones: 221-9858—(Emergency Night)—JAckson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesmen: W. R. Davis. Store Sales: W. L. Shoopman. AREA SERVED—Kansas, Western Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 3222 Olive St., St. Louis 63103. Telephones: 531-6350-51. PERSONNEL—Manager: H. H. Hoff. Salesman: John Mattler. Shipper: C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

NEBRASKA

BALLANTYNE INSTRUMENTS & ELECTRONICS, INC., 1712 Jackson St., Omaha 2. Telephones: 342-4444, 342-4445, 342-4446. PERSONNEL—Executive Vice-President: J. Robert Hoff. Vice President & Ass't Gen. Mgr.: Edward J. Nelson. AREA SERVED—Entire United States.

QUALITY THEATRE SUPPLY, 1515 Davenport St., Omaha 2. Telephone: 31-7253—(Emergency Night) 391-1519. PERSONNEL—Owners: Carl and Lynn White. Manager: Carl White. Secretary: Hazel White. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEVADA

*STAGE SOUND AND EQUIPMENT, INC., 322 Wall St., Las Vegas, Nevada. Telephone: DU 4-2644.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephone: 763-6615. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

*ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: 465-8894 and 465-8895—(Emergency Night) 462-4309. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McGaffery, John Bylancik, Jack McGrath, Jr., Manager: Jack McGrath. Counter: K. L. Vooris. AREA SERVED—New York State, Vermont, Massachusetts.

AMITY INTERNATIONAL DISTRIBUTORS, INC., 19 Suffolk Street, Freeport, New York 11520. Telephone: 516 FR8-6860. PERSONNEL—President: Adolf R. Schwartz. AREA SERVED—Worldwide, except U.S. and Canada.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 315 AL 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Treasurer: Kathryn De Pasquale.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 14202. Telephones: 854-1736—(Emergency Night) TR 6-2881, NL 2-2508, TR 5-8558, TR 6-4473. PERSONNEL—Manager: G. R. George. Office Manager: Bertha Kreinik. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY CORP., 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Counter Men: Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

*CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 341 W. 44th St., New York 36. Telephone: CIrcle 6-6285—(Emergency Night) ESplanade 6-5698, SCarsdale 3-1623. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesman: Julian Norwick. Service Engineers: H. Schwartz, Joe Kelly. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 36. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

*JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephones: CIrcle 6-6285-86-87-88-89—(Emergency Night) SCarsdale 3-1623, ESplanade 6-5698, EN 2-0739. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: J. Norwick, C. Scott. Service Engineers: D. Corbett, H. Schwartz. AREA SERVED—Eastern States.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 10036. Telephone: 245-6900. PERSONNEL—Manager: A. F. Baldwin. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear, S. Rindner. Allen G. Smith, P. P. Garst. Shipping Clerk: Frank Shields. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

S.O.S. PHOTO-CINE-OPTICS, INC., 387 Park Ave., So., New York 10016. Telephone: MU-9-9150. PERSONNEL—President: Reginald Armour. Vice-President & Treasurer: Newell P. Crawford. Vice-President Sales: Dom J. Capano. Vice-President Engineering: Wm. H. Allen. Mgr. Sales Promotion: Irving Pivovar.

STAR CINEMA SUPPLY CO.. 621 W. 55th St., New York 19. Circle 6-3678. PERSONNEL—President: S. Tanney.

NORTH CAROLINA

*CHARLOTTE THEATRE SUPPLY, 227 S. Church St,. Charlotte 1. Telephones: 333-9651—(Emergency Night) FR 5-6578. PERSONNEL—Manager: Frank M. Strange. Sales Representative: J. C. Tipton.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: EDison 2-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 28202. Telephones: 332-7753-54—(Emergency Night) EM 6-0020, FR 7-1087, JA 3-6470. PERSONNEL—Manager: R. D. Turnbull. Salesman: Panny Cobb. Shipper: W. Kerns. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 1624 W. Independence Blvd., Box 8528, Charlotte. Telephone: 375-6008-09. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: John Buckwell. Salesman: Sunny Bennett. Billing Clerk: Frank Cloyd. Shipping and Receiving: Lee Rattliff. AREA SERVED—North and South Carolina.

THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

*WIL-KIN THEATRE SUPPLY CO., 229 South Church St., Charlotte 2. Telephone: EDison 3-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: Harry H. Wayne. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 215 E. Washington St., Greensboro, North Carolina. Telephones: 27-26165-27-26166—(Emergency Night) CY 9-1574, BR 3-1641. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. Salesman: Jim Barham. Shipping & Receiving: John Whitesell. AREA SERVED—North and South Carolina, Southern Virginia.

OHIO

JONES PROJECTOR COMPANY, 2727 6th Street, Cuyahoga Falls. Telephone: 9282480. PERSONNEL—President: Harry P. Jones. AREA SERVED—Northern Ohio, and Western Pennsylvania.

NATIONAL THEATRE SUPPLY COMPANY, 1638 Central Parkway, Cincinnati 45210. Telephone: 621-6580. PERSONNEL—Manager: T. M. Fisher. Salesmen: Clifton Burton, Jr., E. N. Howe. AREA SERVED—Southern Ohio, Eastern Kentucky, Southern West Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 44114. Telephones: 771-4613—(Emergency Night) WH 4-2257, CE 1-4885. PERSONNEL—Manager: M. H. Mutchler. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

OHIO THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) LA 4-1557. PERSONNEL—Arnold Weiss, Nick Lubich. AREA SERVED—Cleveland Exchange Territory.

TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 43613. Telephones: 479-7795—(Emergency Night) 882-2328. PERSONNEL—General Manager: Brad H. Brockway. AREA SERVED—Cleveland Territory, Southeastern Michigan, Northeastern Indiana.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Sheridan Ave., Oklahoma City 73102. Telephones: 232-0203—(Emergency Night) VI 2-2466. PERSONNEL—Manager: Howard Nelson. Salesman: M. J. Konemann. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 628 W. Sheridan Ave., Oklahoma City 2. Telephones: CE 6-8691—(Emergency Night) JA 8-6813. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. AREA SERVED—Oklahoma, Panhandle of Texas, West Arkansas.

OREGON

*S. F. BURNS & COMPANY, INC., 915 N. W. 19th St., Portland. Telephone: CApitol 2-6437. PERSONNEL—Manager: La Vere Bell. AREA SERVED—Oregon, Washington, Idaho, Montana, Alaska.

B. F. SHEARER COMPANY, 1947 N. W. Kearney St., Portland 9. Telephones: CApitol 8-7543—(Emergency Night) ME 9-3840. PERSONNEL—Branch Manager: B. F. Shearer, Jr. AREA SERVED—Oregon, Southern Idaho, Southern Washington.

PENNSYLVANIA

BLUMBERG BROTHERS, INC., 1305-07 Vine St., Philadelphia 7. Telephones: LOmbard 3-7240-41—(Emergency Night) 4-5368. PERSONNEL—President: Irving Goldberg. Vice President: Leon Miller. Treasurer: Harry Blumberg. Secretary: Ben Blumberg. Service Men: Joe Haggerty (Night—GReenwood 3-9207), Leon Miller (Night—MO 4-8414), Irv Goldberg (Night—MOhawk 4-5478). AREA SERVED—Pennsylvania, Delaware, New Jersey.

NATIONAL THEATRE SUPPLY COMPANY, 1310 Vine St., Philadelphia 19107. Telephones: 567-6156-7—(Emergency Night) GReenwood 3-7678. PERSONNEL—Manager: William J. Hutchins. Salesmen: Mickey Lewis, Bud Miller. Shop Mechanic: Ed Humphry. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

SUPERIOR THEATRE EQUIPMENT COMPANY, 311 N. 13th St., Philadelphia 7. Telephone: LOcust 3-1420. PERSONNEL—President: Jack H. Greenberg. AREA SERVED—Eastern Pennsylvania, Southern New Jersey, Delaware.

ATLAS THEATRE SUPPLY COMPANY, 1519 Forbes Ave., Pittsburgh 19. Telephones: GRant 1-4281—(Emergency Night) PE. 1-6330. PERSONNEL—President and Manager: Gordon O. Gibson. Salesman: James M. Gibson. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY COMPANY, 84 Van Braam St., Pittsburgh 15219. Telephone: 471-4630. PERSONNEL—Manager: T. F. McCleary. Salesman: H. P. Wright. Office Manager: Thelma Perry. Machinist: C. Rogal. AREA SERVED—Western Pennsylvania, Northern West Virginia.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster St., Providence. Telephone: 421-6460. PERSONNEL—Manager: H. F. Slater.

TENNESSEE

NATIONAL THEATRE SUPPLY COMPANY, 412-414 S. Second St., Memphis 38103. Telephones: 525-6616-17-18—(Emergency Night) FAirfax 7-3975, GLendale 2-9731, BRoadway 6-3066. FAirfax 7-2389. PERSONNEL—Vice President: R. L. Bostick. Branch Manager. C. C. Bach. Salesman: C. E. Matthews. Service Engineers and Salesmen: Billy Rouse, G. C. Hale. Shipper: Jerry Duckett. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3. Telephones: JA 5-8249—(Emergency Night) GL 2-5269. PERSONNEL—Owner: R. F. Blank. AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampton Road, Dallas 8. Telephones: Whitehall 6-2235, 6-2232 (24 Hour Service). PERSONNEL—Owner: J. H. Hardin. Manager: Joe Joseph. Salesman: Joe Joseph. AREA SERVED—Texas, New Mexico, Oklahoma, Louisiana, Arkansas, Colorado, Arizona.

*HERBER THEATRE EQUIPMENT COMPANY, 408 S. Harwood St., Dallas 1. Telephone: RI 7-6568. PERSONNEL—Owner: E. P. Herber. Salesman: Ed Euler. Shop Foreman: J. M. Wilson. AREA SERVED—Texas, Louisiana, Oklahoma, New Mexico, and part of Mexico.

MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 1. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-President: Charles McKinney. Sound Service Department Manager: J. C. Skinner. AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood St., Dallas 75201. Telephones: 748-2135-6.—(Emergency Night) FR 6-4584, TA 6-1785, FE 7-7272, TA 3-1192. PERSONNEL—Manager: E. H. Cernosek. Salesmen: H. A. Moore, L. T. Stevens, Jr. Counter Clerk: V. P. Lysek. AREA SERVED—Texas.

EL PASO THEATRE EQUIPMENT AND SERVICE COMPANY, 2804 Catnip Drive (P. O. Box 940) Zip Code 79946, El Paso. Telephone: Area Code: 915-598-0884. (Day and Night). PERSONNEL—Owner: M. Joe Birdwell. Secretary: Rosalind Birdwell. AREA SERVED—West Texas, New Mexico, Arizona, Republic of Mexico.

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1702 Rusk Avenue, Houston 3. Telephone: CA 2-9461. PERSONNEL—President: Al Mortensen. Store Manager: Tom S. Vincent. AREA SERVED—Texas.

INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: Capitol 6-3508 (Day or Night). PERSONNEL—Owner and Manager: R. A. Barron. Secretary: Mrs. R. A. Barron. Bookkeeper: Mary E. Quezada. AREA SERVED—Texas.

UTAH

*INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: P. S. Guss. Salesman: L. Gerger.

*WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: Louis Gerber. Salesman: Ted Konold.

VIRGINIA

NORFOLK THEATRE SUPPLY COMPANY, 3506 Newport Ave., Norfolk, 23508. Telephone: 625-3813. PERSONNEL—Owner: Morris Ornoff. Store Manager: Robert L. Rainey.

PERDUE MOTION PICTURES, 2315 Williamson Road, N.E., Roanoke, Va. Telephones: 366-0295—Emergency 343-9940. Roscoe E. Perdue.

WASHINGTON

AMERICAN GENERAL SUPPLY COMPANY, INC., 2300 First Ave., Seattle. Telephones: MA 4-4572, LA-3-6662. PERSONNEL—President: R. E. W. Fairleigh. Treasurer: C. M. Querix. Sales Manager: Richard Fairleigh. AREA SERVED—All 50 States.

S. F. BURNS & COMPANY, INC. 2319 2nd Ave., Seattle 1. Telephones: MAin 4-2515—(Emergency Night)—ATwater 3-1007, LAkeview 2-7823. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

*B. F. SHEARER COMPANY, 2318 Second Ave., Seattle 1. Telephones: MAin 3-8247—(Emergency Night) EMerson 4-2233, ME 3-1023. PERSONNEL—Executive Vice-President and Manager: T. L. Shearer. Asst. Mgr.: Marvin A. Rhodes. AREA SERVED—Montana, Washington, Panhandle of Idaho, Alaska.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 Lee St., Charleston 21. Telephones: 344-4413—(Emergency Night) 727-0490. PERSONNEL—Owner and Manager: J. W. McBurney. AREA SERVED—Southern W. Va.; Ohio border, Kentucky, and Virginia.

LOVETT & COMPANY, Box 1127, Clarksburg. Offices: U.S. 19, Weston. Telephone: 269-3170—(Emergency Night—Clarksburg 622-2276). PERSONNEL—Owner: D. E. Lovett. Manager: Virginia Howell. Sales Rep.: Gray Barker. Clerk: D. L. McCulty. AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

MOORE THEATRE EQUIPMENT CO., 210 Bream St., Charleston, W. Va., 25323. Telephone: 342-6006. PERSONNEL—Owner: Harold Moore. AREA SERVED—West Virginia, Kentucky, Eastern Ohio.

*THEATRE SERVICE & SUPPLY CO., Box 1389 or 1019 10th St., Huntington. Telephone: 522-4043. PERSONNEL—S. T. Gallimore, Manager. Secretary: Mrs. S. T. Gallimore. Service: Roy Sheets, S. T. Gallimore.

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 53233. Telephones: BRoadway 1-7333—(Emergency Night) HIlltop 5-7479. PERSONNEL—Manager: A. J. Larsen. AREA SERVED—Milwaukee Exchange Territory, Upper Michigan.

*THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3. Telephones: BRoadway 1-2100—(Emergency Night) BRoadway 1-2101. PERSONNEL—Owner: Ray A. Smith. Service Man: Alex Zsebe. AREA SERVED—Wisconsin, Northern Michigan.

Supply Dealers of the Dominion of Canada

Comprehensive Listing of Names, Addresses, Personnel, Telephones, and the Areas Served

ALBERTA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 10154—82nd Ave., Edmonton, Alberta, Canada. Telephone: 433-0227. PERSONNEL—Sales Service Representative: L. G. Kiefer. AREA SERVED—Provinces of Alberta.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 731 10th Ave., S.W., Calgary. Telephone: AMherst 2-5012. PERSONNEL—Branch Manager: J. J. Zagol.

SHARP'S THEATRE SUPPLIES, LTD., 104—4th St., S.W., Calgary. Telephones: AM 2-4076, AM 2-7266—(Emergency Night) CH 3-0757, AV 9-7578. PERSONNEL—Manager: W. G. Sharp. Service Engineer: A. E. Sick. Salesman: D. N. Rhodes. AREA SERVED—Alberta, Saskatchewan, Eastern British Columbia.

M. L. ADAMSON, 9921—113th St., Edmonton.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton. Telephones: GA 2-8502—(Emergency Night) 433-4041. PERSONNEL—District Manager: Charles Carphin. General Manager: Mrs. Charles Carphin. AREA SERVED—Alberta, Western Saskatchewan, Northwest Territories, Eastern British Columbia.

BRITISH COLUMBIA

DOMINION THEATRE EQUIPMENT CO., LTD., 970 Davie St., Vancouver 1, B. C. Telephone: MU 5-6634—(Emergency Night) RE 8-3211. PERSONNEL—President: V. D. K. Fairleigh. Sales: R. E. Fairleigh. AREA SERVED—Western Canada, Yukon Territory.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 2182 West 12th Ave,. Vancouver. Telephone: RE 6-5506. PERSONNEL—District Manager: Ray Townsend. Sales: Harold Underdahl. AREA SERVED—British Columbia and Yukon.

LA SALE RECREATIONS, LTD., (Theatre and Stadium Chairs, Carpet & Linoleum Div.), 945 Granville St., Vancouver. Telephones: MU 5-5034, MU 5-5428—(Emergency Night) RE 3-3929. PERSONNEL—President and Managing Director: S. A. Lechtzier. Vice-President: M. R. Lechtzier. AREA SERVED—Entire Dominion of Canada.

THEATRE EQUIPMENT SUPPLY CO., 956 Richards St., Vancouver 2, B.C. Telephones: 681-6926—(Emergency Night) AMherst 6-5118. PERSONNEL—Owner: H. I. Howard. Counter Man: E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

MANITOBA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 435 Berry St., Winnipeg 12. Telephone: 888-7543. PERSONNEL—District Manager: R. W. Mann. Sales: W. M. Tulloch. Service: M. Demytrie. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

J. M. RICE & CO., LTD., 430 Kensington St., Winnipeg 21. Telephones: TU 8-7987—(Emergency Night) VE 2-2492. PERSONNEL—President: J. M. Rice. General Manager: J. L. Rice. Sound Engineer: H. E. Kinnear. Salesmen: W. Leckie, N. Wolk. AREA SERVED—Manitoba, Saskatchewan, Western Ontario.

NOVA SCOTIA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., P.O. Box 124, Dartmouth, N.S. Telephone: 466-2268. PERSONNEL—Communication Sales, H. W. Jacques. Theatre Sales & Service, W. Orr. AREA SERVED—Maritimes. District Office, St. John, N.B.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 93 Prince William St., St. John, N.B. Telephone: 693-2819. PERSONNEL—District Manager: Cecil L. Johnston. AREA SERVED—Maritime Provinces.

ONTARIO

GENERAL SOUND & THEATRE EQUIPMENT, LTD. (Head Office) 7 Banigan Drive, Toronto 17. Telephone: 425-1026. PERSONNEL—President: Lloyd C. Pearson. Vice-President: Andrew G. Rouse. Secretary: Angus MacCunn. Treasurer: Ralph B. M. Shaw. Merchandise Manager: Walter Raps. Supervisor Theatre Sound & Projection: W. K. Reason. Ontario District Manager: W. Walterhouse. Sales and Service Inspector: Eric A. Grant, London, Ont., Norman Smith, Hamilton, and Andrew Bridger, Timmins. AREA SERVED—Ontario except Ottawa Valley and Lakehead.

THE ROBERT SIMPSON COMPANY, LTD., Contract Division, 45 Richmond Street West, Toronto 1, Ontario. (Head Office) PERSONNEL—General Manager all branches; L. E. Wicklum. Assistant general manager: R. A. Savage. Western branch manager: R. H. Dickson. BRANCHES AND OFFICES—E. W. Bryant, Toronto; E. S. Scarff, London; H. K. Ellis, Sudbury; W. Shorrock, Montreal; S. S. Murphy, Halifax; R. H. Dickson, Vancouver; J. M. Illingworth, Calgary; R. A. Harris, Edmonton; R. W. Boechler, Regina; H. Krahn, Saskatoon; J. C. G. Hood, Winnipeg.

STRAND ELECTRIC, LTD,. 261 Davenport Road, Toronto 5. Telephone: 925-5108.

OTTAWA

GENERAL SOUND & THEATRE, LTD,. 10 Bristol Ave., Ottawa 1. Telephones: 234-3571; 235-9327. PERSONNEL—Service and Sales: J. H. Hewson, P. Moore.

QUEBEC

GENERAL SOUND & THEATRE EQUIPMENT LTD., 160 Bates Road, Montreal 26, P. Q. Telephone REgent 9-6381. PERSONNEL—Quebec District Manager: J. J. Kilcullen. Sales: Y. Plamondon, R. Guimond, G. Latorre, A. Lalumiere. Technicians: P. Gaillard, R. Hindian, L. Hudon, R. Simard, G. Cote, G. Poirie. Quebec Office, 3226 Milleret St., Quebec 10. Telephone: 653-7333. Branch Manager: C. Goudreault. AREA SERVED—Provinces of Quebec and Ottawa Valley.

RCA VICTOR COMPANY, LTD., 1001 Lenior Street, Montreal 30. Telephone: WEllington 3-7551. PERSONNEL—President: J. D. Houlding. Vice-President, Consumer Products: G. L. Mansour. Vice-President, Technical Products: J. Sutherland. AREA SERVED—Branch offices in Halifax, Quebec, Montreal (Royalmount), Ottawa, Toronto, Winnipeg, Calgary, Edmonton, Vancouver. Distributors: A. A. Murphy & Son, Saskatoon, Sask., W. Ouellet et Fils, Rimuski, Quebec.

Supply Dealers of the Rest of the World

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ADEN

A. BESSE AND COMPANY (ADEN), LTD., Aden. Products Sold: Philips Projection and Sound Equipment.

AFGHANISTAN

NETHERLANDS AFGHANISTAN FOUNDATION, Shar-i-Now, Kabul. Products Sold: Philips Projection and Sound Equipment.

ALGERIA

S. A. PHILIPS NORD-AFRICAINE, Immeuble Mauretania, Carrefour de l'Agha, Algiers. Products Sold: Philips Projection and Sound Equipment.

ARGENTINA

PHILIPS ARGENTINA, S. A., Cordoba 1351, Poso 8, Buenos Aires. Products Sold: Philips Projection and Sound Equipment.

*RCA VICTOR ARGENTINA, P.O. Box 4400, Bme. Mitre 1961, Buenos Aires. Products Sold: Theatre and Sound Equipment, Sound Recording Equipment, Theatre Television.

*SOCIEDAD ARGENTINA DE IMPORTACION E.M. ETCHEGOIN, Maipu 639-641, Buenos Aires. Products Sold: Gaumont-Kalee line.

AUSTRALIA

NATIONAL THEATRE SUPPLY of Australasia Pty., Ltd., 103 Hoddle St., Richmond, Victoria. Telephones: 413108, 413109. Products Sold: Cinemeccanica, Gaumont, Kalee & Rayeophone. AREA SERVED—Victoria.

CONSOLIDATED THEATRES PTY., LTD., W.A.T.C. Building, 1 Howard St., Perth, Western Australia. Telephones: 23-2221—23-2222. PERSONNEL—Managing Director: R. A. Yelland. Secretary: I. E. Furby. Products Sold: Theatre Seats, Equipment.

PHILIPS ELECTRICAL INDUSTRIES PTY., LTD., Head Office: 69-73 Clarence St., Sydney. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Australia.

*RAYMAC SUPPLIES PTY., LTD., 6 Kookaburra Road, Hornsby. P.O. Box 82, Hornsby. Telephone: JU 3653 Sydney, New South Wales. PERSONNEL—Managing Director: R. E. McIntosh. Products Sold: Raymac Theatre and Sound Equipment, sole Australian agent for Lorraine Carbons. AREA SERVED—Australia, Pacific Isles, Malaya, Ceylon.

*RCA OF AUSTRALIA PTY., LTD., 221 Elizabeth St., Sydney, New South Wales. Products Sold: Theatre and Sound Equipment, 16 mm Projectors, Magnetic Tape.

STRAND ELECTRICAL AUSTRALIA, PTY., LTD., 212 Graham St., Port Melbourne, Victoria. Telephones: 64-1267, 64-3365. Products Sold: Lighting equipment & dimmer control systems. AREA SERVED—Australia.

AUSTRIA

"LUDWIG PANI" 23, Kandlgasse, Vienna VII. Telephone: No. 93-24-63/65. Telegrams: Panprojektoren. Products Sold: Strand Co. Lighting Equipment and Dimmer Control Systems, own manufacture High efficiency stage projectors (up to 20 kW) and lower voltage reflectors.

PHILIPS, G.M.B.H., Schwarzenbergplatz 2, Vienna 1. Products Sold: Philips Projection and Sound Equipment.

*E. SCHRACK ELEKTRIZITATS A. G., Pottendorferstrasse 25-27, Vienna XII/87. Products Sold: RCA Cinema Equipment, 35mm, 16mm. AREA SERVED—Austria.

SIEMANS UND HALSKE, Neubaugasse 1, Vienna, Austria. Products Sold: Philips Projection Equipment.

BELGIUM

ADB-ETS ADRIEN DE BACKER S.A., 275 Chausée De Louvain, Zaventem. Telephone: 59.70.11. Products Sold: Stage and television studio lighting equipment.

BROCKLISS, S.A., 211 Rue Royale, Brussels. Products Sold: National Theatre Supply Company line. AREA SERVED—Belgium, Luxembourg.

FIBROCIT, 26 Rue Masui, Brussels. Telephone 15.71.05—16.50.81. Products Sold: Theatre Seats.

LITTON, FRANCE, INC., (Westrex Div.) Place des Martyrs, 16, Brussels 1. Products sold: Westrex Co., Cinemeccanica and Gaumont-Kalee lines, Altec, Century, Ashcraft. AREA SERVED—Belgium & Luxemburg.

PHILIPS, S.A., 37-39 Rue d'Anderlecht, Brussels. Products Sold: Philips Projection and Sound Equipment.

*SOCIETE ANONYME INTERNATIONALE DE TELEGRAPHIE SAN FIL, 25 Boulevard du Regent, Brussels. Product Sold: RCA Cinema Equipment, 16mm and 35mm. AREA SERVED—Belgium, Republic of the Congo, Ruande-Urundi.

SOCIETE BELGE INDUSTRIELLE, S.A., 14 Square Marie-Louise, Brussels. Products Sold: RCA Theatre and Sound Equipment.

BERMUDA

BERMUDA ELECTRIC LIGHT COMPANY, LTD., Reid St., Hamilton. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems, Capitol Stagelighting Company Equipment, Superior Electric Lux Trol Equipment.

BERMUDA GENERAL THEATRES, LTD., Hurstholme, Hamilton. Products Sold: National Theatre Supply Company Line.

BOLIVIA

*'INCATUR' S.A., Casilla Correo, 460, La Paz, Products Sold: Strand Company—Lighting Equipment and Dimmer Control Systems.

PHILIPS SUDAMERICAN, S.A., Cajon Postal 2964 La Paz, Bolivia. Products Sold: Philips Projection and Sound Equipment.

S. A. C. I., Suers. de Simon F. Bedoya, Casilla 346, La Paz. Products Sold: RCA Theatre and Sound Equipment.

BRAZIL

*CINE-TELEVISCO, S.A., Rua Dr. Flores 197, Porto Alegre. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

IMPORTACAO E COMERCIO DE MATERIALS Cinematograficos Simplex Ltda., Rua de Triunfo 120 Sao Paulo, Brazil National Theatre Supply Company Line.

INDUSTRIA NACIONAL DE LUBRIFICANTES, 'INAL' S/A. Rua Barao De Paranapiacaba 40, 9° Andar, Sao Paulo. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

COMPANHIA BLACK (Main Office), Rua Conselheiro Nebias 263-2°, P.O. Box 4045. Telephones: 34-8771, 32-0196. Telegrams: "Goumont." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

*INDUSTRIA DE PRECISAO E COMERCIO, S/A, Import-Export, Rua Conselheiro Nebias 263, 2 Andar, Sao Paulo. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

*S. A. PHILIPS DO BRAZIL, Caixa Postal 8681, Sao Paulo. Products Sold: Philips Projection and Sound Equipment.

BRITISH EAST AFRICA

TWENTSCHE OVERSEAS TRADING COMPANY, LTD., Nairobi, Tanga, Mombasa, Kampala, Dar-es-Salaom, Zanzibar. Products Sold: Philips Projection and Sound Equipment.

Editor's Comment

Though the following list is carefully revised each year, we cannot guarantee 100 per cent correctness. A high degree of accuracy, however, is insured by a variety of checks on each individual listing. Each supply dealer listed is contacted by letter prior to publication of THEATRE CATALOG and requested to verify his company name, address, telephone number, etc.

Letters returned as undeliverable indicate the dealer is no longer in business at the address on record and these dealers are deleted from the list. In addition, we contact the large supply dealers and equipment manufacturers, such as National Theatre Supply Co., Philips Norelco, General Sound, the Rank Organisation, and others, for up to the minute data on their branch offices and dealers throughout the world.

Finally, if a dealer moves or goes out of business who has been carried on our list, the copy of THEATRE CATALOG sent to supply dealers each year is returned to our offices and, if efforts to contact the dealer prove fruitless, we remove him from our records. Our readers can, therefore, be reasonably assured that the supply dealers listed herein are actively trading. Listings on which no information has been received since the last THEATRE CATALOG are indicated by an asterisk and, in most cases, we eventually receive confirmation from the dealers.

Both dealers and theatremen finding any discrepancies in these pages are encouraged to inform the THEATRE CATALOG DEPARTMENT, MOTION PICTURE EXHIBITOR MAGAZINE.—The Editor.

BRITISH GUIANA

BOOKERS STORES LTD., Bookers Garage, (Radio Department), 13-15 Water Street, Georgetown (Demerara). Products Sold: Philips Projection and Sound Equipment.

*CHAS. W. NASCIMENTO, 308 Murray St., Georgetown. Products Sold: Complete Sound & Projection Supplies & Service.

WIETING AND RICHTER, LTD., 40 Mundy Street, Georgetown (Demerara). Products Sold: Gaumont-Kalee line. Personnel Engineer: Chas. W. Nascimento.

BRITISH HONDURAS

MACMILLAN BROTHERS, Belize. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Colony of British Honduras.

BURMA

U KYAW NYUNT, Technical Representative, 299/301, 40th St., (Top Floor). Cable: TECHREP, RANGOON. P.O. Box 537. Telephone: 17148. Products Sold: Philips Projection & Studio Equipment.

*CINE SUPPLY COMPANY, 264 Barr St., Rangoon. Telephone: South 546. PERSONNEL—Managing Partner: Vijay Kumar. Products Sold: RCA Theatre and Sound Equipment, Ross Projectors, Premier accessories. COUNTRY SERVED—Union of Burma.

CEYLON

CEYLON SERVICE AND SUPPLIES COMPANY, LTD., P.O. Box 89, Colombo. Products Sold: RCA Cinema Equipment 16mm, RCA Sound & Broadcasting Equipment.

CEYLON THEATRES, LTD., 8 Sir Chittampalan A Gardiner Mawatte, Colombo 2. PERSONNEL—Managing Director: S. Sellamuttu. Telephone: 3243-44. Products sold: Gaumont-Kalee, Bell and Howell, Kershaws.

UNITED ELECTRICALS LTD., P.O. Box 681, Yahala Building, Staples St., Colombo. Telephone: 5496. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

*WESTREX COMPANY, INDIA, Iceland Buildings, Galle Road, Colombo 3. Products Sold: Westrex Co. line. AREA SERVED—Ceylon.

CHILE

*CORPORACION DE RADIO DE CHILE, S.A., Casilla 1407, Santiago. Products Sold: RCA Theatre and Sound Equipment.

MR. JORGE MAX VILA, Casilla 9820, Santiago. Products Sold: National Theatre Supply Company line. AREA SERVED—Chile.

PHILIPS CHILENA, S.A., Casilla 2687, Santiago. Products Sold: Philips Projection and Sound Equipment.

CHINA (FORMOSA)

*WESTREX CO., ASIA, International House, Section 3, Hsin Yee Road, Taipei, Products Sold: Westrex Co. line. AREA SERVED—Formosa.

COLOMBIA

CINE COLOMBIA, S.A., Medellin, Colombia. Telephone: 451880. Products Sold: Projection & Sound Equipment. Screen and chair manufacturing.

CINETELCO, LTD., Calle 23, No. 5-23, Piso 3, Bogota: Telephone: 421-127—426-202. Products Sold: Westrex Co. Line. AREA SERVED—Colombia.

*J. GLOTMANN, S.A., Carrea 13 #24-15, Bogota. PERSONNEL—President: Jack Glotmann. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS COLOMBIANA, S.A., Apartado, Aereo 4282, Bogota. Products Sold: Philips Projection and Sound Equipment.

*WIGHTMAN & COMPANY, LTDA., Apartado Aereo 808, Mendellin. Telephone: 115-50. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

CONGO, DEMOCRATIC REPUBLIC OF

PHILIPS CONGO, S.C.R.L., B.P. 1798, Leopoldville. Products Sold: Philips Projection and Sound Equipment.

PHILIPS, S.A., B.P. 2546. Elizabethville, Katanga. Products Sold: Philips Projection and Sound Equipment.

COSTA RICA

IMPORTADORA FILMICA COMERCIAL, LTDA., Apartado Correo 939, San Jose. PERSONNEL—Owner and Managing Director: Carlos Fc. Jinesta. Owner and Manager: Charles G. Bertsch. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Costa Rica.

PHILIPS DE COSTA RICA, LTD., P. O. Box 4325, San Jose. Products Sold: Philips Projection and Sound Equipment.

DOMINGO VARGAS, A., P. O. Box 3675, San Jose. Products Sold: Projection and Sound Equipment. AREA SERVED—Costa Rica.

CYPRUS

D. OUZOUNIAN, M. SOULTANIAN AND COMPANY, LTD., P. O. Box 775, Nicosia. Products Sold: Philips Projection and Sound Equipment.

*A. Y. TILBIAN & SONS (Fotokine, Ltd.), P.O. Box 266, Nicosia. Products Sold: Gaumont-Kalee line.

DENMARK

BANG & OLUFSON, A.S., Alhambravej 5, Copenhagen V. Telephone: Hilda 1991. Products Sold: Philips Projection Equipment.

PHILIPS A.S., Prays Blvd. 80, Copenhagen S. Products Sold: Philips Projection and Sound Equipment.

DOMINICAN REPUBLIC

*CLAUDIO FERNANDEZ, Aparttado 826, Ciudad Trujillo. Products Sold: RCA Theatre and Sound Equipment.

MESSRS. R. ESTEVA Y CIA C. por A., Calle el Conde 59, Apartado 663, Ciudad Trujillo. Products Sold: Philips Projection and Sound Equipment.

JOAQUIN GINEBRA, Apartado 902, Santo Domingo. Products Sold: National Theatre Supply Company line. AREA SERVED—Dominican Republic.

ECUADOR

ELECTRONICA, S.A., Apartado 3509, Guayaquil. PERSONNEL—Owner and Director: Luigi Rota. Manager: Carlos Rota. AREA SERVED—Coast Zone of Ecuador.

PHILIPS ECUADOR, S. A., Casilla 2376, Quito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDAD RADIOTECNICA ECUATORIANA, Apartado 414, Juito. PERSONNEL—Owner and Director. Lugi Rota. AREA SERVED—Ecuador.

ETHIOPIA

PHILIPS (ETHIOPIA), S.A., P. O. Box 659, Addis Ababa. Telephone: 2771. Products Sold: Philips Projection and Sound Equipment.

FINLAND

*PARVIS FILMI, P.O. Box 279, Helsinki. Products Sold: Gaumont-Kalee line.

OY PHILIPS AB, Box 255, Helsinki. Products Sold: Philips Projection and Sound Equipment.

FRANCE

(See Separate Entry for ALGERIA)

BROCKLISS SIMPLEX, S.A., 295 Cours de la Somme, Bordeaux. Products Sold: National Theatre Supply Company line.

*WESTREX COMPANY, FRANCE-BELGIUM, 3 Cours Joseph Thiedry, Marseille. Products Sold: Westrex Co. line. AREA SERVED—Southern France.

COMPANIE FRANCAISE DE L'AFRIQUE OCCIDENTALE, 7 Place d'Iena, Paris 16. PERSONNEL—NIGERIAN MANAGER: Leon Morelon. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

S.N. BROCKLISS SIMPLEX, 120 Champs Elysees, Paris 8. Paris Head Office. PERSONNEL—General Manager: Albert Gillet. Branches: Bordeaux, Marseilles, Lille, France; Brussels, Belgium. Agents: Algiers, Algeria; Casablanca, Morocco; Bienne, Switzerland. Products Sold: National Theatre Supply Company line. AREA SERVED—France, French Colonies, Switzerland, Belgium.

PHILIPS ELECTRO-ACOUSTIQUE, S. A., 162, Rue St. Charles Paris 15. Products Sold: Philips Projection and Sound Equipment.

STE. DES THEATRES CINEMATOGRAPHIQUES PATHE, S.A., 6 Rue Francoeur, Paris 18. PERSONNEL—General Mgr. J. Ottoz. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Algiers, France, Belgium, and the U.S.

*WESTREX COMPANY, FRANCE-BELGIUM, Head Office of AREA: 120 Avenue des Champs Elysees, Paris. Products Sold: Westrex Co. line. AREA SERVED—France, North Africa.

GERMANY

DEUTSCHE PHILIPS Gm.b.H., Mönckebergstrasse 7 (24a) Hamburg 1. Products Sold: Philips Projection and Sound Equipment.

*GEORGE HEINECKE, Tengstrasse 15, Munich 13. Products Sold: RCA Cinema Equipment, 16mm.

GHANA

SOCIETE COMMERCIALE DE L'OUEST-AFRICAIN, Accra. Products Sold: Philips Projection and Sound Equipment.

GREAT BRITAIN

North (Incl. Northern Ireland)

A. BUCKLEY, 110 Finkle Lane, Gildersome, Morley Leeds, Yorkshire. Telephones: Batley 2431, Morley 2902. Products Sold: Zippa and Branson Changeovers; exporter of new and used theatre equipment.

AUTOMATICKET, LTD., 58 Howard St., Belfast. Telephone Belfast 33400. Products Sold: Tickets, Ticket Issuing and Recording Machines.

RANK ORGANISATION—AUDIO VISUAL DIVISION, N. Ireland Regional Office, 26 Howard St., Belfast. Telephone 27065. PERSONNEL—Regional Manager: G. Hunter. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—Northern Ireland.

*RCA GREAT BRITAIN, LTD., 58 Howard St., Belfast. Telephone: 24762. PERSONNEL—Northern Ireland and Republic of Ireland Manager: N. J. Railton. Products Sold: RCA Theatre and Sound Equipment.

AUTOMATICKET, LTD., 62 Robertson St., C.2., Glasgow. Telephone: Central 0464/5. Products Sold: Ticket Issuing & Recording Machines.

J. FRANK BROCKLISS, LTD., 181 Howard St., Glasgow, C. I. PERSONNEL—Branch Manager: E. Dobbing. Products Sold: Philips Projection and Sound Equipment.

RANK ORGANIZATION—AUDIO VISUAL DIVISION, 121 West Regent Street, Glasgow. C.2. Telephone No. Central 1841 and 1842. Regional Manager: J. L. Paterson. Representatives: J. Ferguson, W. Yeomans, D. Cattigan. Products Sold: Cinema/Theatre Sound Equipment and Furnishings. AREA SERVED—Scotland, Cumberland, Durham, Northumberland, Westmorland.

PATHE EQUIPMENT LTD., 68, Bath Street, Glasgow. Telephone: DOuglas 6214. Products Sold: Philips and Theatre Equipment and Supplies. Manager: T. A. Ross Projection Equipment, Dawsons Seating, General Burrowes.

*STAGE FURNISHINGS, LTD., 346 Sauchiehall St., Glasgow C. 2. Telephone: Douglas 6431. Products Sold: Strand Electric and Engineering Company line.

AUTOMATICKET, LTD., 14 Fraser St., Liverpool, 3. Telephone: North 3053/4. Products Sold: Ticket Issuing and Recording Machines.

AUTOMATICKET, LTD., Norham House, 12 New Bridge Street, Newcastle-on-Tyne. Telephone: Newcastle 21482/3. Products Sold: Tickets, Ticket Issuing and Recording Machines.

RANK ORGANISATION, AUDIO VISUAL DIVISION, 60 Blenheim Street, Newcastle-on-Tyne. Telephone: Newcastle 23088. PERSONNEL—Manager: W. Yeomans. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—Northumberland, Durham, Cumberland, North Yorkshire.

RCA GREAT BRITAIN, LTD., 36 Clayton St. W., Newcastle 23039. PERSONNEL—Manager: W. Yeomans.—District Manager: R. T. Wheatley. Products Sold: Theatre and Sound Equipment.

Midlands

AUTOMATICKET, LTD., St. Martin's House, Bull Ring, Birmingham. Telephone: Midland 3784/7368. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 54 George Road, Edgbaston, Birmingham 15. Telephone: EDG 4960. PERSONNEL—Branch Manager: A. B. Boulton. Products Sold: Philips Projection and Sound Equipment.

RANK ORGANISATION, AUDIO VISUAL DIVISION, Midlands Regional Offices, 45 Newhall St., Birmingham. Telephone: Central 5927. PERSONNEL—Regional Manager: A. I. Melsom. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—The Midlands.

*RCA GREAT BRITAIN, LTD., 164 Stratford Road, Shirley, Birmingham. Telephone: Shirley Birmingham 1819. PERSONNEL—District Manager: S. J. C. Taylor. Products Sold: Theatre and Sound Equipment.

AUTOMATICKET, LTD., 21 Brittania House, Wellington St., Leeds 1. Telephone: Leeds 21515/6. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*J. FRANK BROCKLISS, LTD., 67 Britannia House. Wellington St., Leeds. Telephone: Leeds 24509. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Yorkshire, Lincolnshire, Nottinghamshire, Derbyshire.

RANK ORGANISATION, AUDIO VISUAL DIVISION 17, Wellington Street, Leeds 1. PERSONNEL—Manager: David A. Staneforth. Products Sold: Sound and Educational Equipment and Furnishings. AREAS SERVED—Yorkshire, Lincolnshire, Nottinghamshire and Derbyshire.

PATHE EQUIPMENT, LTD., 2 Britannia House, Leeds. Telephone: Leeds 30325. Products Sold: Philips and Ross Projection Equipment, Dawsons Seating, General Theatre Equipment and Supplies. Manager: D. H. White.

FRED V. STEELE, LTD., (Incorporating Provincial Cinematograph Trading Company), 7 Stainburn Drive, Leeds 17. Telephone: Leeds 68-2852. PERSONNEL—A. R. Steele. Products Sold: Projection, Sound, and General Theatre Equipment, AREA SERVED—Yorkshire, Lancashire, Nottinghamshire.

*ASSOCIATED ELECTRICAL INDUSTRIES, Electronic Apuaratur Division (Sound Equipment Group), 4, Whitworth St., Manchester 1. Telephone: Central 9977. PERSONNEL—North West Area Mgr.: H. L. Johnston, Esq. Products Sold: BTH Projectors and Sound Reproducers. Mazda Xenon Lamps and Lamphouses, 16mm Projectors, Overhead Projectors, Public Address Systems, Stage Amplification Equipment, Hi Fi and Stereo Reproducers, General Theatre Supplies.

AUTOMATICKET, LTD., 21 Spring Gardens, Manchester. Telephone: Blackfriars 0162/4505. Products Sold: Tickets, Ticket Issuing and Recording Machines.

J. FRANK BROCKLISS, LTD., 3, The Parsonage, Manchester. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: Projection and Sound Equipment and Philips Closed Circuit TV Equipment.

RANK ORGANISATION, AUDIO VISUAL DIVISION, Central Region Offices, 4 St. Mary's Parsonage, Manchester. 3. Telephone: Blackfriar 1428. PERSONNEL—Regional Manager: Harry Mould. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—Part of Lancashire; part of Cheshire.

RCA GREAT BRITAIN, LTD., 274 Deansgate, Manchester. Telephone: Blackfriars 7092. PERSONNEL—District Managers: F. R. Phillips. Products Sold: Theatre and Sound Equipment.

AUTOMATICKET, LTD., 147 Lower Parliament St. Nottingham. Telephone: Nottingham 5 1519. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*W. J. FURSE & COMPANY, LTD., Traffic Street, Nottingham. Products Sold: Stage Lighting, Curtains, Curtain Tracks, Color Changing Dimming Equipment.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., Constable Street, Manchester 18. Telephone: East 4141. Products Sold: Complete Theatre Equipment, including Stage Lighting, Curtains, and Screens. AREA SERVED—Manchester, North of England.

South (Incl. London and Wales)

*ANDREW SMITH HARKNESS, LTD., Station Road, Boreham Wood, Herts. Telephone: Elstree 3611. Products Sold: Perlux Screens, Matt White and Silver. AREA SERVED—Entire World.

AUTOMATICKET, LTD., 7 High Street, Cardiff, Wales.

AUTOMATICKET, LTD., Cumberland House, The Promenade, Clifton, Bristol 8, Bristol. Telephone: Bristol 39385/6. Products Sold: Tickets, Ticket Issuing and Recording Machines and Sales Registers.

RANK ORGANISATION, AUDIO VISUAL DIVISION, West Regional Office, 67 Queen Street, Cardiff, Wales. Telephone: 2061/2. PERSONNEL—Branch Manager: R. H. Evans. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—South Wales and West of England.

PATHE EQUIPMENT, LTD., 9 Museum Place Cardiff. Telephone: Cardiff 21865. Products Sold: Ross Projection Equipment, Dawsons' seating, General Theatre Equipment and Furnishings. Philips Projection Equip., and closed circuit TV.

RCA GREAT BRITAIN, LTD., 46 Charles St., Cardiff. Telephone: Cardiff 30194. PERSONNEL—District Manager: J. H. Welch. Products Sold: Theatre and Sound Equipment, and RCA Language Laboratory.

WALTURDAW LTD., 22 High St., Kingston-on-Thames, Surrey. Telephone: KIngston 6858, 0394. PERSONNEL—Directors: H. E. Driscoll, H. R. Taylor. Products Sold: Projectors, Sound Equipment, Dimmers, Dimmer Boards, Resistances. Sole agents for Zeiss Ikon AG Projection Equipment for the United Kingdom.

AUTOMATICKET, LTD., Head Office: 197 Wardour Street, London W.1. Telephone: Gerrard 3482. PERSONNEL—General Manager: S. D. Roper. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*J. FRANK BROCKLIS, LTD., 167/167 Wardour St., London, W.1. PERSONNEL—Owner: J. Frank Brockliss. Director and Manager: F. E. Durban. Products Sold: Philips Projection Sound Equipment. AREA SERVED—All of Europe.

CINESALES, LTD., 49 Frith Street, London, W.1. Telephone: Gerrard 5457. PERSONNEL—J. Sturgeon, E. Sturgeon. Products Sold: Arc Lamps, Inductors, Film Splicers, other Theatre Equipment and Accessories.

*GENERAL BUILDING AND THEATRE EQUIPMENT, LTD., Stoll Offices, London Coliseum, London, W.C.2. Telephone: Temple Bar 1500. PERSONNEL—General Manager: Richard Tilbury. Products Sold: Complete Theatre Equipment and Supplies.

H. LAZARUS & SON, LTD., 2 Luke Street, London, E.C. 2. Telephone: Shoreditch 8727. Cable: Malleable London E.C. 2. Products Sold: Theatre Seats, Carpets, Floor Coverings, Draperies, Stage Equipment. AREA SERVED—United Kingdom & Commonwealth, etc.

PHILIPS ELECTRICAL IND., LTD., Century House, Shaftesbury Ave., London W.C.2.

PATHE EQUIPMENT, LTD., 177 Wardour Street, London, W. 1. Telephone: Gerrard 1544. PERSONNEL—Gen. Mgr.: George C. McLean. Products Sold: Philips Projection Equipment, Dawson's Seating, Stafford Furniture, General equipment and furnishings for theatres and auditoria. Branches at Cardiff, Glasgow, Leeds and Manchester.

RANK ORGANISATION-AUDIO VISUAL DIVISION, South Regional Office, Cumberland Ave., Park Royal, London, N.W.10. Telephone: Elgar 1161. Regional Manager: F. Jordan. Products Sold: Theatre Equipment and Furnishings. AREA SERVED—Beds., Berks., Bucks., Cambs., Essex, Hants, Herts, Hunts, Kent, LONDON, Middx., Norfolk, Surrey, I.O.W., Channel Islands.

RANK ORGANISATION, AUDIO VISUAL DIVISION, Woodger Road, London W 12. Head Office: Cables: Rankalee, London. PERSONNEL—Field Sales Manager: John W. Robertson. Telephone: Shepherds Bush 2050. Products Sold: Theatre Equipment and Furnishings, "Ship" Carbons. AREA SERVED—Entire World.

ROBERT RIGBY, LTD., Premier Works: Northington St., London, W.C.1. Telephone: Holborn 2944. Products Sold: Premier Slide Projectors, Spot Lights, Film Splicers, Fire Shutters, Theatre and Projection Accessories, and Editing Room Equipment.

SOUND & SCENE SERVICES (LONDON), LTD., 145 Wardour St., London, W.1. Telephone: Gerrard 7238. PERSONNEL—Managing Director: S. Goldwater. Products Sold: Projectors, Sound Systems, Screens, Seating, Furnishings, Accessories.

STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., Head Office: 29, King Street, London W.C.2. Telephone: Temple Bar 4444. Cables: Spotlite London. Telegrams: Spotlight Rand London. PERSONNEL—Directors: J. D. H. Sheridan, S. E. Earnshaw, F. P. Bentham, H. O. Jordan, P. Sheridan, J. Hunter. Branches: Manchester, Glasgow, Dublin, Darlington, Bristol, Melbourne, Toronto. Products Sold: Lighting Equipment and Dimmer Control Systems.

WESTREX CO., LTD., Head Office of Area: 152 Coles Green Road, London, N.W.2. Products Sold: Westrex Co. line. AREA SERVED—Great Britain and Ireland.

W. W. TURNER & COMPANY, LTD., 28 Newman St., London, W.1. Products Sold: Theatre Seats, Carpets, Curtains.

AUTOMATICKET, LTD., (Service Depot), 12 Bargate, Southampton. Telephone: Southampton 28491. Other Service Depots: Sheffield: Castle Market Bldg., Sheffield.

RCA GREAT BRITAIN, LTD., Head Office: Lincoln Way, Windmill Road, Sunbury-on-Thames, Middlesex. Telephone: Sunbury-on-Thames 3101, 3107. PERSONNEL—Managing Director: C. G. Mayer, Directors: Donald MacPhail, Chairman & Managing Director: C. J. Bridge, M.B.E., M. Brunet. (U.S.A.), W. H. Clarke, O.B.E., H. J. O'Dell. A.M.I.E.E. E. Schuller (Austrian), P. A. Turnor. Products Sold: Theatre and Sound Equipment.

GREECE

GREEK ELECTRONICS COMPANY, LTD., 6 Kriezotov St., Athens 134. Telephone: 625-469. Products Sold: RCA Products.

PHILIPS S.A. HELLENIQUE COMMERCIALE DE PRODUITS ELECTROTECHNIQUES, P.O. Box 153, Athens. Products Sold: Philips Projection and Sound Equipment.

GUATEMALA

*ADOLFO RIOS, 6A Avenida 15-36, Zone 1, Guatemala City. Products Sold: Theatre and Sound Equipment.

*INSTRUMENTOS MUSICALES, S.A., Apartado Postal 345, Guatemala City. Products Sold: RCA Cinema Equipment, 16mm.

PHILIPS DE GUATEMALA S.A., P.O. Box 238, Guatemala City. Products Sold: Philips Projection and Sound Equipment.

RAMIRO SAMAYOA M., Avenida Elena 14-75, Cine Popular, Guatemala City. Products Sold: National Theatre Supply Company line. AREA SERVED—Guatemala.

HAITI

PAROMOUNT, P. O. Box 683, Port-au-Prince, Haiti.

HONDURAS

CINEMATOGRAFICA, S. de R. L. Apartado Postal 110, Teguicigalpa. Products Sold: RCA Theatre and Sound Equipment.

HONG KONG

ELEPHANT RADIO CO., LTD., 208–209 Bank of East Asia Building, 10 Des Voeux Road, Central, Victoria. Managing Director & Chief Engineer: Norman F. C. Li. Manager: Y. S. Wong. Products Sold: RCA Theatre and Sound Equipment, National Theatre Supply Company line.

PHILIPS HONG KONG, LTD., 9, Ice House St., P.O. Box 2108, Victoria. Products Sold: Philips Projection and Sound Equipment.

ICELAND

SNORRI P. B. ARNAR, P.O. Box 354, Reykjavik. Products Sold: RCA Theatre and Sound Equipment and Philips Projection and Sound Equipment.

INDIA

*GENERAL RADIO & APPLIANCES, LTD., 36-39 Silver Jubilee Road Park, Bangalore City. Branch Manager: V. Shanker. Products Sold: RCA and Simplex lines.

*RAHBAI PATEL AND SONS, Majestic Circle, Bangalore 9. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Mysore State.

CINEFONES, 3, New Queens's Road, Bombay 4. PERSONNEL—Managing Partner: S. B. Agarwal. Products Sold: Theatre Equipment and Accessories. AREA SERVED—Whole of India.

CINECITA, PVT. LTD., Saraswati Mandir, Kennedy Bridge, Bombay-7. Telephone: 355417. Managing Director: Mr. Shreeprakash Agarwal. Products manufactured and sold: Theatre and Sound Equipments and Accessories. AREA SERVED—Whole of India. (FACTORY: 1076 Off Haines Road, Apte Industrial Estate, Worli, Bombay-18).

CINERAMA, 532 Sandhurst Bridge, Bombay 7. Telephone: 75411-2. PERSONNEL—Director: Shreeprakash Agarwal. Product Solds: RCA Theatre and Sound Equipment. AREA SERVED—Bombay State, Hyderabad, Madhya Bharat, Madhya Pradesh, Rajastham, Vindhya Pradesh, Bhopal.

EVERGREEN PICTURES, 15 New Queen's Road, Bombay 4. Telephone: 27533. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. Products Sold: National Carbons, Spares and Components for all makes of Theatre Equipment. AREA SERVED—All of India.

*GAUMONT—KALEE LTD., Ashok Chakravarti Road. Ashok Nagar, Kandivlee (East), Bombay—67. PERSONNEL—Director: M. du V. Allix. Sales Manager: J. K. Sen Cupta. Secretary: K. R. Warerkar. Products Sold: Rank Precision Industries, Ltd. AREA SERVED—All of India.

PHILIPS INDIA, LTD., Fort House, 221 Dadabhoy Navroji Road, (P.O. Box 309), Bombay 1. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS LTD., Industry Manor, Worli & Cadell Road, Jn., Post Bag No. 7050, Bombay 28 DD, India. Products Sold: RCA 35mm Theatre Equipment and 16mm Projectors (Manufactured in India), RCA Film Recording Equipment, Simplex Projector and entire National Theatre Supply Company line. AREA SERVED—India, Pakistan, Burma, Ceylon and Afghanistan.

WESTREX COMPANY, Head Office of Area: Metro House, Mahatma Ghandi Road, Bombay 1. PERSONNEL—Manager: C. L. Oscar, Directors: Mr. S. B. Agarwal, Mr. Shree Prakash Agarwal. Products Sold: Westrex Co. line. AREA SERVED—India.

*MOTWANE PRIVATE LIMITED, 94, Sri Narasimharaja Rd., Bangalore, 2. Telephone: 3833. PERSONNEL—Branch Manager: V. S. Rama Rao, B.A.; P. K. Vasudeva Murthy; F. D'Souza. Products Sold: B.T.H. 35mm and 16mm Equipment.

EVERGREEN PICTURES CORPORATION, 11 Esplanade East, Calcutta. Telephone: 72048—Res: 73758. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Notwal, E. C. Naterwalla, N. M. Kapadia, M. R. Kapadia, J. R. Kapadia. Products Sold: Audio Visuals, National Carbons. AREA SERVED—West Bengal, Bihar, Orissa, Assam.

GENERAL RADIO AND APPLIANCES PRIVATE, LTD., 3 Madan St., Calcutta 13. Telephone: 23-6038. PERSONNEL—Managing Director: Y. A. Fazalbhoy: Branch Manager: D. V. J. Raju. Products Sold: National Theatre Supply Company line Strong Lamps and Rectifiers, International Seats. AREA SERVED—Provinces of West Bengal, Bihar, Orissa, Assam and Kingdom of Nepal.

PHILIPS ELECTRICAL COMPANY, (INDIA) PRIVATE LTD., 7 Justice Chandra Madhab Road. Calcutta 20. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, Lighthouse Cinema Bldg., Humayan Place, Calcutta 13. Products Sold: Westrex Co. line.

CINEFONES (DEHLI) PRIVATE, LTD., Behind State Bank of India, Chandhi Chowk, Delhi. PERSONNEL—Directors: Mr. S. B. Agarwal; Managing Directors: S. B. Agarwal. Products Sold: Theatre Equipments and Spares. AREA SERVED—All places in the Union of India.

EVERGREEN PICTURES, Chandi Chouk, Delhi. Telephone: 6455. AREA SERVED—Delhi, U. P., Punjab, Pepsu, Himachal Pradesh, Kashmir, Jammu.

WESTREX COMPANY, INDIA, Brampton Road, Kashmiri Gate, Delhi near Minerva Cinema. Products Sold: Westrex Co. line. AREA SERVED—India, Ceylon.

EVERGREEN (BANGALORE) PRIVATE LTD., 15 Wescott Road, Royapettah Madras 14. AREA SERVED—Madras, Tamilnad, Travancore-Cochin, Mysore.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., 35/4, Mount Road, Madras 2. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, Agurchand Mansion, 35 Mount Road, Madras 2. Products Sold: Westrex Co. line. AREA SERVED—India.

PHILIPS ELECTRICAL COMPANY (INDIA) PRIVATE LTD., Delhi-Aiemere Gate Extension. New Delhi. Products Sold: Philips Projection and Sound Equipment.

PHOTOPHONE EQUIPMENTS LTD., Delite Cinema Bldg., Asafali Rd., New Delhi, 1. PERSONNEL—Manager: N. Kumar Jain. Products Sold: RCA Theatre and Sound Equipment and National Theatre Supply Company line.

*CINE SUPPLIES PRIVATE, LTD., 7 Rashtrapathi Road, Secunderbad 3. PERSONNEL—Managing Director: B. R. Patel. Products Sold: RCA Theatre Equipment and Accessories. AREA SERVED—Part of Andhra Pradesh.

EVERGREEN (BANGALORE) PRIVATE, LTD., 1/D Rashtrapathi Road Secunderbad. Telephone: 6707. AREA SERVED—Hyderabad and Andhra States.

GENERAL RADIO & APPLIANCES, LTD., 8902/1-2 Rashtrapthi Rd., Secunderbad. Branch Manager: V. N. Ramanthan. Products Sold: RCA & Simplex lines.

INDONESIA

*N.V.P.D. SOEDARPO CORPORATION, 22 Djalan Segrasatu Djakarta. Cable: SOEDARCO DJAKARTA. Telephone: Gambir 1008. Products Sold: RCA Theatretre and Sound Equipment.

*P. T. RALIN, 34–38 Djalan Modjopahit, Djakarta, Indonesia. Products Sold: Philips Sound and Projection Equipment.

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PHILIPS IRAN, LTD., P.O. Box 1297, Teheran. Products Sold: Philips Sound and Projection Equipment.

RADIO SHAHAB COMANY, Av. Naderl 720, Teheran. Products Sold: Philips 35mm. Sound Film and Projection Equipment.

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THE BAGHDAD COMPANY, LTD., Munir Abbas Building, South Gate, Baghdad. Products Sold: Philips Projection and Sound Equipment.

THE IRAQI COMPANY FOR FILMS & CINEMA, P.O. Box 206, Baghdad. Products Sold: National Theatre Supply Company line. AREA SERVED—Iraq.

IRELAND

C. NAPIER ASSOCIATED CINEMA EQUIPMENTS, LTD., 5 Jervis St., Dublin. Products Sold: Philips Projection and Soun Equipment. Telephone: 46646. AREA SERVED—Republic of Ireland and Northern Ireland.

RCA GREAT BRITAIN, LTD., 34 Lower Abbey St., Dublin. Telephone: 43842. PERSONNEL—Branch Manager: H. W. Neill. Products Sold: Theatre and Sound Equipment.

*THE STRAND ELECTRIC AND ENGINEERING COMPANY, LTD., 30 Upper Abbey St., Dublin 1. Telephone: 47078. PERSONNEL—Irish Branch Manager: Kevin, Bourke. Products Sold: Stage and T.V. Lighting and Curtains, Screens, and other Theatre Equipment. AREA SERVED—Ireland.

*WESTREX COMPANY, LTD., Veritas House, 7/8 Lower Abbey St., Dublin. Products Sold: Westrex Co. line.

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AMPA, LTD., 16 Petah Tikvah Rd., P. O. Box 636, Tel-Aviv. Telephone: 3228. PERSONNEL—Theatre Department Manager: M. Kolari. Products Sold: National Theatre Supply Company line. AREA SERVED—Israel.

*CARASSO BROTHERS, P.O. Box 364, Tel-Aviv. Products Sold: RCA Theatre and Sound Equipment.

CHEMICALS AND TECHNICAL SUPPLIES (GREEN) LTD., Cine Dept., 17 Miqve St. Tel-Aviv. Telephone: 611941. Products Sold: Rank Audio Visual, Bell & Howell, Radiant Mfg. Corp., Charles H. Champion & Co., Ltd., Cinemeccanica, Ltd.

*LANDSEAS EASTERN COMPANY, LTD., P.O. Box 2554, Tel-Aviv. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

LEVANT X-RAY, LTD., 39 Walfson St., Tel-Aviv. Telephone: 821566. PERSONNEL—H. H. Aldor. Products Sold: Westrex Co. line. AREA SERVED—Israel.

ITALY

PHILIPS RADIO S. P. A., Piazza IV Novembre 3, Milan. Products Sold: Philip Projection and Sound Equipment.

MOLE-RICHARDSON (Italia) s.r.l., Via del Velodromo 70, Rome. Sale—Rentals of technical equipment for cinema-television-photography. Products Sold: Mole-Richardson, Rank Organisation, Audio Visual, Rank Studio Equipment, Rank Taylor Hobson Division. Also Leevers-Rich, Ltd., Morganite, SATEC "Dyaliscope," Colortran Industries, Moviola, Ilford Ltd., Photo Research. AREA SERVED—Italy, Yugoslavia, Greece, Bulgaria, Ethiopia and Middle East.

WESTREX COMPANY, ITALY, 65 Costantino Maes, Rome. Telephone 83.92.9.90. Products Sold: Westrex line. AREA SERVED—Italy.

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PALACE AMUSEMENT COMPANY (1921) LTD., 1A South Camp Rd., P.O. Box 211, Kingston, Jamaica, West Indies. PERSONNEL—Managing Director: Douglas Graham; Assistant Manager: Lloyd Alberga; Executive Engineer: Balfour Richards; Chief Accountant: Hugh Terrelonge. Products Sold: Rank Precision Industries (England), National Theatre Supply Co. line, Bell & Howell 8mm & 16mm Cine Equipment, Arriflex Cine Equipment, Cable address: PALAMCO, Kingston, Jamaica. Telephone: 81248 (3 lines).

RUEL SAMUELS LTD., 2 Lismore Avenue, Kingston, 5. Products Sold: Westrex Co. and Frieseke & Hoepfner line. AREA SERVED—Jamaica.

MESSRS. SPROSTONS, P.O. Box 139 Kingston. Products Sold: Philips Projection and Sound Equipment.

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NIHON EIGA SHIZA COMPANY, LTD., Chubo-Keizal—Kaikan Building, 3-1, Funieri—Cho Nakamuraku Nagoya-Shi, Aichi.

NICHION COMPANY, LTD., 146 Ushidate, Toyonaka-Shi, Osaka, Japan. Products Sold: National Theatre Supply Company line.

NIHON EIGA SHIZA COMPANY, LTD., 7, Minamicho, Dori, Sendai-shi, Miragi.

NIHON DENSHI KOGYO K.K. (Japan Electronic Mfg. Corp.) 325, Sanshin Bldg., 1-10 Yurakucho, Chiyoda-ku, Tokyo, Japan. PERSONNEL—President: H. Akatsu, Managing Director: Y. Nakajima. Products Sold: Wireless Microphones, Sound Equipment, Recording Equipments, and RCA Theatre Equipments. AREA SERVED—Far East.

NIHON DENSHI TELEVI K.K., Room 212, Sanshin Building, Yurakucho, Chiyodaku, Tokyo. Products Sold: RCA Theatre and Sound Equipment.

J. OSAWA & CO., LTD., Toranomon, Minato-ku, Tokyo. Telephone: 502-22110. Cable Code: OSAWACO TOKYO.

*WESTREX COMPANY, ORIENT, Chiyoda Building, Room 615, 14-chome, Marunochi Chiyoda-ku, Tokyo. Products Sold: Westrex Co. line. AREA SERVED—Japan.

INDUSTRIAL DEVELOPMENT AND CONSULTANT COMPANY, Nikkatsu International Building Room 420, Yurakycho, Chiyoda-ku, Tokyo, Japan. Products Sold: Philips Projection and Sound Equipment.

JORDAN

MOHAMMAD O. SUWYEH AND BROTHERS, P. O. Box 502, Amman. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

TRANSJORDAN ENGINEERING COMPANY, LTD., P.O. Box 1, Amman. Products Sold: Philips Projection and Sound Equipment.

DAVID A. ARAFAT, P.O. Box 4, Nablus. Products Sold: Gaumont-Kalee line.

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ELECTRONIC AIDS (EAST AFRICA) LTD., Cargen House, Coronation Ave., P. O. Box 65–40, Nairobi. Telephone: 2-2273. Products Sold: Strand Electric & Engineering line.

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*CHARABALLY LTD. (Elect. Division) P.O. Box 136, Kuwait. Telephone: 32232. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

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PHILIPS LIBAN S.A., P.O. Box 670, Beirut. Products Sold: Philips Projection and Sound Equipment.

*MIDDLE EAST DISTRIBUTION COMPANY, S.A.L., Managing Director, P.O. Box 2407, Beirut. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

*WESTREX COMPANY, EAST, Pan American Building, Room 408, Place Riad Solh, Beirut. Products Sold: Westrex Co. line. AREA SERVED—Near East.

N. ZABBAT, Post Box 741, Beirut. Products Sold: Gaumont-Kalee line.

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A. MANSOUR AND SONS, P.O. Box 207, Monrovia. PERSONNEL—Manager: F. A. Mansour. Products Sold: RCA Cinema Equipment, 16mm. and 35mm.

MALTA

P. CUTAJAR & COMPANY, LTD., 12 St. Paul's Street, Valletta. Products Sold: Rank-Kalee line.

*GENERAL SALES COMPANY, 4 St. Joseph Buildings, Zachary Street, Valletta. PERSONNEL—Managing Director: Adrian Busietta. Products Sold: RCA Theatre and Sound Equipment. Telephone: Cent. 24482. AREA SERVED—Island of Malta.

A. VELLA, 14 Depiro St., Sliema. Products Sold: Westrex Co. line. AREA SERVED—Malta.

CHARLES A. MICALIEF AND COMPANY, LTD., 282 Kingsway, Valletta. Telephone: C24313-C21506. Products Sold: Philips Projection and Sound Equipment.

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ADAM AND COMPANY, LTD., P.O. Box 53, Port Louis. Products Sold: Philips Projection and Sound Equipment.

BLANCHE, BIRGER COMPANY, LTD., 18 Pope Hennessy St., Port Louis. Products Sold: RCA Theatre and Sound Equipment.

*THE MAURITIUS ANGLO CHINESE COMPANY, P. O. Box 181, Port Louis. Products Sold: Gaumont-Kalee line.

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*DEKSA, S. A., Acenida Juarez No. 42, Edificio "B," 90 piso, Mexico 1, D.F. Telephone: 10-4600, General Manager: Jorge Philippe M. Products Sold: Rank-Cinemeccanica, Theatre, Studio and Laboratory equipment and accessories, full television transmitting equipment and Illumination, Broadcast equipment.

EQUIPOS PARA CINES, S.A., Av. Insurgentes Sur 600, Mexico 12, D.F. Telephone: 43-42-80, 23-19-89. PERSONNEL—President: Manual Ampudia. Manager: Manuel Ampudia Girón. Products Sold: National Theatre Supply Co. line.

PHILIPS S.E.T. Apartado Postal 21420, Mexico 7, D.F. Products Sold: Philips Projection and Sound Equipment.

*RCA VICTOR MEXICANA, S.A. de C.V. Avenida Cuitlahuac 2519, Mexico 17, D.F. PERSONNEL—President: Joseph P. Toole. General Manager: Paul W. Hessinger. General Sales Manager: W. S. Rolston. Products Sold: Theatre and Sound Equipment. AREA SERVED—Mexico.

MOROCCO

SOCIETE MAROCAINE PHILIPS, 304 Blvd. Mohammed V, Casablanca. Products Sold: Philips Projection and Sound Equipment.

NETHERLANDS

PHILIPS NEDERLAND N.V., Eindhoven. Products Sold: Philips Projection and Sound Equipment.

NEW GUINEA

ROBERT GILLESPIE (N. G.), LTD., Rabaul. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Territory of New Guinea.

NEW ZEALAND

CHARLES CARRAD, LTD., Civic Theatre Building, Bledisloe St., Auckland. Products Sold: Philips 35mm, 35/70mm, 16mm. Sound Film and Projection Equipment. (Sole Agency.)

KERRIDGE ODEON INDUSTRIES LTD., 6th Floor, 246 Queen Street, P.O. Box 2191, Auckland, C.I. Products Sold: Rank—Kalee, "Ship" Carbons, Motion Picture & T.V. Production equipment.

WESTREX COMPANY, NEW ZEALAND, LTD., Head Office of Area: 58 Kent Terrace, Wellington. Products Sold: Westrex Co. line, Altec Speakers, Ashcraft Lamps, Century Projectors. AREA SERVED—New Zealand.

*WESTREX COMPANY, NEW ZEALAND, LTD., c/o St. James Theatre, Moray Place, Dunedin. Products Sold: Westrex Co. line.

PHILIPS ELECTRICAL INDUSTRIES OF NEW ZEALAND, LTD., P. O. Box 2097, Wellington. Products Sold: Philips Projection and Sound Equipment.

CHARLES CARRAD, P. O. Box 5020, Civic Theatre Building, Auckland, New Zealand. Products Sold: Philips Projection and Sound Equipment.

NICARAGUA

OCTAVIO ROCHA, Apartado 2-4-2, Managua. Products Sold: National Theatre Supply Company line, "National" Carbons. AREA SERVED—Nicaragua.

SUCESORES DE RAFAEL CABRERA, Apartado 1267, Telephone: 3037, 2751, Managua. Products Sold: Ballantyne Royal Sound Master Theatre Equipment, RCA 16mm Projectors, National Projector Carbons.

NIGERIA

PHILIPS (NIGERIA) LTD., P. O. Box 1136, G. P. O. Lagos. Products Sold: Philips Projection and Sound Equipment.

NORWAY

HANS H. KNUTSEN AND COMPANY Kongensgt. 15, Olso. Products Sold: Rank Organisation, Bell and Howell, Eugene Bauer, Lorraine Carbons.

NORSK A/S PHILIPS, P.O. Box 5040, Oslo. Products Sold: Philips Projection and Sound Equipment.

PAKISTAN

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulistan Cinema Building, Ramna, Dacca. PERSONNEL—Manager: Karim Kassamally. Products Sold: National Theatre Supply Company line.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulshan-E-Nusrat Building, Victoria Road, Saddar, Karachi 3. PERSONNEL—Managing Director: Arshad Hameed. Products Sold: National Theatre Supply Company line.

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AGENCIA GREEN, Apartado 7645 Panama 5, R.P. Telephone: 5-0523. Cables: LEOGREEN. President Leo Green.

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PHILIPS DEL PARAGUAY, S.A., Casilla de Correo 605, Asuncion. Products Sold: Philips Projection and Sound Equipment.

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WESTREX COMPANY, ASIA, (EVR AUDIO-ELECTRONICS) REPRESENTATIVES, Legaspi Street, Cebu City. Products Sold: Westrex Co. line.

WESTREX COMPANY, ASIA, 227 Legaspi Street, Davao City. Products Sold: Westrex Co. line.

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*CENTRO DE COOPERACAO TECHNICA, Rua Dom Joao V, No. 2, Lisbon. Products Sold: Gaumont-Kalee, Bell & Howell lines.

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RCA ESPANOLA, S. A., Avenila de America y Hernandez de Tejeda (Frente Estudios CEA, Ciudad Lineal), Madrid. Products Sold: RCA Theatre and Sound Equipment.

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(See UNITED ARAB REPUBLIC)

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VICTORIOUS COMPANY, LTD., 620 Jakaphet Road, Bangkok. Products Sold: National Theatre Supply Company line.

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SOCIETE TUNISIENNE PHILIPS, 32, Bis, Rue Lavigeria, Tunis. PERSONNEL—Manager: V. R. Bernard. Technical Assistant: L. Bouissou. Products Sold: Philips Projection and Sound Equipment.

*PALAIS DE LA TELEVISION, 9 Ave. de Carthage, Tunis. Products Sold: Westrex Co. line.

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TURK PHILIPS, T.A.S., Posta Kutusu 504, Beyoglu, Istanbul. Products Sold: Philips Projection and Sound Equipment.

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PHILIPS ORIENT, S.A., P. O. Bag Sidi-Gaber, Alexandria, Egypt. Philips Projection and Sound Equipment.

NASR ELECTRICAL & ELECTRONICS CO., S.A.A. 26, sh. Adly, Cairo, Egypt. Products Sold: Philips Projection and Sound Equipment.

*ETS. PHOTO-CINE AZAD, P. O. Bov 630 Damascus, (Syria) Products Sold: Gaumont-Kalee line.

PHILIPS MOYEN-ORIENT, S. A., P. O. Box 2336 Damascus (Syria). Products Sold: Philips Projection and Sound Equipment.

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*H. GARCIA AROCENA, San Jose 1202 Esq. Cuareim, Montevideo. Products Sold: Gaumont-Kalee line.

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C. A. PHILIPS VENEZOLANA, Apartado 1167, Caracas. Products Sold: Philips Projection and Sound Equipment.

NATIONAL SUPPLY, S.A., Edificio Essex, Avenida Bolivia, (Los Caobos) Caracas, Ven. PERSONNEL—Manager: Augusto M. Matilla. Products Sold: National Theatre Supply Company line.

STANDARD ELECTRIC, S.A., Apartado 2627, Caracas. Edif. Las Funciones: Av. Andrés Bello. PERSONNEL—Manager: José Castañeda. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Venezuela.

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*STANDARD ELECTRIC, S.A., Almendares 168, Filmcenter, Habana. PERSONNEL—President: Edward E. Chisholm. Products Sold: RCA Theatre and Sound Equipment.

*VINCENT VASQUEZ, Accesorios Cinematografios, Calle Almendares No. 205, Filmcenter, Habana.

Netherlands Antilles

E. DE VEER'S CHAIN THEATRES, P. O. Box 3, Aruba. Products Sold: National Theatre Supply Company line.

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PHILIPS ANTILANA N.V., P. O. Box 523, Willemstad. Products Sold: Philips Projection and Sound Equipment.

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THE ALDEN CORPORATION, 524 Ponce de Leon Ave., San Juan. Products Sold: Westrex Co. line. AREA SERVED—Puerto Rico, Caribbean Area.

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F. A. SIMPSON & COMPANY, 36 Henry Street, Port of Spain. Cables: Fasim. Telephone: 32407, 31328. Products Sold: Gaumont-Kalee line.

LUCKY SAMAROO AND SONS, P. O. Box 517, Port of Spain. Products Sold: RCA Theatre and Sound Equipment.

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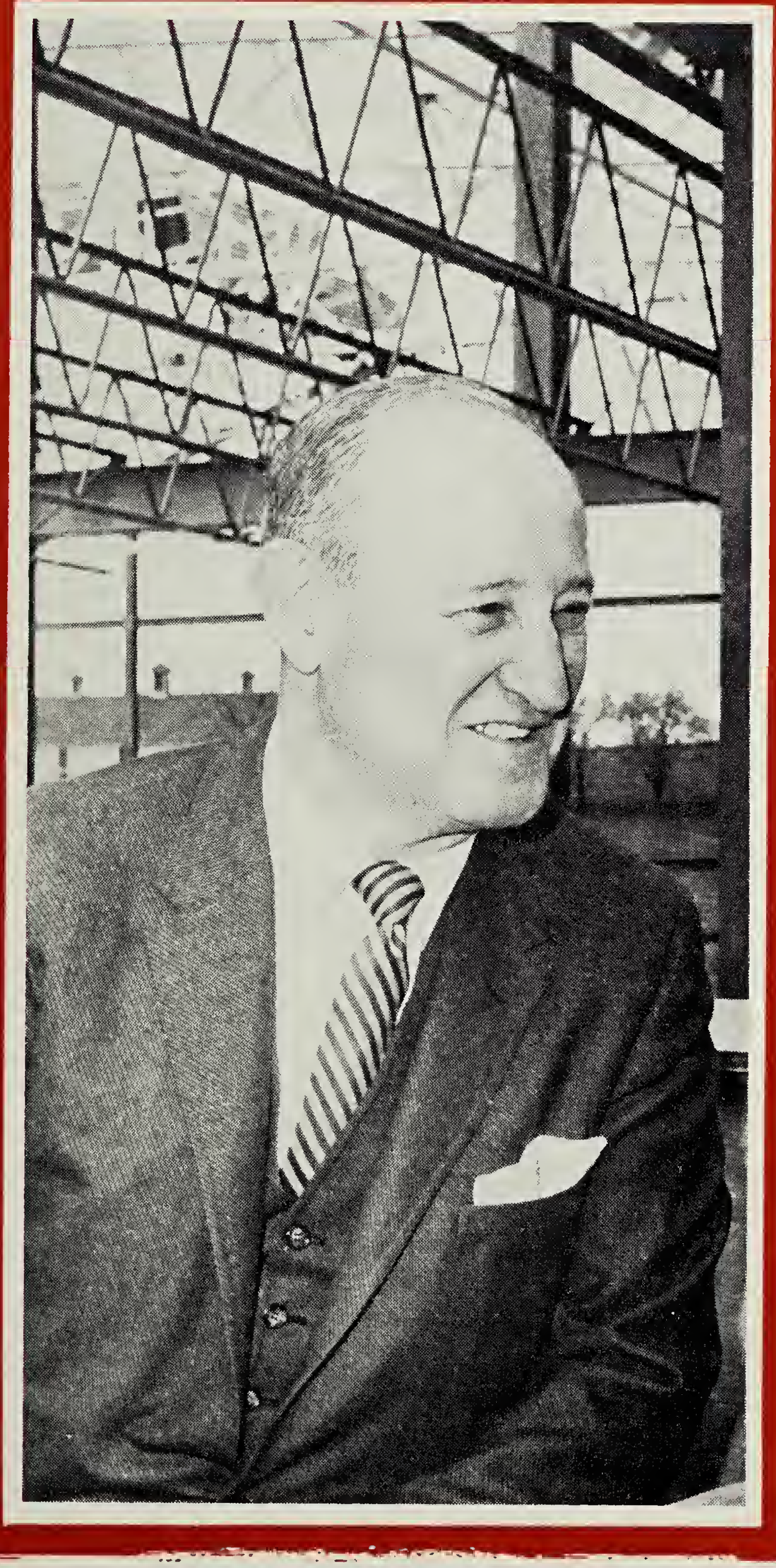
MOTION PICTURE

EXHIBITOR

APRIL 6, 1966

Volume 75 Number 9

IN THREE SECTIONS · THIS IS SECTION ONE



Proxy Fight On For Para. Control

(See Page 5)

FEATURING . . .

The 1966

THEATRE CATALOG

Edition

as a separate section

Samuel Shapiro, president of rapidly expanding Philadelphia-based Sameric Theatres, is seen at new construction site. Story on the Sameric circuit appears on Page 6 in this issue.

A VOTE FOR PARAMOUNT . . . *see editorial—page 3*

WE MUST BE DOING SOMETHING RIGHT...

Last year **MOTION PICTURE EXHIBITOR** was the *ONLY* audited motion picture trade paper to increase paid circulation.

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Volume 75 • No. 9 **April 6, 1966** **Our 48th Year**

A VOTE FOR PARAMOUNT

The long smoldering conflict between the Paramount management team and dissident directors Herbert J. Siegel and Ernest H. Martin has finally exploded into open warfare with the announcement by both sides to the Securities and Exchange Commission that they will seek proxies for control of the film company.

This industry is no stranger to proxy battles. The past few years have seen attempts by outsiders to wrest control of 20th-Fox and MGM, and in each case, management was able to withstand the ordeal. Several years ago, RKO was taken over by outsiders who promptly removed it from the industry scene.

The RKO experience indicates the importance of these corporate struggles to the nation's theatremen who can ill afford to lose any important source of theatre product. This is not to say that Siegel and Martin plan to remove Paramount as a source of theatrical product. Indeed, that is the crux of the problem facing Paramount stockholders as they are asked to choose sides in this proxy fight. No one really knows just what plans the dissidents have for the company.

We recall another Paramount battle for control many years ago. A financier (Mr. Connick, if memory serves) purchased a large block of stock with the desire to gain control of the company. He was given a seat on the board and proved to be a disrupting influence in the conduct of company affairs.

Finally, Barney Balaban, bolstered by vast experience as a theatre circuit executive, took the Paramount helm. From that day until today, the company has gone steadily forward, serving its stockholders and customers fairly and well. Paramount's record for dividend payments through the years matches the best in the business world. George Weltner has carried on the programs of the Balaban team resourcefully, and Paramount's fiscal position today is enviable.

Proxy fights are necessarily bitter and expensive affairs. We are sorry to see Paramount faced with such a prospect, but we feel impelled to remind exhibitors that this is their fight, too. Mr. Siegel and Mr. Martin are undoubtedly astute businessmen. However, they remain great question marks as far as their knowledge of the motion picture industry and their plans for Paramount are concerned.

We urge theatremen everywhere to rally to the aid of Paramount's management team, which stands on a proud record of accomplishment and industry service. They have merited exhibitor support in the past, and their ambitious production schedule is evidence that they will merit it in the future.

We know what side we're on. How about you? We're betting on the jockey.

SAM, YOU MADE THE TERMS TOO HIGH!

Just as there are distributors who have made mistakes (we don't hesitate to point them out), there are exhibitors who find themselves in the same unhappy boat (no one is perfect). When it comes to the theatre operator who wants to move up to first-run status, there is no limit.

A well known flop of a feature (let's face it, fellows, every company has one on occasion) was put out to pasture (excuse us, we mean made available for bidding). The silence on the part of theatremen was deafening. No one entered a bid for the turkey—except for one fellow who didn't care how he achieved a moveup in run. He came up with a two week bid at 40 to 50 per cent. The distributor couldn't believe it, but he wasted no time in accepting it. He's still chuckling.

Well, brethren, our intrepid exhibitor achieved his heart's desire—he became a first-run. But what it did to his pocketbook is a sin and a shame. Some folks never learn.

It reminds us of another true story we heard recently. At an industry meeting, a group of distribution executives were discussing the sensational success of the 20th-Fox gold mine, "THE SOUND OF MUSIC." One industryite came up with the following:

"No general sales manager in New York could possibly be mean enough to set the sub-run policy on 'Sound of Music.' " Many a truth is spoken in jest, and we can see the sub-run exhibitors shuddering now at the thought of what those terms will be.

A THEATRE CATALOG BONUS

Accompanying this issue of MOTION PICTURE EXHIBITOR is the annual edition of THEATRE CATALOG. As always, this is a must for those who are interested in keeping up with the latest developments in theatre equipment, appointments, construction, and design.

Also featured in THEATRE CATALOG is an intensive examination of the city-bound marginal theatre and a program for action designed to point out opportunities for theatre participation in the "War on Poverty."

The article contends that neighborhood and theatre can mutually benefit from cooperative social action, and a prominent anti-poverty official discusses the possibility of government assistance for such a program. We recommend it to your attention, along with other features.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A son, **Robert Andrew,** was born to **Barbara and Milton Moritz** at Cedars-Sinai Hospital, New York. Father is head of advertising and publicity for American International Pictures.

Obituaries

H. James Cunningham, 67, who retired as projectionist at the Imperial, Asheville, N.C., after having been associated with Publix-Bamford Theatres for more than 30 years, died in Miami, Fla. He served as secretary of Local 258, IATSE for many years, retiring from the position last year. Among survivors are his wife, a daughter, two brothers, two sisters, and three grandchildren.

Abraham Goldsmith, 77, retired theatre manager for Stanley Warner Company, Philadelphia, for 35 years, died in Delaware County Memorial Hospital. During his career, he managed the Cross Keys, Commodore, Waverly, and Lansdowne theatres. Surviving are his wife and two sisters.

Harold C. Lee, 68, manager, Schine's Babcock, Bath, N.Y., and a former mayor of the city, died. He joined Schine in 1924 and managed the Babcock for 42 years. He is survived by his wife, a son, and a daughter.

Harold Sager, 62, who previously owned and managed a theatre in Hazleton, Pa., died in Mt. Sinai Hospital, New York City. He also at one time ran a theatre in Scranton, Pa. Surviving are a son, a daughter, his father, a sister, and a brother.

Writers Honor Best

LOS ANGELES—Leonard Spigelgass, Isobel Lennart, and 16 other writers were honored at the Writers 18th annual awards dinner at the Beverly Hilton hotel.

Spigelgass won the Valentine Davies award and Miss Lennart the Laurel Award for Achievement in screen writing.

Herb Gardner took the "best-written American comedy" award for his screenplay of "A Thousand Clowns," from his own Broadway play. Morton Fine and David Friedkin won the "best-written American drama" award for their screenplay of "The Pawnbroker," from the novel by the late Edward Lewis Wallant. Ernest Lehman came away with the "best-written American musical" for his screenplay of "The Sound of Music."

CORRECTION

We recently editorialized on the fact that Elizabeth Hartman, brilliant young actress starring in MGM's "A Patch of Blue," had received a "script approval" pact with MGM. We are happy to report that the press release concerning this story appears to have been a pipe dream on the part of an over-zealous press agent and that Miss Hartman's pact with MGM reflects the wisdom and good judgment of experienced film-makers. We are pleased to carry this clarification. (THE EDITOR)

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., APRIL 4

Seven Arts, Filmways Announce Merger Plan

NEW YORK—Eliot Hyman, president, Seven Arts Productions, Ltd., and Martin Ransohoff, chairman, Filmways, Inc., jointly announced a merger plan.

The proposed transaction would have an estimated value of over $20 million based on the current price of Seven Arts common stock. It is subject to audit, drafting of contracts, as well as approval by the boards and shareholders of both companies.

Under the plan, Seven Arts would absorb Filmways. For each Filmways share outstanding, Seven Arts would issue one share of a new voting preferred stock, convertible into 0.9 a share of Seven Arts common. The new preferred would be entitled to cumulative dividends at an annual rate of 80 cents a share.

Filmways is a large producer of network television programs, a producer of major motion pictures, commercials for television, and has a 50 per cent interest in a company that would operate a proposed Ontario Motor Speedway, Ontario, Cal.

Seven Arts is chiefly a distributor of feature films to television and has invested $4,550,000 in its rights to "The Bible," which will be distributed by 20th Century-Fox and will have its New York premiere in September.

Boston Papers To Return

BOSTON—The long Boston newspaper strike appears to be ended, and the city was expected to have newspapers by Wednesday morning, April 6, with a vote on ratification of a tentative agreement by the membership taken Tuesday afternoon, April 5.

The strike, which hurt film business and made exhibitors turn to other media and old-time street showmanship (see story in this issue), cost the city's business $1,000,000 a day, according to the Chamber of Commerce.

Salute To A "Sleeper"

Columbia's "Ride Beyond Vengeance" is that happy combination of action, fine acting, and excellent film-making that results in that welcome phenomenon of film-making, the "sleeper." This is an off-beat western yarn that captures the attention early and holds it riveted to the screen.

Chuck Connors heads a fine cast, and production and direction are first-rate in all departments. This film is proof that fine entertainment need not be confined to big-budget features. There is no substitute for talent, and this film demonstrates that precious commodity in every way.

We think exhibitors and the public are in for a pleasant surprise when "Ride Beyond Vengeance" makes the rounds. It's a "sleeper" that is guaranteed to keep audiences awake.

JAY EMANUEL

BROADWAY GROSSES

PRE-EASTER HOLDS UP ON B'WY.

NEW YORK—The pre-Easter week in the Broadway first runs held up well with Radio City Music Hall, with Easter stage show, out in front. The break-down was as follows:

"THE SINGING NUN" (MGM). Radio City Music Hall, with Easter stage show, did $126,000 from Thursday through Sunday, with the third week heading toward $200,000.

"CAST A GIANT SHADOW" (UA). De-Mille, which went on a reserved seat policy with this film, did an estimated $33,000 on the first week.

"DR. ZHIVAGO" (MGM). Capitol claimed $42,000 for the 15th week.

"THE OSCAR" (Embassy). Loew's State announced that the fifth week was $23,000.

"THE GROUP" (UA). Astor stated that the third week was $23,000.

"THE SILENCERS" (Columbia). Victoria reported the third week at $30,000.

"BATTLE OF THE BULGE" (Warners). Warner Cinerama had $8,000 for the 16th week.

"MY FAIR LADY" (Warners). Criterion did $26,000 on the 76th week.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli stated that the 58th week was $49,000. Last week should also have been $49,000.

Record Profit For SW

NEW YORK—The consolidated operating profit of Stanley Warner Corporation for the quarter ended Feb. 26 increased by 58 per cent over the profit for the same quarter one year ago, it was announced by S. H. Fabian, president.

For the Feb. quarter the consolidated operating profit was at a new record, amounting to $2,109,800, equivalent to $1.02 per share on the outstanding common stock. The profit for the same quarter last year was $1,330,600 or 65 cents per share.

The consolidated operating profit for the six months ended Feb. 26 was also at a record high. Such profit was $3,974,400, which is 55 per cent higher than the $2,564,000 earned during the corresponding period one year ago. The earnings for the six months are equivalent to $1.93 per share on the outstanding common stock, which compares with $1.25 per share earned for the same period last year.

For the three months, merchandise sales were $44,535,200, an increase of $9,226,600 over the $35,308,600 reported for the corresponding quarter last year. Theatre and television revenues declined by $663,200 from $10,828,300 to $10,165,100. Merchandise sales for the six months were $85,456,000, an increase of $14,716,700 over the $70,739,300 reported for the same period one year ago. Theatre and television revenues declined by $1,271,700 from $19,966,700 to $18,695,000.

At the end of February, Stanley Warner operated 189 theatres as compared with 214 theatres at the close of February one year ago.

Proxy Fight On For Para. Control

Dissidents Siegel – Martin And Para. Management Team Advise SEC Of Intention To Seek Stockholder Aid

NEW YORK—The Securities and Exchange Commission was formally notified by Herbert J. Siegel and Ernest H. Martin, dissident directors of Paramount Pictures Corporation, that they intended to wage a proxy fight for control of the company.

They also filed a suit in Federal Court in New York charging that nine Paramount directors had breached the SEC rules by making "numerous false statements and claims." Also named as defendants were the investment banking firm of Lehman Brothers and Hallgarten and Company. Paul Manheim and Maurice Newton, two of the Paramount directors cited in the suit, are partners, respectively, in Lehman and Hallgarten.

The formal word that Siegel and Martin were going to open the proxy fight was no surprise, coming as it did 24 hours after Paramount's board, over the dissidents' opposition, approved a motion to ask stockholders to strip cumulative voting from the company's charter.

The proxy material filed with the SEC showed that Siegel and Martin control 143,100 shares of Paramount, or about nine per cent of the outstanding stock. They state that they "became appraised of past and proposed transactions, which in our opinion, were extremely unsound" soon after joining the board. They claim they were "treated hostilely" by management after they asked questions and were "precluded from obtaining information."

The complaint in the Federal Court action charges that the management directors circulated "false statements and claims" about the "fitness" of the two dissidents to serve on the board.

Siegel and Martin contend that the management directors have been "inducing certain persons" to buy Paramount stock in order to "obtain proxies" for management.

The statements and the solicitations, the complaint alleges, breached the proxy rules because they were not cleared with the S.E.C.

The suit asks that Paramount be enjoined from soliciting proxies in violation of the rules. Siegel and Martin are also asking that Paramount management be forbidden to vote any proxies it allegedly has obtained illegally.

The proxy material notes that Paramount filed and lost an anti-trust action against the two dissidents. It also quotes part of the decision in the case, which said the suit was brought "to serve the interest and majority of Paramount's board . . . in securing the removal of the two dissident directors."

It further states that Siegel and Martin at a meeting last month asked the board to demand that "directors responsible" for the suit reimburse Paramount for the legal expenses it incurred in the action. It continues that the two men made a similar request that Paramount be reimbursed for the legal expenses involved in an action aimed at denying Siegel and Martin access to the company's books and stockholder list. They also asked the board to demand that the "directors responsible" reimburse them for $225,000 in legal expenses.

A Paramount spokesman said that the suit had no basis either in fact or law.

Paramount announced earlier the elections of Derald H. Ruttenberg and Charles G. Bluhdorn to its board of directors.

Ruttenberg, an investor and industrialist, is chariman of the board of Illinois Iron and Bolt Company. Bluhdorn is chairman of the board of Gulf & Western Industries, Inc.

They succeed Adolph Zukor, founder and chairman emeritus of Paramount, and Stanton Griffis, both of whom asked to be relieved of their directorship responsibilities after serving on the board for several decades. Zukor will continue with the company as an honorary director and chairman emeritus for life.

The board set a special meeting to be held Monday, May 23, in New York for submission of amendments to stockholders of the corporation; set the annual meeting of stockholders at the Hotel Astor for Tuesday, June 7; and set April 18 as the record date for both the special meeting and the regular meeting of stockholders.

Later, Paramount officially informed the SEC that it would solicit proxies for a complete slate of directors at its forthcoming annual meeting, and revealed that its major backers of management in its proxy battle with dissident directors include such well known industrialists as Henry Crown (through his son Lester), Nathan Cummings, and Charles W. Lubin. Crown is director of General Dynamics Corporation and has extensive real estate holdings; Cummings is chairman of Consolidated Foods Corporation; and Lubin was the founder of the Kitchen of Sara Lee and is a former vice-president of Consolidated Foods, which purchased Sara Lee.

The information about the appearance of these executives in the Paramount fight to unseat Siegel and Martin came in the 14-B forms filed by Paramount's management with the SEC, and are a prelude to the filing of proxy statements soliciting support of stockholders by the management, which will be filed soon, not only for the annual meeting on June 11 to elect 11 directors but also for a special meeting on May 23 to vote on a management proposal to eliminate cumulative voting.

It was reported that Lester Crown is preparing to file a 14-B that will indicate that his shareholdings and those of his family in Paramount exceed 90,000 shares.

The group formally allied with the Paramount management is asserting that its ownership amounts to more than 235,000 shares, or around 15 per cent of the 1.59 million shares outstanding.

Named as three new proposed directors—in addition to the eight holdovers—in the 14B statements were Fred M. Kauffmann, partner in the investment firm of Hallgarten and Company, who is replacing another Hallgarten partner, Maurice Newton; E. S. Steinmetz, a vice-president of Consolidated Foods; and Milton A. Gordon, president of the investment company, M. A. Gordon and Company.

Seen at the Variety Club of Illinois reception for Prince Philip at La Rabida Sanitarium are, left to right, David Smerling, chief barker; Mrs. Smerling; H.R.H. Prince Philip; Mrs. Madge Raymer, president, Variety Women's Club; and Jack Clark, president, Allied Theatres of Illinois and VC international representative.

R.I. Town Council Barred From Shuttering Drive-In

JOHNSTON, R.I.—The Pike Drive-In, operated by Rifkin Theatres, obtained a restraining order in Superior Court, Providence, that prevents Johnston town officials from interfering with it for continuing to show movies after expiration of its current annual license on April 1.

The theatre's action came after the town council refused to grant it a license renewal. This came after a debate concerning the theatre's alleged "objectionable" films.

The restraining order issued by Presiding Justice Louis W. Cappelli prevents the town council, police chief, and other members of the police department from interfering with, arresting, or threatening to arrest officers or employees of the theatre for exhibiting films on and after April 1. It also bars the town authorities from interfering with the exhibition of films by the theatre on and after April 1.

The presiding justice assigned the case to April 5 for a hearing on a further preliminary injunction.

The theatre, represented by Milton Stanzler, asked the court to hold unconstitutional, as applied to the theatre in refusing the license renewal, the state statutes pertaining to town regulation and licensing of motion picture exhibitions.

The theatre alleged that the statutes as applied by the town council constitute a system of prior censorship of motion picture films. It said that any such system of prior censorship is unconstitutional and void because it violates guarantee of free speech, free press, and due process of law.

The action of the council, the suit alleged, "has a natural and inevitable effect of suppressing the future exhibition of motion picture films without any prior judicial determination" that any of the films were obscene.

New Pact For Maitland

BURBANK, CALIF.—J. K. (Mike) Maitland, president of Warner Bros. Records, Inc., has been signed to a new long-term contract, Jack L. Warner, president of Warner Bros. Pictures, Inc., announced.

Maitland, who was recently elected a vice-president of the parent film corporation, will continue as president of the record company, spearheading the important growth of Warner Bros., Reprise and Loma Records in the recording industry.

Record Attendance As Mich. Allied Delegates Tackle Varied Agenda

Pamela Tiffin, one of the stars in Warners' "Harper," is seen with Morey (Razz) Goldstein, Warner Brothers' vice-president, and Norman Elsom, Forum Theatre, New York, at a recent reception in connection with the film's opening at the RKO 58th Street, Forum, and RKO 23rd Street Theatres.

DETROIT—Michigan Allied's 47th convention opening luncheon was attended by over 200, a record. Pep Lines Trucking and ABC-Consolidated were on the receiving line.

Highlights of affairs were:

Burton E. Robbins, president, National Screen Service, journeyed from New York to do the honor-making speech for Cy Petit, lately retired from NSS. He presented Cy with a set of the Book of Knowledge. Milton H. London, Allied president, followed by also paying tribute and presenting a portable tv in behalf of the organization.

Director of exhibitor relations for NATO George Roscoe reported that with the joining of United Theatre Owners of Oklahoma, that every exhibitor organization in the U.S. now belongs to NATO.

Sales administration manager Walter McQuillan, for Radio Advertising Sales Bureau, Inc., segued into the showmanship session. "101 Box Office Ideas for Movie Exhibitors," published by Radio Advertising, was distributed, and McQuillan's talk took the same title.

However, the subject matter, illustrated by slides, went in depth into statistics on radio penetration as compared to newspapers and tv, and compared the parallel come-back of radio and movies since 1960.

He pointed up the immense resurgence of radio, particularly in the summer time. He also broke down patron groups to indicate younger people now constitute over 50 per cent of both movie and radio audiences.

Jack Loeks, Grand Rapids, Mich., exhibitor, spoke on "The Theatre of Tomorrow."

He based much of this on his experience in building his lately-completed Studio 28 in Grand Rapids, Mich., and other houses on the drawing-board. He said, "To build the theatre of tomorrow, you must start today."

He went on to describe the painstaking research required, and the most important elements, using beautiful color slides of the new Studio. These were location, selection of the proper architect in addition to knowledgeable theatre people who know movie theatre design, and super-careful selection of equipment, decorations, and colors.

He dwelt on his concept of the future, which was return to showcase stature of downtown houses, plus suburbia's future ability to support both road-show and weekly-policy feature showings at the same time.

Soundfold Acoustical Drapery System had on display at the reception desk its new wall-covering system. Vice-president Art Sickel spoke briefly on its merits.

The showmanship contest chairman, Norman Ladouceur, Suburban Theatres, Detroit, chaired the showmanship session. Seeded contestants who made offerings were Bud Taylor, Rochester Hills and Utica, Rochester; Howard W. Sharpley, Main and Coldwater, Hillsdale; and William Marcus, Terrace, Livonia. Judges were William Jenkins, Sky D-I and Adrian, Adrian; Jack Loeks; and Jack Zide, Allied Films, Detroit.

Many adjourned to the Variety Club of Detroit, Tent 5. During the evening, Universal's next summer's "Arabesque," starring Gregory Peck and Sophia Loren, was screened at the Adams.

Variety remained in action, while Theatre Equipment Company opened its hospitality suite at the Sheraton.

The important news of the convention was released by president Milton H. London at the Pepsi-Cola luncheon the second day. Finally, both United Detroit and Butterfield Theatres had joined Michigan Allied. Together, this means an addition of about 70 theaters, bringing the total to almost 100 per cent of the houses in the state.

Motion Picture Advertising Co. started the day with breakfast. While there was the usual discussion of industry and individual problems at the membership meeting which followed, the business at hand was election of the board. Most were reelected.

New faces are those of Monte Gowthorpe, Butterfield Theatres, Detroit; Dick Kline, General Cinema Corp.; Leon Serin, United Detroit Theatres; Richard Sloan, Suburban Detroit Theatres; Lyle Smith, Butterfield Theatres, Detroit; and Ed Stuckey, Butterfield Theatres, Detroit. At the next board meeting, officers and executive committee will be elected.

Next, Julian Lefkowitz, vice-president of the National Association of Concessionaires, and executive of L & L Concessions, Detroit, conducted the concessionaires seminar. The talk, illustrated by slides, concentrated on design and construction of concessions.

The important luncheon speech was that of president Marshall H. Fine. Commended by convention chairman Alden W. Smith for remarkable achievements in a few short months, Fine "admitted" he had the qualifications, which were "a broad back and a weak head."

In answer to those who asked why not preserve the two-organization system so that competition would prompt alertness, he answered the "united front" had already proven itself.

Hitherto, the Department of Justice had wondered at a situation wherein there were two industry organizations, while all others had but one. Now he says, the Department is much more impressed.

Specifically, he referred to blind bidding, which NATO seems to have persuaded the department is illegal and on which there will be

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Sameric Expansion Plan Features New N.J. House

PHILADELPHIA—The latest theatre in the multi-million dollar construction program now being built and planned by the Sameric Theatres chain was announced by Samuel Shapiro, president.

The Eric Ewing will be the newest showhouse to be built by Sameric Theatres and construction will start immediately. The Eric Ewing will be located on Parkway avenue at Scotch road, West Trenton, in Ewing Township, N.J.

It will feature 1,400 of the lastest 1966 Model American Bodi-Form theatre chairs, spaced for added comfort. The backs will be fully-cushioned polester foam, and the bottoms are upholstered in high quality tempered stretch nylon fabric. Smoking will be permitted in a special mezzanine section.

The new theatre will be constructed at a cost of $600,000, and it will feature free parking for 2,000 cars. It will be part of an office building-theatre complex being developed by Louis and Earl Cahan, active most recently in the Trenton, N.J., and the Morrisville, Pa. areas.

Louis Cahan is one of the oldest builders and developers in the Delaware Valley area and built shopping centers, apartment houses, theatres, office buildings including the Orpheum Theatre in Germantown, the Mayfair House, Bankers Securities Building, the former Mitten Building, the former Chateau Crillion apartment house, and many others in New York City, Philadelphia and other cities along the eastern seaboard.

The Eric Ewing will feature a 150 dimension screen, 70mm projection, stereophonic sound, and will offer first run attractions in the Trenton area. An opening is being set for Thanksgiving Day, 1966.

Plans have been prepared by Harry Sternfeld, F.A.I.A., architect, and Harry H. Phillips, A.I.A. associate.

Theatre equipment will be furnished by Ballantyne of Omaha, a subsidiary of Instruments and Electronics Company; carpeting by Lees; air condition and heating by Carrier; signs by Penn Neon, Harrisburg; curtains by Fay Edward. Joseph Quaintance, Culpepper, Va., will be the electrical contractor.

The Eric Ewing will be the first new theatre to be built in the Trenton area in over 30 years. In the past three years, Sameric Theatres has built and is operating the White Horse Pike Drive-In, Lawnside, N.J.; the Black Horse Pike Drive-In, Camden, N.J.; the King Theatre, Valley Forge Shopping Center, King of Prussia, Pa.; the Eric Theatre, Harrisburg, Pa.; and the Eric, Fairless Hills, Pa. Construction is now underway on the Eric Theatre Pennsauken, N.J., and the U.S. 1 North Drive-In, Falls Township, Pa.

Six other theatre projects in the Delaware Valley area are on the drawing boards and will be announced by Sameric Theatres as financing and construction details are completed.

Movielab To Coast Board

NEW YORK—Movielab, Inc., was to be admitted to trading on the Pacific Coast Stock Exchange on April 5, according to Saul Jeffee, company president.

Daniel Eisenberg, vice-president, finance and administration, and treasurer of the company, flew to the west coast to be present when trading in Movielab stock officially began on the floor of the Pacific Coast Stock Exchanges in both Los Angeles and San Francisco.

Hetzel Greets Delegates At Film Council Convention

NEW YORK—Ralph Hetzel, acting president, Motion Picture Association of America, greeted the Federation of Motion Picture Councils at their 12th annual conference convening at the Astor Hotel.

Hetzel thanked the assembled delegates from some 25 member councils for their conscientious, dedicated, and invaluable service in their support of the many fine films produced each year by the motion picture industry.

Mrs. Leroy Lewis, president of the Federation, presided at the opening meeting. Mrs. Max M. Williams, Royal Oaks, Mich., read the invocation.

Greetings from the host councils were extended by Mrs. Leroy Lewis; Mrs. Paul Appel, Conference co-chairman from the Larchmont-Mamaroneck Motion Pitcure Council; and Mrs. George H. Sutcliffe, Motion Picture Council for Brooklyn.

Attending this 12th annual Conference are delegations from all parts of the United States —Altanta, Dallas and Memphis in the south; from Marin County and Santa Clara, Calif.; from Milwaukee and Sheboygan, Wis.; a large group from the middle west—Cleveland, Columbus, Detroit, Grand Rapids, and Indianaplis; and Pittsburgh and Philadelphia.

The host councils, in addition to Larchmont-Mamaroneck, include Brooklyn, Staten Island, Forest Hills and Queens.

The afternoon session featured a student panel discussing "Teenagers and Today's Movies" under the direction of David Mallery, director of studies, National Association of Independent Schools. A group of six students from the Philadelphia area and a teacher panel discussed Paramount's "Hud." Seventeen Magazine photographed and taped this discussion for future use in their publication.

Highlight of the evening session was a talk by Mrs. Joy Adamson, author of "Born Free," upon which Columbia's film of the same name is based.

Robert S. Ferguson, vice-president of Columbia Pictures, accepted a special citation in honor of Columbia Pictures' and Carl Foreman's "Born Free."

The Federation members were guests of Columbia at a screening of "Born Free" following the Wednesday evening banquet.

The Federation concluded their sessions with the award for best family picture of 1965 to "The Sound Of Music."

Featured speaker at the evening banquet was Tony Randall. The Federation presented a special citation to Randall "in recognition of his competence and versatility as an actor and for the many joyous moments of entertainment he has provided Council members and their families."

The afternoon session was devoted to a symposium on the subject, "Schools Build the Discriminating Audience." Recent developments in the use of motion pictures as part of the curricula in colleges and universities were presented by David C. Stewart, director of educational programs, National Council on the Arts. The rapidly-expanding interest in high schools' use of motion pictures was presented by the Reverend John Culkin, S.J., chairman, Department of Communication Arts, Fordham University. The position of the elementary school on the use of films was given by Mrs. Helen N. Klug, supervisor, Bureau of Audio-Visual Instruction, City of New York.

MCA To Merge Universal Pictures Into U City Studios Subsidiary

LOS ANGELES—MCA, Inc., reported record 1965 revenue and earnings and announced it would merge Universal Pictures Company, 92 per cent controlled by MCA through its Decca Records, Inc., subsidiary, into wholly owned Universal City Studios subsidiary. Universal Pictures also reported gains in earnings.

MCA said its 1965 earnings were $16,235,000 or $3.21 a share, up from the previous record of $14,761,000, or $3.01 a share, in 1964. Consolidated gross income increased to $199,915,000 from $196,517,000.

Universal Pictures reported consolidated net from operations of $6,748,570, or $8.02 a share, for the year ended Jan. 1, up from earnings of $5,341,818 or $6.32 a share, in the year ended Jan. 2, 1965. Pre-share earnings are based on outstanding common shares excluding treasury stock.

MCA and Universal City Studios will pay $75 a share to shareholders of the eight per cent, or approximately 67,300 shares of Universal Pictures stock Decca Records doesn't own. This indicates a transaction of about $5 million. Jules Stein, chairman of MCA, said the merger will not affect the payment of the dividend of 25 cents declared by Universal Pictures earlier this month.

MCA recently acquired the five per cent of Decca it did not own previously, paying $48.50 a share, or about $3.7 million, to effect that transaction. Decca was then merged into MCA.

An MCA official said such mergers are permitted under Delaware corporate laws "to enable a company to acquire minority shares of its subsidiaries."

Cancer Crusader Peck Bemoans Film Doldrums

HARTFORD—Veteran film star Gregory Peck is afraid that American motion pictures are in a period of doldrums.

"It's getting tougher for the little fellow to turn out pictures," he told Allen M. Widem, Hartford Times amusements editor, in an interview, prior to addressing the Connecticut Cancer Campaign dinner.

"You can't raise money for each and every picture idea," he said. "The people backing movie-makers seem to favor the safe, tried, and true themes."

As for television, he mused: "Did you ever stop to realize that the average high school student today, by the time he's passed his senior year, has been exposed to something like 10,000 hours of television entertainment? He's been brainwashed into mediocrity, rarely exposed to fine entertainment."

Stella Signs Col. Pact

HOLLYWOOD—Stella Stevens has been signed to an exclusive contract by Columbia Pictures, it was announced by Mike Frankovich. The new deal is the result of the studio's great enthusiasm over Miss Stevens' performance and critical reception in the Irving Allen production, "The Silencers," in which she co-stars with Dean Martin.

Previously, Miss Stevens had a multiple-picture deal with Columbia, which has now been replaced by the exclusive arrangement.

Filmways Enters Distribution

NEW YORK—Filmways Inc. has acquired the U.S. and Canadian distribution rights to Roman Polanski's "Cul-De-Sac" from Compton Films and has completed arrangements with Leonard Gruenberg to release the feature through his company, Sigma III.

The acquisition of director Polanski's first comedy marks Filmways' initial venture into distribution.

At the recent Presidents' Luncheon of New York's Cinema Lodge of B'nai B'rith were, left to right, Emanuel Sommenreich, membership director of District Grand Lodge 1; Howard Minsky, retiring president; Norman Robbins, newly installed president; and Burton E. Robbins, luncheon chairman.

Loew's Earnings Rise

NEW YORK—Loew's Theatres, Inc., announced that the earnings for the first six months ended Feb. 28 of the current fiscal year showed income from operations of $3,537,400, equal to $1.78 per share, and capital gains of $1,424,200, equal to 72 cents per share, a total net income of $4,961,600, equal to $2.50 per share, after deduction for income taxes of $3,547,000. For the comparable period last year, Loew's Theatres, Inc., reported income from operations of $2,187,400, equal to 99 cents per share, and capital gains of $457,000, equal to 21 cents per share, a total net income of $2,644,400, equal to $1.20 per share, after deduction for income taxes for $2,612,000.

Gross revenues for the first six months and second quarter of the current fiscal year amounted to $56,852,000 and $30,094,000 respectively, as against $42,734,000 and $22,044,000 for the comparable periods last year.

Para. Promotes Anderson

NEW YORK—Milton S. Anderson has been appointed Paramount branch manager in San Francisco, succeding Henry Haustein, who has retired, it is announced by Paramount general sales manager Charles Boasberg.

Anderson was formerly Paramount's San Francisco sales manager. He joined the company in New York in 1941 and was promoted to the San Francisco branch in 1948 as office manager. He became a salesman in 1952 and was advanced to sales manager in 1956.

Boston Exhibitors Now Confident They Can Beat Newspaper Strike

BOSTON—As the Boston newspaper strike moved past its third Sunday without newspapers, and with no optimism for an early settlement, a different feeling from the city's entertainment segment, particularly film exhibition, became apparent. While there was some agitation and panic in the early part of the strike on the part of exhibitors, this has now changed to confidence because of the fact that three opening films have hit higher grosses than had been hoped for without benefit of the struck Boston newspapers.

The pictures are "Doctor Zhivago," capacity in both opening and second weeks at the Saxon; "The Silencers," a record day opening, and a record weekend, totalling $40,000 for the week, biggest gross the Savoy had since its acquisition by Ben Sack from the Keith Memorial; "A Patch Of Blue" at the Exeter, which got a top opening week gross of $14,000, highest at the house in many months.

Profiting by experience gained in the previous two newspaper strikes in Boston, exhibitors turned immediately to visual media and old time street showmanship to sell their pictures. They have turned to sound trucks, sandwich men, car cards, subway posters, 24 sheets, out of town and suburban newspapers, and even the New York Times.

Exhibitors in Boston are now confident that they can succeed and sell pictures through other media, and they also feel that they do not have to be bound by the struck newspapers, which at times have been arbitrary in treatment of motion picture advertising. It's also felt that when the newspapers resume publishing, there may be a noticeable decrease in advertising lineage.

Strangely enough, exhibitors have found that the very medium that they have been quarreling with for years, television, has been the most effective in bringing patrons to their boxoffices for new films. Dollar-wise, they are not spending much more money, as the rates for out of town and suburban newspapers are considerably below the amusement rates in the struck Boston newspapers, better than 50 per cent in many instances. This is diverting more money into radio and television, yet budgets for pictures are not strained.

Ben Sack, president of Sack Theatres in Boston, was the first exhibitor from Boston to go into the New York Times with advertisements for his theatres. Sack Theatres took a seven-inch one-column advertisement in the March 20 and March 27 New York Sunday Times, giving a rundown of current films in Sack's seven Boston theatres, with basic information on ticket policy, roadshow or continuous run, and performance times.

Exhibitors are also getting a plus from tv and radio. On tv, film critic Ed V. Callanan, Sunday Advertiser; Sam Hirsch, Boston Herald; Peggy Doyle, Record American; Marjory Adams, Boston Globe, are having reviews of films read and are making personal appearances on television stations discussing current films in town and ones that are coming in.

Actually, exhibitors are getting more exploitation, more exposure than they ever did before, because radio and tv stations have expanded their news coverage in the public interest and included film theatre time tables.

The strike, which has idled the Boston

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James Gould, president, Radio City Music Hall, New York, recently greeted the Mother Superior and Sisters of the Holy Union of Sacred Hearts Order who run the St. Francis De Sales School when they attended a showing of MGM's "The Singing Nun."

Technicolor '65 Earnings Second Best In History

HOLLYWOOD—Technicolor, Inc., annual report for 1965 discloses that annual sales and net earnings were the second highest in the company's 50-year history. Per share earnings were $1.14 on 3,356,839 shares outstanding. This compared with the record year 1964 earnings of $1.46 on 3,171,977 shares then outstanding. Net sales for 1965 were $96,437,251 and net income was $3,841,616 in 1965. In 1964, net sales were $103,732,845 and net income was $4,638,540.

In a letter to stockholders from Thomas J. Welsh, board chairman, and Paul W. Fassnacht, president, stockholders were informed that the drop in 1965 net sales and net earnings were due primarily to the operations of the Marshall Burns division of the company, and that 1965 was a "banner year for all other divisions." The Marshall Burns division has since been made a division of Creative Merchandising, Inc., a wholly owned Technicolor, Inc., subsidiary.

The report disclosed that the company will introduce this year a Super 8-millimeter portable, cartridge loading sound motion picture projector. It was stated that market research had indicated that the new portable sound projector would gain wide acceptance in the educational and home entertainment fields.

WB Elevates Producers

BURBANK, CALIF.—In an official move calculated to increase the studio responsibilities of two of his company executives, Jack L. Warner, president of Warner Bros., has announced that Walter MacEwen and William Conrad have been elevated to executive producer posts on productions under their respective jurisdiction.

MacEwen was recently appointed vice-president of Warner Bros. Pictures and executive associate in charge of feature motion picture productions. Three months ago, Conrad was appointed to supervise production of a group of motion pictures. Now he will be given executive producer status on these films.

Dallas Classification Unit Using New Procedures

DALLAS—For the first time, the Dallas movie classification board has used an amendment to its governing ordinance that now allows the group to order screenings of films previously classified as suitable.

Despite its earlier decision granting a suitable rating to "The Chase," a screening was ordered for the film by the board.

On several occasions, the board wanted to change classification decisions based on recommendations from the exhibitors. It has been unable to do so until the enabling amendment was passed by the city Council.

Six movies were classified as unsuitable for persons under age 16 after accepting the recommendations of the exhibitors.

These included "Psychomania," "Flaming Desire," "The Love Makers," "Velvet Tramp," "The Pleasure Girls," and "Hot Nights on the Campus."

Five films were ordered for screenings and included "How Not to Rob a Department Store," "Harper," "Die, Die My Darling," "Goodbye, Charlie," and "I Saw What You Did."

More information has been requested by the board on "A Man Could Get Killed," "The Ghost in the Invisible Bikini," "Hot Shot," "The Stripper," and "Werewolf in a Girl's Dormitory."

The list of films recommended by the Coronet Theatre as being unsuitable was accepted by the board.

Steps were taken by the City of Dallas to define sexual promiscuity as a guideline to classifying motion pictures here after being blocked by a recent jury decision.

The jury said the film, "The Silencers," was suitable for viewing by young people although the film had been judged not suitable by the Dallas movie classification board.

The jury based its findings on a judicial interpretation that sexual promiscuity meant the act of sexual intercourse. The board, however, had been interpreting it in a broader context.

An amendment to the classification ordinance adopted by the City stated:

"The term 'sexual promiscuity' as used in this chapter shall mean indiscriminate sexual intimacies beyond the customary limits of candor in the community."

Julie Joins "Cement" Stars

HOLLYWOOD—Film star Julie Andrews, who won the Academy Award as best actress last year for the title role in "Mary Poppins," placed her hand and footprints in cement in the forecourt of Grauman's Chinese Theatre.

Miss Andrews became the 151st film celebrity to participate in the traditional ceremonies, which date back to the spring of 1927 when theatre impressario Sid Grauman brought film actress Norma Talmadge to view the progress made in constructing the new theatre. Miss Talmadge accidentally stepped into a block of newly poured cement and a tradition was born.

"Wallah" To Continental

NEW YORK—Sheldon Gunsberg, executive vice-president of Walter Reade-Sterling, Inc., announced the acquisition of the theatrical rights to "Shakespeare Wallah" for release through its Continental Distributing Division. Additionally, Gunsberg revealed, the television and 16mm. rights have also been acquired.

Calif. Parents-Teachers Favor Film Classification

SAN RAFAEL, CALIF.—A resolution calling upon the Motion Picture Association of America and "all independent producers to label their pictures as to audience age suitability and to display this label as a guide to filmgoers in all advertising for each film" has been adopted by the board of the 14th District of the California Congress of Parents and Teachers. The plea came after statistical results of the PTA's community mass media survey in Marin and Sonoma Counties were made public.

Approximately 23,000 questionnaires were sent to families in the two counties. The PTA was joined in the survey by the Marin Motion Picture and Television Council, a non-profit, non-sectarian group working closely with local organizations to promote family films.

Sixty-four per cent of those responding, the report said, "voted for legislation providing for legally-enforced age classification on motion pictures, keeping minors out of unsuitable films." Many of these people, the report continued, "spoke out against any more federal laws, indicating they'd favor classification laws 'because it was the only thing left.' Dissatisfaction with "present self-censorship" was expressed by 81 per cent.

Sexy movie advertisements came under heated attack from six out of 10 of the parents questioned, and double bills combining a good family show with a racy "adults only" film came in for special ire.

Schine Shifts Managers

GLOVERSVILLE, N.Y.—Lou S. Hart, general manager for the Schine Circuit, has announced the following managerial changes.

Jake Weber, manager, Liberty, Herkimer, N.Y., and group manager over Ilion and Little Falls, N.Y., has been appointed manager, Olympic, Watertown, and group manager over Carthage, Ogdensburg, and Massena.

Nick Kauffman, now managing the Rialto, Little Falls, will take over the management of the Liberty, Herkimer, and group manager over Ilion and Little Falls, N.Y. Mrs. Nancy Nissen was appointed manager, Rialto, Little Falls, N.Y.

Dan Jones, manager, Olympic, Watertown, N.Y., will take over the management of the Ashland, Ashland, Ohio. Chester Beatty, now managing the Ashland, was appointed manager, Piqua, Piqua, Ohio. Fred McBee, manager, Piqua, will take over the management of the Holland, Bellefontaine, Ohio.

UJA Committee Meets

NEW YORK—The exchange committee of the motion picture and amusement division of the United Jewish Appeal of Greater New York held a meeting at the offices of Joseph B. Rosen, regional sales manager of Universal Pictures and chairman of the exchange committee. The announcement of the session was made by Saul Jeffee, president of Movielab, Incorporated, and chairman of UJA's 1966 motion picture and amusement division.

The meeting is one of a series of conferences that will be held prior to the industry-wide luncheon honoring Harry Mandel, the division's 1964 and 1965 chairman, on May 19 at the Americana Hotel. The luncheon will mark the high point in the division's effort to aid the life-saving programs of rescue, resettlement and rehabilitation conducted by UJA agencies around the world.

Catholic Group Reaffirms Support For Statutory N.Y. Film Regulation

ALBANY—Any lingering doubt that the State Catholic Welfare Committee (speaking for the eight Cardinals, Archbishops and Bishops) still favored a statutory program of regulation for motion pictures was dissipated when the contents of a memorandum it filed with Joint Legislative Committee On Offensive and Obscene Material became known.

The influential organization went on record in full support of the Joint Committee's 1966 six-bill recommendations. Terming the legislative committee, headed by Assemblyman Jules G. Sabbatino, D-Queens, a "keystone" in the effort "by our society to rid itself forever of the evils of obscene publications and movies," the official Catholic committee commented, "Regrettably, because of misguided judicial intervention, there still remains much work to be done."

Pointing out "for many years we have participated to a full extent in the work of your committee and its predecessors," the Catholic unit complimented "the legislature and its leadership for the support given to you to carry on your long, difficult task."

It suggested that "much of the effort in the immediate future should be directed towards administrative enforcement of existing statutory requirements. We would suggest some form of continuing survey be maintained of local enforcement activity and that such efforts, or lack of effort, be fully publicized. The people of the state should be informed when public officials neglect to enforce present laws relating to obscene publications."

The last sentence might be construed as indicating a belief that some district attorneys have not been sufficiently vigilant in pressing enforcement under current statutes.

However, the Joint Legislative Committee's leaders seem to think the district attorneys and other officials may have been waiting for the U.S. Supreme Court actions on "obscenity" cases that had been argued before the high tribunal. This came with the 5–4 decision upholding the conviction and prison sentence for Ralph Ginzburg, publisher of "Eros" magazine, and 6–3 ruling supporting the conviction of Edward Mishkin, Yonkers bookseller, under N.Y. State obscenity statutes.

The apparent reluctance of officials to move against alleged "obscene" moving pictures has been more baffling to the Joint Legislative Committee. Fear of "false arrest" suits—one reportedly is pending against Frank O'Connor, former district attorney of Queens County and now president of the New York City Council—are "guessed" as a possibility. That litigation, now before Supreme Court in First Judicial District, involves a publication, an arrest and seizure, and subsequent Grand Jury failure to sustain the charge, according to one source.

The Catholic Welfare Committee's reiteration of the thinking that "with respect to motion pictures, we would be hopeful you would evolve a statutory program of regulation patterned after the proposals in prior years of the Board of Regents," appeared to be support for some kind of "classification" for unaccompanied youngsters under 16 years of age.

The Hughes-Murphy bill, adopted by a one-sided majority in the 1965 Assembly but blocked from a Senate vote, is perhaps the best known of the "classifications" pending.

Senator William J. Ferrall, D-Brooklyn, who sponsored a measure last year to amend the Education Law with respect to Regents' appeals to a State Supreme Court justice when the motion picture division has held a film "obscene," received the Board's support for same. Regents publicly advocated a Senate vote, but this was not forthcoming. Ferrall has reintroduced his second 1965 measure, a variation of the Hughes-Murphy, for classification.

Assemblyman Lawrence P. Murphy, D-Brooklyn, who for years was secretary of Joint Committee on Obscenity, has reiterated his prophecy, "Our bill will pass this year." It had only 16 negative votes last year in the Lower House, but, like the Ferrall-Warner act, did not reach a Senate vote.

He "recognizes" opposition by Motion Picture Association of America to "classification," but opines, "It will not be enough, this time."

Meanwhile, four of the Joint Legislative Committee's 1966 bills found the sailing easy in the Assembly. Two, notably that interdicting the admission of under-18's if not accompanied by parent, guardian or authorized adult, to a theatre exhibiting a film that has been advertised "For Adults Only," met technical or other objections.

They were held "for amendments," but chairman Sabbatino expected Lower House approval of "Adults Only" measure. It was to have the word "knowingly" inserted, before "admission"—to meet objections by Assemblyman Albert Blumenthal, Manhattan, that it was too sweeping and might bring "punishment" on unknowing ticket sellers, etc.

Record Earnings For ABC Credited To Diversification

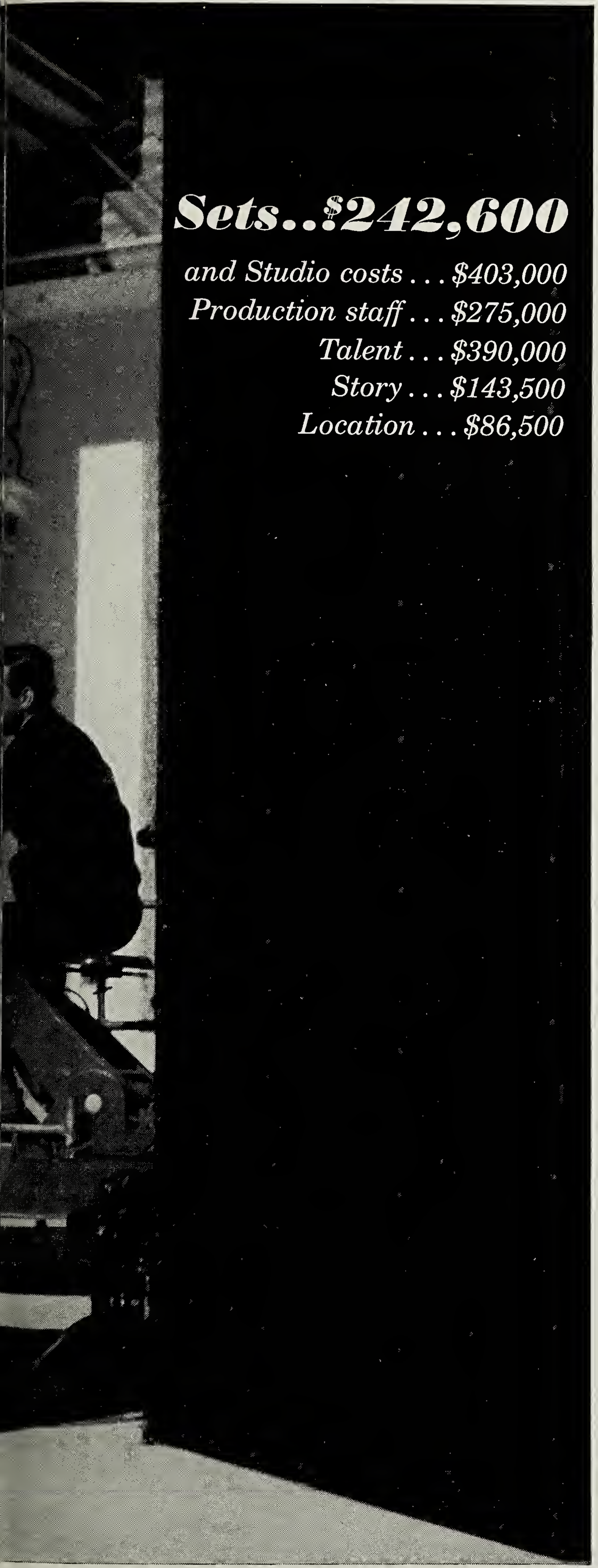
PHILADELPHIA—A B C Consolidated Corporation reported record sales earnings for 1965. According to Benjamin Sherman, board chairman of the diversified food services concern, volume rose 20.4 per cent to $139,824,–040 against $116,137,917 in 1964. Net income rose sharply to $4,850,888 or $1.77 per share a 25.7 per cent increase from the previous year's $3,857,788 or $1.40 per share.

Nedick's Stores, Inc., acquired in April, contributed $6,440,000 to the volume figure and a "healthy" share to profits from May 1, when its figures were added to the parent's. Based on the present rate, Nedick's should account for approximately $10 million of 1966 sales, Sherman said. In addition to Nedick's performance, all divisions showed increases, and early year projections proved to be conservative.

Commenting on the substantially improved profit position over the past two years, Sherman said the present coroporate pattern is such that new business and contracts are being added with only minimal increases in overhead.

He stated the company's broad and growing diversity was largely accountable for the favorable 1965 showing. "We have developed an excellent mix that enables us to perform year-round and does not subject us to the wide cyclical swings felt by others in our industry," Sherman said.

IMER
CRIPT GIRL



Should you shoot—and show—the works on less than Eastman films?

Everything rides on the reel of film. With so much at stake, does it make sense to go with anything less than Eastman quality? Is the gamble worth the mere fraction of a cent per foot of film you only *think* you're saving with other films?

Look at it this way. Film—both negative and print stock — must provide detailed, full-tonal reproductions and must have consistent speed, uniform processing characteristics, dimensional stability, precision perforations and uniform slit edges. Go with anything less than Eastman quality and you may be in for retakes and headaches, reorders and "out-of-orders"—not to mention audience dissatisfaction.

With Eastman you enjoy the services of the world's finest film engineering and technical facilities. Your total picture quality is backed by Eastman's total quality control. And Eastman's specialists are always at hand to help you get maximum production efficiency.

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HOLLYWOOD: 6677 Santa Monica Blvd., 90038, 213—464-6131
NEW YORK: 200 Park Ave., 10017, 212—MU 7-7080

Universal's Contract Player Pool Provides Key Roles For New Faces

By MARK GIBBONS

HOLLYWOOD—Is the stigma of seven-year contracts for motion picture performers slipping into limbo? Is it a wise financial policy to build a huge talent stockpile of untried but promising young actors and actresses and directors?

To both of these provocative questions Universal studio comes up with an emphatic affirmative. Today, Universal has upwards of 50 players under contract, a roster believed to be in excess of the rest of the producing industry combined. Since MCA took over Universal, the burgeoning plant has been busting out all over with build-up—in more ways than one. Film exploitation has been expanded on a profit making scale previously unknown in Hollywood annals. The diversification to funnel in profits includes paid studio tours, a lavish and enormous commissary at which tourists and stars in makeup eat side by side, and the soon to be completed huge hotel on a hilltop overlooking the vast spread of Universal sound stages and open-air lots. Such monumental diversification moved Bob Hope to quip at the recent annual banquet of the Screen Producers Guild:

"Lew Wasserman is producing a movie called 'How to Succeed in Business Without Actually Being in It.' "

Riding herd over Universal's throng of contracted players is Monique James, daughter of the late New York Times editor, who formerly operated her own talent agency for tv performers in New York before Wasserman bought her out lock, stock, and barrel. Today, her chore is to make sure her more than two score performers get all the work the studio can provide, both in films and television. She peruses all scripts for both media and works closely with the casting departments.

"The best training is being able to work in front of the camera, however small the part, and being able to work with the seasoned professional performers," she avers. Television acting, it is generally conceded, is the equivalent of the B-picture training ground. Universal, unlike Columbia's expanding new talent program, eschews studio dramatic coaching, but many of her young hopefuls attend acting classes independently.

Early proof of the efficacy of the talent stockpile already has become evident. One of the studio's prime new personalities is Rosemary Forsyth. Universal gambled with her in two high budget films, "The War Lord" and "Shenandoah," before the public had even had a glimpse of her. She is now co-starring in a Dean Martin film. Still another promising newcomer to the American screen and on whom the studio pins high hopes is a young Dutch actor, Robert Wolders. Signed less than a year ago, Wolders has acquitted himself excellently in roles in "Beau Geste" and "Tobruk." In between times, he played co-starring roles in "Run For Your Life" and The John Forsythe Show of videoland.

As might be expected from such ambitious planning, Universal has even entered the loan-out business. Katherine Ross finished in "Shenandoah" and then was loaned to MGM, the studio which once had her under contract for two pictures. James Farantino has been loaned for "Death of a Salesman" with Lee J. Cobb.

More young persons are willing to sign long contracts, says Monique James, because it is getting much tougher all the time to get roles, especially in television, without an association with a major Hollywood studio.

Mich. Location Used For "Improbable" Film

BIRMINGHAM, MICH.—Paul Stookey has completed shooting what is probably one of the most improbable films ever made.

Consider the personnel, props, and locale:

Stookey himself, with the help of his mother and a budget of $40, made his first film while at high school here. The title: "Revenge at Silver Creek."

There followed "The Uncivilized Ones," a takeoff on "The Wild Ones," shot mornings at 5:30 a.m. on a street corner.

Then came "The Blue Match," in CinemaScope, about smugglers on the Canadian border. That one was never completed.

Returning 10 years later, he became co-author, director, and financier of this film done in secrecy. The staff of former associates gathered together included:

Dave Dixon, who quit a radio job to become co-author and co-director.

Dave Gibbons, a still photographer, who turned himself into a movie cameraman. His wife helped with editing and caring for white rats used in the production.

Dick McHugh, technical writer for General Motors, who became "military advisor" in spare time.

Bob Ashley, sound recorder, the only professional.

Oscar Lane, the star, who has done improvisations, and 10 extras who are collegians.

The only visible characters are a cat under sedation, and Lane. The latter is seen but not heard; the extras heard but not seen. It is almost all shot in a culvert.

The studio was half a warehouse floor in the Potter Moving and Storage Warehouse. It cost $250 a month and was shared with automatic pin-spotters and stored furniture.

Scenery consisted of the culvert and a plastic Christmas tree (cost $26), a wooden horse, crushed styrofoam for snow, plastic icicles, and some weeds hand-picked by the group. The indoor shooting was done in November.

Then they had to wait until January for snow for location shots, which were made on the "farm" of a friendly business man.

In one scene, the prop is a dead rat, dyed pink, soaked in sardine oil, which is thrown to the tranquilized cat, which, with a little persuasion, finally picked up the rat.

Now being edited, the as-yet nameless opus will run 20–25 minutes. Total cost is $1,000 per minute.

Stookey expects to show the film in the Toronto and other film festivals, and to interest art houses.

Just in case the name Paul Stookey doesn't ring a bell, he's the one that gets second billing with singers Peter, Paul, and Mary.

Another Historic High Set By United Artists

NEW YORK—Robert S. Benjamin, chairman of the board, and Arthur B. Krim, president of United Artists Corporation, announced that the audited results have shown 1965 to be the most successful year in the history of the company. The net earnings after taxes for the year were almost 40 per cent higher than the year 1964, which had been the previous all-time company high.

Earnings for the year 1965, before taxes, amounted to $24,857,000. Net earnings, after taxes, aggregated $12,843,000 or $6.10 per share, compared with the 1964 net of $9,261,–000 or $4.40 per share. The per share figures for both years are computed on the 2,105,107 shares outstanding at the end of 1965.

The gross income for 1965 totaled a record $195,000,000 as compared with $181,400,000 for the year 1964. The above per share earnings do not give effect to the two for one stock split which became effective March 31.

It was also stated that based on 1966 operations to date, it appears that the net earnings for the first quarter 1966 will reach a new all-time high for any quarter in the company's history, and indications are that this trend will continue throughout 1966.

Dallas "Oscar" Contest

DALLAS—The 12th Annual Academy Award Sweepstakes opened at 43 Dallas area theatres operated by eight film circuits. Along with the Dallas News, the co-sponsors are Academy, B. R. and Gordon McLendon, I. B. Adelman, General Cinema Corp., Interstate, Rowley United, Stanley Warner, and Trans-Texas Theatres, plus Delta Air Lines and the Riviera Hotel.

Local film fans will match wits with the members of the Motion Picture Academy of Arts and Sciences in picking the top winners in various categories for last year's films.

The Grand Prize includes three days and two nights for two at the Riviera, a round trip to Hollywood for two via Delta Air Lines, plus $550 cash. There will be eight other prizes, each a one year season pass for two offered by one of the co-sponsoring theatre circuits.

ABC, ITT Merger Vote

NEW YORK—The board of directors of American Broadcasting Companies, Inc., have scheduled the annual meeting of stockholders on Wednesday, April 27, at 3:30 p.m. in ABC's TV Studio One.

In addition to the regular business of the meeting, including the annual election of the ABC board of directors, stockholders will vote on the proposed merger between ABC and International Telephone and Telegraph Corporation. ITT has called a special stockholders' meeting, to be held in Baltimore on the same day, to permit a similar vote on the merger.

United Names Baumgarten

LOS ANGELES—Edmund J. Baumgarten has been appointed vice-president in charge of business affairs for United Pictures Corporation, it was announced by UPC principals Earle Lyon and Fred Jordan.

Baumgarten comes to UPC from presidency of Filmaster, Inc. Prior to that he held post of president of Regal Films, and previously was vice-president and motion picture loan officer for the Bank of America.

MICH. ALLIED

(*Continued from page* 6)

court hearings.

Criticized about dragging its feet, NATO, he says, has gone as fast as possible. The department is thorough and takes its time.

"It would be nice," he said, "if after having met in February we had a hearing in March. But, I expect we will have one by June, which is quite rapid for the Justice Department."

Also, NATO had its voice heard when it came to exempting the industry from the minimum wage bill. It was able to argue the justice of exemption due to the very old, and the adolescent personnel of exhibition, plus the fact that regular employees were well above the minimum scale.

He remarked on working more closely with MPAA.

There was much to be done, he said, citing pay tv and daylight saving.

Hon. G. Mennen Williams, who had not addressed a Michigan Allied convention for five years since he was governor, appeared as lately-resigned Assistant Secretary of State and candidate for U. S. Senate.

He remarked on the broad possibilities for development of exhibition in Africa. He related his experiences and views of recent years. He concluded that while he advocated going into business on the dark continent, he suggested getting a partner. "I'm going to need you in the next six or seven months," he grinned.

Joseph Alterman warned of U. S. Senator Margaret Chase Smith's proposal to hold hearings on classification. He urged members to contact Representatives and Senators in the near future when they would be home.

Baord chairman-elect Jack Armstrong gave brief greetings.

Prominent visitors included Pete Rosian, Universal; Bob Conn, Warner Bros.; Ted Levy, Buena Vista; Sam Seletsky, General Cinema; and Judd Spiegle, Seven Arts.

Reassemblage was at 7:00 p.m. when cocktails flowed from the National Carbon Dealers.

Social finale was the Coca Cola Company-L & L Concessions dinner-dance.

The event featured the 1966 installation of officers of both Variety Club of Detroit and Variety Club Women, Tent 5.

Presentation of the trophy signifying Showman of the Year was made to William Marcus, Terrace, Livonia. His entry had been an elaborate compilation of successful campaigns.

On Thursday morning, there was a long preview session of samplings taken from over 100 productions now being shot here and abroad.

Wm. Morris Ups Two

NEW YORK—Bernie Wilens, head of William Morris Agency's New York motion picture department, announced that the department has been expanded by the addition of Bernie Sohn and Robert Brand to its staff.

Wilens noted that the number of motion picture projects being organized by William Morris in New York for American and European production has been increasing steadily.

Charity Bow For "Khartoum"

LONDON—"Khartoum," a Julian Blaustein's Production presented in Cinerama starring Charlton Heston, Laurence Olivier, Richard Johnson, and Ralph Richardson, will have a royal world charity premiere in London at the Casino Cinerama on June 9, before a blue-ribbon audience headed by HRH Princess Margaret and Lord Snowdon.

LONDON Observations

by Jock MacGregor

ANGLO HAS BEEN CAPTURING THE awards! Stuart Levy's horse named after his company has emulated partner Nat Cohen's Kilmore by winning the Grand National at odds of 50–1. This is an incredible achievement. Many celebrated turf patrons have devoted fortunes and their lives to breeding and training specially for this most prized international race without success, yet these two both walk off with it in five years. It is no wonder that Stuey on tv looked in a dream as he led in the winner. Nat, who oddly enough was seen on tv later at another race meeting, would, it is understood, have won a fortune had the second horse which he had in a spring double bet won. It used to be said: "That's show business."

Anglo was also prominent at the British Film Academy Awards. Four top prizes went to Nat and Stu's release of Jo Janni's, "Darling." Dirk Bogarde and Julie Christie were voted best British actor and actress respectively. Frederic Raphael won the best British screen play and Ray Simm best British black and white art direction. To round off their week of triumph, "Carry on Cowboy" had an excellent national press and opened big at the Carlton. Indeed, it should be "Carry on Anglo."

The BFA awards presentations at Grosvenor House were the best yet. Televising them live added enormously to the sense of occasion and gave them increased prestige with the public. It was moving when Patricia Neal, recovered from her illness, was named best foreign actress for "In Harm's Way," and to hear her whisper as she climbed laboriously to the dais to receive the Wedgwood plaque from Leslie Caron and James Mason, "I don't deserve it." It was gladdening to see Julie's happiness—I wonder how she will fare in the Hollywood Oscars. Lee Marvin was named best foreign actor; "My Fair Lady," best film; "Ipcress File," best British film. The evening was most aptly summed up by Mason: "Combining British creative talents with American largesse." Good as it was, the organizers should not have given the results in confidence to some before the presentations. Someone always talks and this spoils the surprise.

ANOTHER BIG NIGHT FOR BRITISH films was when Russell Hadley world premiered "Alfie." Produced and directed by Lewis Gilbert, this rip roaring Tom Jones in modern dress lives up to its advance reputation and zips from affair to affair with zest. Though it may be too strong and outspoken for all, it is an outstanding example of a strictly commercial picture with the highest artistic integrity. A pub roughhouse, which gives the impression that someone felt the picture needed added action for the masses, is the only jarring note. Invitations read "Gear or Black Tie," and this divided the audience into "With-its" and "Squares," giving an overall rather scruffy look both at the theatre and ensuing party in the nearby "Cockney Pride" bar. The former seemed self conscious and not nearly so relaxed as the latter. Even allowing for the receding hairlines of some of us, it must have been the longest haired preme ever—and I don't mean highbrow. After mention of the party on radio, the guest list grew so that nearly 800 turned up, and when I left in the early hours, people were still arriving. The younger echelon of show business were much in evidence, but the resulting press coverage was meager probably because the 9:15 p.m. start meant that by the time the photos were back at the newspaper offices, most editors would only change pictures for outstanding news stories.

SITTING NEXT TO FREDDIE Robertson at the thank-you dinner dance for the Variety Club Car Raffle committee, I was talked into dropping everything and visiting the Goldhawk Studios, which he is developing within 25 minutes of the West End. Though he produced the much-praised Columbia support, "The Little Ones"—even Judith Crist liked it—there, the two stages are mainly used for commercials though he has serviced all location productions including "The Knack." Shooting on the bigger stage, set out nicely as a bar with real drinks, was a series of beer commercials with Morecambe and Wise, whose latest Rank color spectacular, "That Riviera Touch," has opened at the Leicester Square.

DAVE BICKLER, NOW NICELY settled in as UA's chief here, held an office warming for the trade press. . . . The Cinema Exhibitors Association is to entertain members of the board and officers of the National Association of Theatre Owners of America during the Variety Clubs International convention on April 20. . . . Robert Vaughn, in town for UNCLE promotions, did not make the impact with the press that co-star David McCallum did the previous week. Other secret agents encountered lately include Michael Caine and Anjanette Comer, who held fort on Sunday evening before starting the London locations for "Funeral in Berlin," "Ipcress File" sequel. These are busy days for Mike. Straight back from starring with Shirley MacLaine in "Gambit" in Hollywood for the "Alfie" preme, he follows this picture with Otto Preminger's "Hurry Sundown" in June. I had not heard of Miss Comer before, but judging by her replies to questions, her biography descriptive of a "mind of her own" is justified. Producer Harry Saltzman and director Guy Hamilton were also present. . . . A "Night of the Iguana" necktie certainly did not disguise that salesman of another company who could not keep away from Film Row even on Sunday night. . . . "The Singing Nun" received some scathing reviews. . . . Carl Foreman's "Born Free" is doing big at The Odeon. . . . The pay-tv bi-monthly program carries a bookmaker's advertisement inviting viewers to open accounts so that they can phone bets while tele-racing . . . After a long break, the Boultings are starting another film, "All in Good Time." Aptly titled, it would seem. . . . In town from Ireland was Liam Ward, whose circuit is expanding, and from the Isle of Man was R. Wilkinson, who tells me he is putting 70mm into the Picture House, Douglas, and will run "Sound of Music" for the summer season. . . . I do not know who the American publicist was who was extolling in the White Elephant that once he was a barman until he realised he was getting nowhere, but I do hope that he did not give our barmen the wrong ideas.

The NEW YORK Scene

By Mel Konecoff

IT WAS "TREASURE ISLAND" TIME AT THE FANCY EAST SIDE SPOT called Voisin last week as Charlotte Sernaker and Jack Lazarus revealed a bit more about their forthcoming filmization of the classic Robert Louis Stevenson work, which they will put on film in musical form. They related across cocktails that the starting date will be July 28, with shooting to start in Spain and Israel in 70 mm and color. Bert Lahr has been signed for one of the featured roles, with two top stars and a famous musical director about to sign contracts now in the hands of their attorneys.

About a year from now, the film will go out on a roadshow basis with K. Gordon Murray to supervise the special handling that will be needed. The music is all set, and what they thought was a first took place at the restaurant when they played some of the numbers in a sort of preview.

A MATTER OF CLICHES: WE LIKE THE LIST ALLEGEDLY ISSUED BY Horace McMahon of cliches that will not be acceptable to him if he takes another assignment as a movie cop. No policeman in the film may have a brother who is a gangster. No sniveling stool pigeons. No detective may say, "I wouldn't leave town if I were you." No character may be cornered on the roof of a warehouse and yell to police kneeling behind revolving searchlights, "Come and get me." No convict may pound on bars screaming, "I've been framed." No character may lean against a building tossing a half dollar in the air. No character may carry a sawed-off shotgun in a violin case or say, "Okay, Louie, drop the gun." No payoffs to dishonest cops. No hoodlum may swear vengeance upon the district attorney. No moll may finger the hood for the FBI as he emerges from a theatre whose marquee lists a gangster attraction. No scenes showing a gangster clawing his abdomen when he's shot and hissing, "All right, copper, you got me."

This doesn't leave him very much, and we wonder what kind of a cop he plays in Paramount's forthcoming "The Swinger."

THE METROPOLITAN SCENE: HOWARD MINSKY TRAVELED OVER 5,000 miles from South America just to be present at the Cinema Lodge luncheon marking his exit as president. Norman Robbins traveled three and a half blocks to take over for 1966. . . . Paramount took out a three page ad in the Sunday Times to plug the roadshow engagement of "Is Paris Burning?" at the Criterion in October, and a number of reservations followed. . . . Directors Guild of America members to replenish their bloodbank on April 25 at the Scandia with donors getting food and refreshments free. . . . A display of Easter lilies, a gift of the Government of Bermuda, is decorating Radio City Music Hall for the Easter show, which may make the waiting easier for the huge crowds. . . . Pamela Tiffin acting as a hostess at a reception for the Mystery Writers of America at the Warwick. . . . Museum of Modern Art Film Library presenting a series of features and shorts known as Films on Youth, which deal with young people from many nations, made during the last decade. These will be interspersed with a series of Russian films. . . . Alan Bader to leave Fox as publicity manager for a spot as advertising and publicity director for Artie Shaw and to work as his top aide. . . . Guess Don Drysdale and Sandy Koufax decided they'd rather throw the ball than throw the bull in the film, "Warning Shot." . . . Hayley Mills arrived in town accompanied by father John and mother Mary Hayley Mills, who wrote her latest film, "Gypsy Girl," to plug same. Continental will release this in the summer. . . . Michael Dunn, nominated for Best Supporting Actor, signed to star in the offbeat comedy, "You're A Big Boy Now," which goes into production here in June with Phil Feldman producing for Seven Arts. . . . Ely Landau is actively seeking to sell his two theatres on West 57th street, Little Carnegie and Cinema Rendezvous, which he has owned for two-and-a-half years.

MPEA Speaker Discusses Road Show Operations

NEW YORK—Arthur Pincus, new chairman, international film relations committee, Motion Picture Export Association of America, presented two guest speakers at the monthly luncheon at the MPEAA headquarters.

The first, Arthur Egberts, special director of overseas road shows for Metro-Goldwyn-Mayer, outlined the important factors involved in successful road show operation abroad.

In his opening remarks, Egberts explained that since the launching of "Around The World In 80 Days" (United Artists) in 1956, there have been some 45 road shows released by the member companies. He pointed out that a road show's success frequently adds prestige to the entire motion picture industry. Exhibitors have greately improved their theatres and in some cases new theatres have been built to accommodate road-show pictures. A new respect for control of production costs has come out of the road-show era, Egberts explained.

Egberts' five points of factors necessary in a successful road-show promotion were: (1) Long advance build up for a year or more prior to the release of a picture; (2) advance ticket sales in those territories where this is possible and practical; (3) solicitation of group sales where an entire house is sold out at a special price; (4) the gala premiere or premieres—occasionally four or five nights of special premieres can be arranged; and (5) school promotions whenever the picture content warrants. He cited an experience in Bombay where 64 programs were sold out completely for schools.

The committee also heard from Robert Cravenne, director general of Unifrance. Cravenne discussed the upcoming plans for French film weeks in 1966 and early 1967. He explained that special presentations of French films for from five to 15 days will be held in Buenos Aires, Caracas and Lima in Latin America, and in Japan, Australia and perhaps the Philippines. In addition to a screening of the films, a French delegation of producers, directors and stars will be on hand during each of the scheduled film weeks to meet with the press. Cravenne asked for the support and cooperation of American film distributors with scheduled French film weeks.

Industry Softball League Attracts Film Athletes

NEW YORK—Eight distributing companies comprise the newly created Motion Picture Industry Softball League. The eight companies are Columbia, Embassy, Metro-Goldwyn-Mayer, National Screen Service, Paramount, 20th-Fox, United Artists, and Warner Bros. The purpose in forming such a League is to further inter-company bonds within the industry through a friendly, harmonious, recreational program. Each team will meet every other team twice during the season which will get under way when MGM meets UA on Monday, May 2, on the Great Lawn in Central Park. Games will be scheduled for Mondays, Tuesdays, and Wednesdays at night.

At a meeting recently held by representatives of all the member companies, the following officers and directors of the League were elected:

President, Norman Robbins, National Screen Service; financial secretary, Bob McKeown, Paramount; league secretary, John Rooney, Paramount; league supervisor, Sam Susser.

Board of directors are Paul Maran, Warner Bros.; Rooney; Gerald Sarnataro, Columbia; Hy Levine, Embassy; Mike DiBenedetto, United Artists; Jack Kosheff, Metro-Goldwyn-Mayer; Nick Demetroules, 20th-Fox; Seymour Kaplan, National Screen Service.

BOSTON STRIKE

(Continued from page 8)

Herald, Boston Globe, Boston Record American, Boston Traveler; and Sunday Herald, Sunday Globe, and Sunday Advertiser, seems no nearer settlement now than it was when the strike vote was taken Feb. 20, and the immediate walkout.

A meeting was held so that the unions would understand the results of a recent actuarial study of the controversial health and welfare and pension benefits. At the end of the three hour session, the five unions which have signed contracts with the publishers were still dubious, the position of the unsigned unions remains unclear, and work of the mediators drags on. Actuaries, representing the publishers and the striking mailers and typographers presented details of their recent study in which they say two levels of benefits could be possible.

The mailers and typographers have demanded that their 1,200 members be given wage hikes instead of the increased fringe benefits offered by the publishers. The two unions want their fringe benefits to remain at the 1963 levels. This demand has upset the five mechanical unions which already have signed 1965 contracts with the publishers.

In the meantime, the legit stage, which had not been affected by the strike because shows were in their final weeks and leaving as the strike began, is now feeling the stress, because of incoming shows, and legit is rushing to radio, tv, and out of town newspapers following the path set up by film exhibitors, and also using the New York Times.

Embassy Names Whitby

NEW YORK—Riccardo Whitby has been named to the newly-created post of foreign sales manager for Embassy Pictures Corp., it was announced by Leonard Lightstone, executive vice-president.

ALBANY

D. John Phillips, executive director, Metropolitan Motion Picture Theatre Owners Association, Inc., sent a letter to senators, New York City and upstate, pleading on behalf of its members "and the exhibitors of the state" for an exemption from the minimum wage law of "unskilled" film house workers. . . . Adrian Ettelson, Fabian district manager, was interviewed by station WTEN-TV on film legislation pending in the New York State Legislature on the station's evening news program. He was quizzed on the sidewalk in front of the Palace. . . . The uptown SW Madison held a "Funz-A-Poppin Pencil Kit Matinee" with the first 500 kids receiving free pencil sets.

BUFFALO

Mayor Frank A. Sedita issued a proclamation proclaiming Julie Andrews Week, starting March 31, as "The Sound of Music" ended its first year's run at the Teck, and Loew city manager Frank Arena observed the occasion with a first anniversary party, assisted by manager John Ames. There was a huge elaborately decorated anniversary cake in the lobby, and patrons received a piece of it. Golden Agers were admitted to the March 31 matinee at reduced rates. It is interesting to note that as the record-breaking film enters its second year at the Loew-operated house, it continues to tack up fat figures at the box office. During Julie Andrews week, newspapers, radio, and tv used material on the star, the picture, and the solid year run. . . . In addition to all his other talents, James J. Hayes, manager, Cinema; past chief barker, Variety Club; chairman, 1966 Tent 7 Telethon, etc., is also an accomplished bowler. Jim was a bit dramatic after bowling his first 600 series in the Downtown Businessmen's League in the Midtown Center. . . . John R. Locke III, assistant manager, Schine Granada, is passing around the stogies. It's an eight-pound, nine ounce baby boy named John A. Locke IV. Father Locke is bearing up very well and is thinking about starting his son in the theatre business soon as an usher. . . . Jerry Westergren, managing director, Colvin, Kenmore at Colvin, used a big radio spot campaign on his current attraction, "Judith." . . . The Starlite Drive-In, Henrietta, N. Y., near Rochester, opened nightly for the season. . . . "Visit our indoor heated seating area" is featured in ads announcing the showing of "Ship of Fools" at the Young St. Drive-In. . . . Managing director Carl E. Schaner, Century, was pleased with the flood of art and stories given his house through the staging of the Downtown Fashion Show under the sponsorship of the Buffalo Evening News and the Retail Merchants Association. . . . The big question has been settled. Where and when will David Lean's film of Boris Pasternak's "Doctor Zhivago," nominated for 10 Academy Awards, be shown in Buffalo? Managing director Joseph P. Garvey answers the query with the announcement that the Carlo Ponti production in MetroColor will open at Schine's Granada, starting Thursday, May 26. Garvey also announces that the opening night will be sponsored by Buffalo Hadassah, which organization already has started its campaign and plans for an elaborate red-carpet, Hollywood-type premiere. The Mercer Club of Buffalo will sponsor the June 1 presentation of the attraction. . . . "The Gospel According to St. Matthew" opens April 21 at the Granada, and the opening night is being sponsored by the Jesuit Bureau of Buffalo, which organization has already started a big advance promotion campaign, including the distribution of posters in western New York and a very extensive mailing in which the bureau is being aided by associate organizations. . . . Edward Miller, managing director, Center, a unit in the American Broadcasting Companies circuit, in promoting "The Singing Nun," held a special screening of the film for Buffalo parochial school heads, nuns, and clergy. Miller also planted a smash three column coloring contest on "The Singing Nun" in The Magnificat, local Catholic weekly. A $25 U.S. Savings Bond was the first prize, and 25 runners-up were given guest tickets.

CHICAGO

Patrick J. O'Malley, president, Canteen Corp., was named chairman of the special gifts appeal of the Catholic Charities (107 agencies). . . . "Cast a Giant Shadow" is scheduled to open at the Chicago on April 8. Kirk Douglas, star of the film, and Melville Shavelson, writer, visited in connection with the film. . . . A locally made 85 minute film, "Peer Gynt," labeled a "ghost film" showing the first screen performance of Charles Heston, had a premiere showing at De Paul Central theater. The independent production was made by David Bradley, when he was a 21-year-old student at Northwestern University. The film was put into storage in 1941 at the time Bradley was called to military service. Bradley was head of the university's Film Society, and Heston was a 17 yr. old fellow student. Bradley later won a job with MGM as a director. . . . NCA announces that its film, "Wonderful World of Candy," has been shown in 203 schools, 193 business, church, and P.T.A. groups, and on 48 tv stations throughout the country. . . . Virginia Stuart Kelly, associate producer of "A Man Could Get Killed," was on hand to give the film a "boost" prior to its May opening at the Woods.

CINCINNATI

WCIP Radio broadcast its country music program at a costume party at Variety Tent Three. Prizes were awarded for the best country-style costumes. The Tent gave a delightful St. Patricks party for its members and guests. . . . Jack Ruff, Universal booker, is passing cigars for daughter Sonja Marie. . . . Film Row welcomes Carol Schank, new staffer for J. M. G. Film Co. . . . Congratulations are extended to Ronnie Schroeder, son of UA salesman Charles Schroeder, upon his election as co-captain of the Elder High School baseball team for 1966. . . . Ed Resinbeck, Times Towne Cinema manager, and Don Benning, Paramount booker, have returned from spring vacations. . . . Recent Row visitors included Harry Goldstone, Goldstone Films, New York City, and Harry Buxbaum, 20th-Fox central division manager. . . . There is a renewed interest being developed among suburban exhibitors in weekend matinees for children.

COLUMBUS, O.

RKO Palace held "Inside Daisy Clover" for a second week. . . . "The Group" opened a second week at Loew's Ohio. . . . Academy-Neth Theatres and drive-ins had first run showings of "Ten Little Indians." . . . E. G. Marshall, screen, stage, and television star, will appear in person at the Hartman the week of April 11 in the new Jack Finney play, "This Winter's Hobby." . . . Gregory Peck was a local visitor on behalf of the nationwide cancer crusade of which he is chairman. Peck spoke at Ohio State University and at the Ohio Cured Cancer Assembly. . . . Screen and television star Jerry Van Dyke has been signed to star in the Kenley Players' opening production of the 1966 summer stock season at Veterans Memorial the week of June 14 in "How To Succeed in Business Without Really Trying." . . . Summer season of two musicals and four straight plays in the Stadium Theatre season at Ohio State University opens June 22 with the musical, "Bye Bye Birdie." Other attractions include "Mr. Roberts," "The Days Between," "The Doctor In Spite of Himself," "The Birthday Party," and "The King and I." . . . Jim McCafferty, assistant theatre editor of the Dispatch is back at his desk after sick leave. . . . "The Sound of Music" is celebrating its first anniversary the week of April 6 at Northland Cinema. It's the new long-run champion in Columbus film history, eclipsing the 50-week record of "My Fair Lady" at Hunt's Cinestage.

DALLAS

"The Agony and the Ecstasy" ended a six week road show engagement at the Tower. . . . Turer Honea, manager, Palace, is making arrangements for servicemen who have recently returned from Viet Nam to meet Bob Hope who will be in the city for the premiere of his television program, which has been made into a motion picture, of the visit during Christmas in the Far East to the armed forces. . . . Services were held for Carsie M. "Hank" Miller, 70, who had been in the film industry 35 years prior to his retirement in 1958. He was with Universal-International for 25 years, the last 20 of these years being spent on the road. . . . "The Sound of Music" began its second year at the Inwood. During its first 52 weeks it was estimated that 282,614 patrons viewed the film in its 565 performances. On the occasion of the anniversary, there was a birthday cake, persons who observed their wedding anniversary as special guests, and guest artists and entertainers, plus premiere lights. . . . Film star James Stewart, who is also an Air Force Reserve Brigadier General, was master of ceremonies at the Air Force Association Honors Night program here. . . . "The Sound of Music," if it continues to play into April, and there is every indication that it will, will become the new record holder as the longest film to play in the city. The record is now held by "Seven Wonders of the World" which ran for 55 weeks at the Melba, now the Capri, in 1956–57. In second place is "Cinerama Holiday," which ran for 53 weeks in the 1955–56. . . . Eliot Elisofon was visiting here in behalf of the United Artists-Cinerama production of "Khartoum," scheduled to open a road show engagement at the Capri on June 29. . . . A special screening of Martha Hyer's newest release, "The Night Of The Grizzly," was held in the Paramount screening room with the Julien C. Hyer family in attendance to see the latest film of their daughter.

DENVER

Former salesman for Allied Artists and Paramount in the Denver area, John M. Thomas, died at the age of 57. He is survived by his wife, a son, a daughter, and two grandchildren. . . . The Chief, Steamboat Springs, Colo., owned by Joe Ashby for the past 20 years, has been sold to George Frick. Ashby in the 1930's was branch manager for RKO. . . . A weekly "Cho Cho Matinee" will be the feature of a series of scheduled kiddie shows to be held at the Fox Esquire here. Tony Wansetter is manager. . . . Mrs. Vera Cockrill, owner, Denham, is scheduling the premiere performance of "Dr. Zhivago" as a benefit for the Foundation for the Deaf. . . . Silver City, New Mexico, is going to have a theatre manager as candidate for mayor in the April election. Lowell Cain, Silco, is the man. . . . Refurbishing of the Golden, Golden, Colo., Atlas Corp. house, has been completed by National Theatre Supply. . . . Black Hills Amusement Co. have also installed new lamphouses and transverter by Herter in its Rapid City, S. D., house. National also did the installation. . . . Lamar Gwaltney is building a new 600 car drive-in at Las Cruces, N. M. . . . The Rocket drive-in in that New Mexico city has been closed. U. A. Kane will concentrate on the operation of the Fiesta, a twin-screener, instead.

DES MOINES

Jerry Greenebaum, district manager for Central States Theatre Corp. of Des Moines, is resigning to join his brother in business in California. . . . Ernest D. Kammerer, Ames, has been named manager of the Gordon Twin Drive-In, Sioux City, by Iowa United Theatres. Kammerer succeeds Clarence Lay, who died last year. . . . Tent 15 chief barker Art Stein and his wife will attend Variety International's convention in London. . . . Roger Hansen has been named manager, Council Bluffs Drive-In, with Dan Theis taking his place at the Majestic, Centerville, Ia. . . . The new Holland, Pella, Ia., has been officially opened. The 357-seat house was built by a local corporation. . . . M. E. Lee, 64, head buyer for Central States Theatre Corp., died recently of a cerebral hemorrhage at Iowa Methodist Hospital, Des Moines. He had lived in Des Moines 45 years and had been associated with Central States for 30 years.

DETROIT

Five years ago Barbra Streisand made her second professional appearance here. She descended on Detroit with a repertory of four songs, dressed like a scarecrow. She made a deep impression, and the Detroit Free Press recently did a lengthy, profusely illustrated article of interviews of those who remembered her "when." Among those who got in on the article was Fred Sweet, managing director, Telenews. Fred recalled looking out of the box office to behold the craggy-visaged one trying to thumb a ride on a main thoroughfare. He recognized her, having caught her at the Caucus where she was playing. He asked her why she was making with the thumb. She said she wanted to go to the Art Institute, but lacked cab fare. Fred suggested a bus. She didn't have that much. He gave her the money. After, he remarked, "She looked like she needed a bath." . . . Nobody can squawk here about a lack of product. The rash of newcomers included "Lord Love a Duck," "The Shop on Main Street," "The Rare Breed," "The Leather Boys," "Cinerama's Russian Adventure," "The Eye of the Needle," "The Singing Nun," "Harper," "The Group," "Masterpiece," "Heroes of Telemark," and "The Silencers." In addition, "The Ten Commandments" returned. Holding are "Madame X," "Hold On," "The Chase," "Battle of the Bulge," "Our Man Flint," "Dr. Zhivago," "The Sound of Music," and "An Evening with Batman." . . . Gregory Peck flew in and out of here last week. His purpose was to help the National Cancer Society. However, interviewers also appeared interested in his anecdotes and his opinions anent movies. Some of his comments were not exactly flattering: Feature films are mostly rubbish; the only hope is the regional theater; Hollywood and Broadway stifle creative talent; lack of new young talent is why we have dull films; he has no interest in stage or tv but would like to act in a few great films in well-written roles.

Mrs. Lyndon Johnson recently received from Mrs. Alice Roosevelt, daughter of "Roughrider" President Theodore Roosevelt, an invitation to the American premiere of Columbia's "Born Free" at the MacArthur, Washington, D.C., which is a benefit for the World Wildlife Fund.

HOUSTON

Hollywood film actor Waco Williams, the "Fastest Gun Alive," appeared here at Fedmart, local discount store. . . . Ginny Pace, who conducts her own television show on KPRC-TV, was flown to Dallas to interview Eliot Elisofon, the award winning Life magazine photographer who was in that city on a promotional tour in behalf of "Khartoum." . . . J. D. Weight, 32, theatre janitor, was found shot to death in an upstairs apartment. Police questioned a woman. . . . The Majestic will look for a tall Texan girl in conjunction with the premiere here of "Ride Beyond Vengeance." The winner will get a trip to Hollywood and a part in a new Columbia picture. Chuck Connors and Arthur O'Connell will fly into Houston on April 21 for the premiere. They are also scheduled to visit other Texas cities, including Dallas and San Antonio, in conjunction with the premiere. . . . Hollywood starlet Charmian Carr was unable to visit Texas and Houston during the first anniversary celebration of "The Sound of Music" in Houston, Dallas, and San Antonio. At the Alabama, the first anniversary was observed with a huge birthday cake in the lobby and the Patsy Swayze singers and dancers in the front of the theatre doing the title song. . . . The special two day showing of "The Merry Wives of Windsor," scheduled for the Majestic, was cancelled. . . . Producer-director Fielder Cook is scheduled to be in Houston on May 5 on a promotional tour in behalf of his latest movie, "A Big Hand for the Little Lady." . . . "Trouble with Angels," a new movie starring Rosalind Russell and Hayley Mills, is scheduled to be the first film to open Interstate's new Clear Lake. It will be the first indoor Interstate theatre to be opened since completion of the Santa Rosa in 1946. The Clear Lake will be equipped to accommodate all existing as well as planned projection processes, from 70 millimeter films to Cinemascope. The Clear Lake will have a 1,000 seat capacity and will cost an estimated $400,000.

JACKSONVILLE

Dave Kane, veteran Universal publicist, spent a few days here setting up with Walt Meier, manager, Florida Theatre, and Vernon Carr, Florida State Theatres home office exploiteer, a Florida itinerary for personal appearances of three stars of the forthcoming Universal release, "Johnny Tiger," an outdoor adventure film which was produced in primeval sections of the Florida Everglades. The stars are Robert Taylor, Geraldine Brooks, and Chad Everett. They are scheduled to arrive in this city on April 17 and will hop from here southward to Daytona Beach, Orlando, St. Petersburg, Tampa, Sarasota, and Miami. The Parkwood, Orlando, will have the world premiere of "Johnny Tiger" on April 21. Dave left here to work in the other cities included on the tour and will return on April 18 to greet Robert Taylor and his entourage. . . . Randy Jones, former Hollywood and Broadway actor, has opened a plush new eatery on Adams street opposite the Center Theatre and radio station WZOK, local ABC air outlet. Randy has lines of sandwiches and dishes which bear the names of local newspapers, tv, and radio stations and entertainment personalities. . . . Ray Middleton, current star of Broadway's "Man of La Mancha," interrupted his stage engagement to spend an evening here at the George Washington Hotel entertaining the St. Johns Dinner Club at the invitation of Harry Kinne, a former college classmate of Middleton's. . . . The latest WOMPI service report for a period of two months carried an impressive grand total of 279 hours that WOMPI members devoted to numerous good causes during their off-duty hours. These services included assistance to needy families, aged shut-ins in lonely rooms, the Muscular Dystrophy Ass'n, the Tuberculosis Ass'n, the Heart Ass'n, Boy Scout troops, solicitations for funeral expenses, serving as a church organist, visiting hospital patients, providing supplies and entertainment to children confined in the Juvenile Shelter, booking films into the Mary Help Orphanage in Tampa, donating blood to the local Blood Bank, running errands and providing transportation for invalids, chaperoning teen-age dances, providing goods and services to the City Rescue Mission, and, generally, carrying out a multitude of valuable services recommended to WOMPI members as they came to the attention of local charitable groups. . . . WOMPI also issued a report on services extended to the motion picture industry as separate from its other services to needy individuals, family and charitable groups. This included volunteer work at sneak previews, special advance screenings and publicizing coming releases for distributors. . . . Frank Denblyker, who operates the Keystone Drive-In, Keystone Heights, worked behind the scenes of the Holiday on Ice show at the local Coliseum. . . . Florida State Theatres' former Palace, Bradenton, is now operated as the Capri by owner Don Stevenson. Dave Roper of this city is doing Don's booking. . . . Harry Dale, owner, Lake, Lake Butler, went into the Alachua County Hospital with a case of lead poisoning. . . . On March 21, W. A. "Bill" McClure, Universal manager, celebrated the first day of spring, the seventh anniversary of his arrival in Jacksonville, and his birthday in an undisclosed year. . . . Al and Betty Rook, local independent distributors, left here on a six-state tour of the territories covered by the four exchanges in this city, Atlanta, New Orleans, and Memphis. . . . W. O. "Ollie" Williamson, Warner Bros. district chief from Atlanta, spent a brief time here on business. . . . Ed Hale, former local 20th-Fox publicist and son of Wanda Hale, noted New York motion picture critic, arrived here on tour as the Universal press agent for Miss Virginia Stuart Kelly, associate producer of Universal's "A Man Could Get Killed," prior to the picture's opening at the downtown Florida.

Gregory Peck, motion picture star who is devoting months of unselfish effort to the American Cancer Society by serving as 1966 national chairman of the Cancer Crusade, did credit to the entire motion picture industry when he launched the local drive at a campaign breakfast in the Civic Auditorium. An overflow crowd of 1,300 volunteers cheered Peck and donated $37,305 in cash money during his appeal for funds—more than one-quarter of the money needed for the entire 1966 drive. He came here with his French wife, Veronique, a former journalist, and Jess Speidel, national crusade director, said: "Mr. Peck is the most cooperative and hardest-working chairman in the 21 years I have been escorting crusade chairmen around the country." Peck is also making the longest tour of any chairman by barnstorming to 26 cities on his national tour.

MIAMI, FLA.

The Florida, in the Hollywood Mall, celebrated its first anniversary with the world premiere showing of "A Man Can Get Killed." Virginia Stuart Kelly, co-producer of the film (with Robert Arthur) was present in person at the celebration held at the FST twin houses. . . . In the Orlando area, Florida State Theatres' Beacham and Wometco's Park East and West Theatres were accepting entries for Orlando's Tenth Annual Oscar Derby. Each theatre has offered prizes of passes of varying durations to the three individuals who come nearest to naming the winners in the top five categories of the Academy Award competition. . . . Betty Stokes, Wometco's first employee back in 1926, was honored by Col. Mitchell Wolfson, Wometco Enterprises, Inc., president, and the Wometco Old Guard Organization, at a luncheon in anticipation of her retirement after 34 years of service. Betty, who took six years out during her early years of marriage in order to raise a baby, was Wometco's first booker, and has since then served in various categories, her latest being secretary in the office of Stanley Stern, vice-president in charge of real estate and insurance. Both Col. and Mrs. Wolfson were present at the luncheon and presentation of a portable electric typewriter from Wometco and a gold pin from the Old Guard. . . . Florida State Theatres' new Center was set to open in Gainesville. William Duggan was named manager of the 1,000-seat twin. . . . Birthday cake for all patrons was a feature of the first anniversary of "The Sound of Music" at the Colon, Miami Beach, where 389,451 had seen it in the first year.

MEMPHIS

The local WOMPI had a dinner meeting in March at the home of the president, Miss Lois Evans, Film Transit. Plans were made for a movie party for the children at Porter-Leath Orphanage, and for a late April rummage sale for the benefit of WOMPI charities. Again this year, the group is holding its "WOMPI Academy Award Contest" whereby money is raised for the group's many philanthropic endeavors. Sheets listing five Academy nominations in the "Best Picture," "Best Actor," "Best Actress," "Best Supporting Actor," "Best Supporting Actress," and "Best Song" categories are sold for 25 cents a sheet, or five sheets for $1.00. The winner receives half of the money collected, and the remaining half goes to WOMPI charities. The members continued their collection of costume jewelry for the handicapped workers at Goodwill Industries. . . . M. E. Ginn began operation of the Danny, Durant, Miss. This house was formerly the Odom. . . . At Amory, Miss., 41 Drive-In reopened, and Morrow Drive-In, Calhoun City, Miss., also reopened. . . . In Kentucky, at Henderson, Starlite Drive-In opened, and at La Center, Autoscope Drive-In reopened. . . . In Tennessee, at Martin, Sunset Drive-In reopened; Gene Nash, at Humboldt, reopened the Skyway Drive-In; Carroll Drive-In, Huntingdon, and Raco Drive-In, Covington, also reopened. . . . E. B. Martin, Steele, Mo., reopened the Semo. . . . In Arkansas, Commonwealth Theatres reopened Whiteriver Drive-In, Batesville, and Chet Hylton of this chain states Ozark Drive-In, Harrison, is scheduled for opening; at Russelville, Gordon Hutchins has reopened 64 Drive-In, and at Hope, Dixie Drive-In has reopened. . . . When Hamid-Morton International Circus played nine performances at the Auditorium Amphitheatre under the sponsorship of the local Variety Club for the benefit of St. Jude Hospital, three barkers of the tent were pictured in the local newspaper with George A. Hamid, owner of the circus. Pictured were Watson Davis, Malco Theatres; Fred P. Gattas, immediate past president of the tent; and R. L. "Bob" Bostick, National Theatre Supply Company. . . . "Ugly Dachshund," in its fourth week at Plaza, the Cinema's swank suburban house here, will end its highly successful run when Disney's "Bambi" chases the dog out in order that the little deer may please the little dears at Eastertide. Ken Goderre is manager here. Another booking with Easter in mind is for Park, also a suburban house, with Johnny Gannon as manager, and G. S. Sowder as assistant, where "The Singing Nun" began. . . . "Why doesn't the Guild (local art house owned by a national chain) bring back any W. C. Fields movies? Some of his comedy hits are as funny as anything I've ever seen on the movie screen," a movie fan wrote to the amusements editor of the local morning newspaper. Replied Miss Connie Richards, this editor: "Says Bill Kendall at the Guild: 'No central agency has the authority to release the prints, and they are hard to get hold of. We've been after W. C. Fields and also Mae West—everybody's gone ape for her movies lately. We especially want to get 'My Little Chickadee' which has them both in it." . . . Police chief J. C. Macdonald has said any complaints against a film regarded as obscene would be thoroughly investigated, and he has issued an appeal for public support in cracking down on motion pictures which may be obscene. Since the coming of nudie-girlie houses, supposedly for "adults only," a growing number of civic and church groups, as well as individuals, have been concerned. Father Walker, chairman of the Memphis and Shelby County Board of Control for the Catholic Diocese of Nashville, Tenn., has stated: "Though the theatre management does announce that the showing is for adults only, the audience which views these pictures is, for the most part, teenager."

Models recently demonstrated women's styles at a fashion luncheon sponsored by Julius Garfinckel and Company, one of Washington's leading apparel outlets, in a promotion for Columbia's "The Chase."

NEW HAVEN-HARTFORD

The 900-seat, subsequent-run Crown, downtown Hartford, will be torn down in a multimillion dollar Charter Oak Renewal Project backed by city and federal funds. The theatre manager, Joe Giobbi, has been told demolition of the block's business properties is some time off yet. . . . Bushnell Plaza Associates have started construction on the long-projected, $10 million deluxe apartment-commercial complex on the two-block Main street, Hartford, tract once occupied by Loew's Poli (2800 seats) and Loew's Palace (1500). A 900-seat theatre, included in the Bushnell Plaza planning, is to be operated by an as yet unidentified exhibition interest. . . . James Collins, General Cinema Corporation district manager, visited Alfred Alperin at the 2070-car capacity Meadows Drive-In. . . . The subsequent-run Fairmount, New Haven, has two new ladies' giveaway deals in effect, providing dinnerware and towels Tuesday, Wednesdays, and Thursdays with purchase of regular adult ticket plus small service charge. . . . The Forest, West Haven, is advertising free parking for patrons' cars in two adjacent lots. . . . The Hartford Zoning Board of Appeals has tabled an application that would have authorized construction of a twin screen on the Meadows Drive-In property in the North Meadows district. The city's Development Commission has already notified the Zoning Board of its opposition to such a proposal, the executive director, Eugene L. Belisle, contending that "both the past outlays which the city has undertaken to assist development in the North Meadows in accordance with the special industrial zone standards and those which are foreseeable in the future will be jeopardized by the massive extension of an unaesthetic non-conforming use onto 600 feet of prime frontage land as called for in this proposed variance." . . . The Nutmeg Theatre Circuit, headed by Leonard Sampson and Robert Spodick, is firming up summer start of construction on a 900-seat hard-top theatre, to be situated in the Norwalk, Conn., Merchants' Shopping Plaza. The theatre will be operated in addition to the first-run S&S Norwalk Theatre. Also downstate, at Westport, bids will be sought shortly for construction of a theatre to adjoin the S&S Fine Arts Theatre. It will be known as Cinema II. In New Haven, land has been leased from the suburban Amity Shopping Center for construction of a 900-seat theatre. The Nutmeg Lincoln, New Haven, to be razed as part of downtown redevelopment, will be replaced by a "twin" art theatre, with two auditoriums, one containing 700 seats, the other 400. . . . WHCT-TV (channel 18), RKO General's Hartford base for America's sole on-the-air subscription television experiment, is continuing to "spread the word." "Island cards," restaurant industry parlance for brightly-colored announcement cards displayed atop tables, are appearing in the "better" eating places of metropolitan Hartford. The message contains an informative, incisive "pitch" for additional subscribers. At last count, WHCT-TV had some 6,000 subscribers. General manager Keigler E. Flake is aiming for an additional 3,500 by year's end.

NEW ORLEANS

Kermit Carr, president, Paramount Gulf Theatres, reigned as "Boss of the Day" at the recent WOMPI luncheon for their bosses at Kolb's Restaurant. . . . Mrs. Gilbert Romero reassumed management of the Romero owned Gil, Lafayette, La. The management-operation for the past few years was handled by lessee Fred Williams, operator of a small circuit of theatres in southwestern Louisiana. . . . Paul "Red" May acquired the operation of the Pelican Drive-In, Jennings, La., by lease from owner B. J. Marcante. . . . Robert Mitchum was in after a visit to Viet Nam where he cheered the G.I.'s. . . . Chad Everett was in on a promotional tour for MGM's "The Singing Nun," Lakeside. . . . Gulf States Theatres planned the opening of the new Shreve Cinema, Shreveport, La., on April 6. . . . Gulf States' Barksdale Drive-In, Shreveport, La., opened for the season on April 1. . . . WOMPI board meeting will be held in the civic center of the main library for the next six months. A WOMPI Spring Dance will be held at Bud's Flower Room on April 16. . . . The WOMPI held a minstrel show at the Home for Incurables with Mrs. Josie Ory acting as producer-director. . . . The WOMPI plan an Easter egg party at the Clarence Hollman Vocational Center. . . . Bernice Chauvin, WOMPI associate member, was bedded in a hospital with a chronic asthma attack. . . . The Columbia exchange was busy rounding up dates in the Rube Jackter playdate drive. . . . The husband of associate WOMPI Corinne Foret was recuperating at home from recent hospital treatment. . . . Buena Vista branch manager Paul Back gifted each employe with a dwarfed azalea plant. . . . Carol Lucia, 20th-Fox secretary, and Robert Derbyshire will be married on April 16.

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PORTLAND

Stan Smith, Irvington owner-manager, is convalescing at Emanuel Hospital following back surgery. . . . Rex Hopkins, Orpheum manager and Fox-Evergreen district manager, is back at his desk after a siege with the flu. . . . Sol Maizels, Aladdin manager, closed his theatre two days so the Milton J. Wershow Co., auctioneers, could use the house for an auction of surplus aircraft. Maizels had just completed a festival of Japanese films and opened Saint Patrick's Day with a grand opera festival. The series received publicity in music and art sections of Portland newspapers. . . . The Avalon, Portland's new Chinese theatre (neighborhood house has been leased to Mrs. Marie Chinn), started its second feature, "Between Tears and Smiles." Opener, which was reported well attended, was the Shaw Brothers color spectacular, "Last Woman of Shang," produced and filmed in Hong Kong in color and wide screen. . . . Eva Katzky, 75, mother of William Katzky, former Portland theatre manager, died in a Los Angeles nursing home. Katzky, who managed the old Newsreel here, is now manager of the Fox-Wilshire, Los Angeles.

SAN ANTONIO

The final event of the 1965–66 series of film seminars at Incarnate Word College will be "Les Enfants du Paradis," produced in 1943 by Marcel Carne and Jacques Prevert. Though the film has become famous, it has never been shown in the city. . . . Ted Waggonner, manager of Cinema I and Cinema II at North Star Mall, has posted the closing date of "Those Magnificent Men in Their Flying Machines" currently in its 10th week at Cinema I as April 6 to make way for the showing of Paul Newman in "Harper." "The Sound of Music" at Cinema II is now in its 51st week, and there is no indication of a closing date. The film is San Antonio's longest running picture of all time. . . . Lyn Krueger, manager, downtown ace Interstate Theatres, Inc., flagship, the Majestic, has a novel display in the lobby which is attracting patrons. It is an 11 x 14 circular board containing the stars and scenes from the current attraction, "The Chase." The legend tells the individual to "Get In On The Chase," and by turning the handle, he is given glimpses of the stars in action. . . . Ignacio Torres, manager, Spanish language downtown Alameda, is back in his office following a siege of illness and several operations. . . . A series of "teaser" ads are appearing in local newspapers with just three words, "Who Is Harper?" This is calling attention to the forthcoming Paul Newman film on April 6 at Cinema I. . . . Norman Schwartz, manager, Aztec, is holding over "The Group," to be followed by "The Singing Nun." . . . Patrons in three sections of the city are able to see the same double bill on the screens of three d-i's. They include the Fredericksburg Road d-i, the south screen of the Towne Twin d-i, and the Trail d-i. The double bill includes "Shane" and "Family Jewels." . . . Eric Brendler, manager of the Broadway, has scheduled as a special Easter season picture, "The Greatest Story Ever Told," for a one week showing with two performances daily. Scheduled to follow will be the Walt Disney double bill of "The Ugly Dachshund" and "Winnie the Pooh and the Honey Tree." . . . J. L. Long, Long Theatres, Bay City, Tex., was listed in serious condition with a fractured skull, face lacerations, and possibly a cracked vertebra as the result of an auto collision. In critical condition was Don Knight, theatre contractor and driver of one of the cars. . . . Interstate Theatres, Inc., has purchased the Lake d-i, Waco, Tex., from J. C. Mitchell, Leroy Mitchell, and Roy Nelson. The circuit now operates the downtown Waco and suburban 25th St. Claude Stewart, city manager for Interstate, will supervise operation of the Lake Air. Paul Moore has been named manager, coming to Waco from Tyler, where he managed a d-i for the Interstate group for nine years. J. C. Mitchell also operates the Orpheum in Waco and has theatres in Ennis and Bastrop, Tex. . . . Julius Gordon, president, Jefferson Amusement Co., with headquarters in Beaumont, Tex., has announced the start of construction of a new theatre in the Jefferson City Shopping Center, Port Arthur, Tex. . . . Interstate Theatres, Inc., will start construction of a new theatre, the Westwood, Abilene, Tex. Frank Sheffield is city manager there for the circuit, which operates the Queen and Park d-i there. . . . Radio station KITE is offering its listeners free tickets for a special showing of "Moment to Moment" at the Woodlawn. The local radio station sponsored a similar showing for "South Pacific" at the Woodlawn. . . . The Star, Teague, Tex., has been reopened under the new ownership of L. W. Martin, with a policy of family type pictures. The building and equipment was purchased by Martin from W. A. Keils Sr. . . . Gene Palmer has converted the Circle S d-i into a combination theatre with the opening of a heated building, from which patrons may view the screen while seated in comfort. Palmer has sold the old Regal Theatre Bldg. in the downtown section of the city, which will be torn down for a commercial building.

SEATTLE

"Sound of Music" celebrated its first anniversary at the Fifth Avenue. To promote the event, a contest tie-in with Rhodes Dept. Store, downtown and suburban, is currently in progress, together with radio station KIXI. Contestants register at one of the stores, and clues are broadcast to find certain "Sound of Music" items. Five daily prizes are awarded, consisting of two sets of tickets to the film, plus three albums from the sound track. The grand prize will be a trip to Hollywood for two via Western Airlines. . . . American films of the 1930's will be screened in the University of Washington's Spring Faculty Film Series, which begins April 5. . . . C. F. Powers, 20th-Fox western division manager, was in town. . . . Gordon Wallinger, Allied Artists branch manager, returned from a business trip to Portland. . . . To help promote "The Agony and the Ecstasy," Doce's Furniture has a replica of the Sistine Chapel on the ceiling. . . . Jim Cullen, 20th-Fox publicist, was in the city recently working on the "Sound of Music" contest and "The Agony and Ecstasy."

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new Issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

APRIL 6, 1966

SECTION TWO
VOL. 75, No. 9

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—88m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult meller—Woolner Brothers

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

6516 **CURSE OF THE VOODOO**—D—77m.—Bryant Haliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half

6601 **EL CID**—D—181m.—(STR; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

6517 **FRANKENSTEIN MEETS THE SPACE MONSTER**—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6510 **GUNMEN OF THE RIO GRANDE**—W—96m.—(WS; C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain

6535 **HUMAN DUPLICATORS, THE**—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made

6501 **MARA OF THE WILDERNESS**—D—90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoor adventure is okay family program entry

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

6507 **OPERATION C.I.A.**—M—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

6509 **TICKLE ME**—MU—90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer

6506 **YOUNG DILLINGER**—MD—97m.—Nick Adams, Mary Ann Mobley—5277 (4-28-65) Typical crime does not pay meller

COMING

CASTLE OF TERROR—Barbara Steele
EAST IS EAST—(EC)—Freddy and the Dreamers
LEMONADE JOE—Karel Fiala
MOONWOLF—Carl Moehner
MAGIC WEAVER, THE—(C) Fairy Tale
OH! THOSE MOST SECRET AGENTS—Franco and Ciccio
PARTY'S OVER, THE—Oliver Reed, Louise Sorel
REVENGE OF THE CHEYENNE—Ned Romero
TERROR IN THE CITY—Lee Grant, Richard Bray

AMERICAN INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

6503 **BEACH BLANKET BINGO**—CMU—98m.—(P.V.; PC)—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash

6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens

6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV; PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C; S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horro epic

6511 **ECCO**—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6506 **GO GO MANIA**—MU—70m.—(TS; TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English-made

6509 **HOW TO STUFF A WILD BIKINI**—CC—93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set

LA DOLCE VITA—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue

6518 **PAWNBROKER, THE**—D—114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by supurb acting—Landau

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(CS)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry

6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●Alfie		Par.
●After The Fox		UA
Agent For H-A-R-M		U
Apache Uprising	A2	Par.
Agent 8¾	A3	Cont.
Agony And The Ecstasy, The	A2	Fox
Alice In Wonderland In Paris		Misc.
All Men Are Apes		Misc.
●All The Fallen Angels		A1
Alphabet Murders, The	A2	MGM
Alphaville	A3	For.
●Alvarez Kelly		Col.
●Ambush Bay		UA
●American Dream, An		WB
Amorous Adventure of Moll Flanders	B	Par.
●And Now Miguel		U

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

●Anyone for Venice?		UA
Apache Gold	A1	Col.
●Arabesque		U
Arizona Raiders, The	A2	Col.
●Around the World Under the Sea	A1	MGM
Art of Love	A2	U
●Assault On A Queen		Par.

B

Ballad of Love, A		For.
Band of Outsiders		For.
Battle of the Bulge	A1	WB
Battle of Villa Fiorita, The	A3	WB
Beach Ball	B	Par.
Beach Blanket Bingo	A2	AI
●Beardless Warriors, The		U
●Beau Geste		U
Bedford Incident, The	A2	Col.
●Bible, The		Fox
Big T.N.T. Show, The	A2	AI
●Big Hand for the Little Lady, A	A2	WB
●Bikini Party in a Haunted House		AIP
Billie	A1	UA
●Billy The Kid Vs Dracula		EMB
●Birds Do It		Col.
Black Spurs	A2	Par.
●Blindfold		U
Blood And Black Lace	B	AA
●Blue Max, The		Fox
Blood Bath		AI
●Boy, Did I Get A Wrong Number		UA
Boeing—Boeing	B	Par.
Born Free	A1	Col.
Bounty Killer, The	A2	EMB
Boy Cried Murder, The		U
Brainstorm	A3	WB
Breakfast at Tiffany's-Re	A3	Par.
Bremen Town Musicians, The	A1	FOR
Brigand of Kandahar, The	A2	Col.
●Bullwhip Griffin		BV
Bunny Lake Is Missing	A3	Col.

C

●Cabriola		Col.
Caressed		For.
Carry On Cleo		For.
Casanova '70	B	Emb.
●Casino Royale		Col.
●Cast A Giant Shadow		UA
●Castle of Terror		AA
●Cat, The		EMB
Cavern, The	A2	Fox
Cat Ballou	A2	Col.
Chase, The	A3	Col.
Cinncinnati Kid, The	B	MGM
Circle of Love	C	Cont
City of Fear	B	AA
Coast of Skeletons		For.
Collectors, The	A4	Col.
●Convict Stage	A2	Fox
●Countess From Hong Kong, A		U
Crazy Paradise		For.
Curse Of The Fly, The	A2	Fox
Curse of the Voodoo	B	AA

D

Dark Intruder	A2	U
Darling	A4	Emb.
●Daydreamer, The		Emb
●Deadly Affair, The		Col.
●Deadly Bees, The		Par.
Dear John		For.
●Desert Raven, The	B	AA
Devils of Darkness	B	Fox
Die, Die, My Darling	A3	Col.
Die, Monster, Die		A-1
Dingaka	A3	Emb.
●Dirty Game, The		AI
Do Not Disturb		Fox
Dr. Goldfoot And The Bikini Machine	A2	AI
Dr. Terror's House Of Horrors	A2	Par.
Doctor Zhivago	A2	MGM
●Don't Worry, We'll Think Of A Title	A1	UA
Dracula—Prince of Darkness	A2	Fox
●Duel At Diablo		UA

E

●East Is East		AA
Ecco		AI
Eleanor Roosevelt Story, The		Misc.
EL CID-Re		AA
●El Dorado		Par.
●El Greco		Fox
●Eli Kotch		Col.
Escape By Night	A2	AA
Evening with The Royal Ballet, An		For.
●Eye for An Eye, An		Emb.

6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English

6510 **SERGEANT DEADHEAD**—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help

6508 **SKI PARTY**—MUC—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayne Hickman—5293 (6-23-65)—Another gem for teen-agers

6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English

6505 **SWINGERS' PARADISE**—C—83m.—(TC; TS)—Ciff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—Engish-made

6416 **TABOOS OF THE WORLD**—DOC.—97m.—(C)—Narration by Vincent Price—5273 (4-14-65)—Outstanding, at times shocking, novelty

6504 **WAR-GODS OF THE DEEP**—MD—85m.—(Coorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer

6502 **WAR OF THE ZOMBIES, THE**—MD—85m.—(C; S)—John Drew Barrymore, Susi Anderson—5281 (5-12-65)—Another Italian spectacle for the program—Italian-made; dubbed in English

TO BE REVIEWED

ALL THE FALLEN ANGELS—(PV; C)—Peter Fonda, Nancy Sinatra
BIKINI PARTY IN A HAUNTED HOUSE—PV; C)—Tommy Kirk, Deborah Walley
DIRTY GAME, THE—Vittorio Gassman, Henry Fonda, Robert Ryan
FIREBALL 500—(PU; C)—Frankie Avalon, Annette Funicello
FRANKENSTEIN CONQUERS THE WORLD—Nick Adams
GHOST IN THE INVISIBLE BIKINI—(PV; C)—Tommy Kirk, Deborah Walley, Basil Rathbone
GREAT SPY CHASE, THE—(CS)—Lino Ventura, Bernard Blair
TARZAN AND THE VALLEY OF GOLD—(PV; C)—Mike Henry, Nancy Kovack
WAR—ITALIAN STYLE—Buster Keaton
WHAT'S UP TIGER LILY?—(C; S)—Woody Allen

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

MONKEY'S UNCLE, THE—C—87m.—(TC)—Tommy Kirk, Annette, Leon Ames—5305 (8-4-65)—Fair Disney family-type comedy

THAT DARN CAT—C—116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family

UGLY DACHSHUND, THE—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
JUNGLE BOOK, THE—(TC)—Cartoon Feature
LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

65025 **APACHE GOLD**—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English

66006 **ARIZONA RAIDERS**—W—88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (8-4-65)—Good western entry with color added

66013 **BEDFORD INCIDENT, THE**—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts

66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made

66010 **BUNNY LAKE IS MISSING**—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334 (10-20-65)—Exercise in tension and suspense holds interest—Made in England

66028 **BORN FREE**—D—94m.—(PV; TC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family

65026 **CAT BALLOU**—CW—96m.—(EC)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cute and comic

66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama

66003 **COLLECTOR, THE**—D—119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama English-made

65020 **DIE, DIE, MY DARLING**—MD—97m.—(EC)—Tallulah Bankhead, Stefanie Powers, Maurice Kaufman—5273 (4-14-65)—Good suspense shocker for horror fans—English-made

66002 **GENGHIS KHAN**—MD—124m.—(PV; TC)—Omar Sharif, Stephen Boyd, James Mason, Francoise Dorleac—5277 (4-28-65)—Impressive adventure entry—Filmed abroad

66005 **GREAT SIOUX MASSACRE, THE**—MD—91m.—(CS; PC)—Joseph Cotton, Philip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer

66007 **HARVEY MIDDLEMAN, FIREMAN**—C—75m.—(C)—Gene Troobnick, Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite

66017 **HEROES OF TELEMARK, THE**—D—131m.—(TC; PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal

66015 **KING RAT**—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's

66022 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)

66052 **LITTLE ONES, THE**—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer—English-made

66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language

66009 **MICKEY ONE**—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention

66004 **SHIP OF FOOLS**—D—141m.—Vivian Leigh, Simone Signoret, Jose Ferrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fare

66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser

65021 **SYNANON**—D—107m.—Edmond O'Brien, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on effort to aid drug addicts

66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad

65027 **THESE ARE THE DAMNED**—D—77m.—(Hammerscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made

66011 **TREASURE OF SILVER LAKE**—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad

66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(C)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help

66014 **WINTER A-GO-GO**—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set

66016 **YOU MUST BE JOKING**—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
BIRDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling
CABRIOLA—(C)—Marisol, Angel Peralta—Spanish-made
CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
ELI KOTCH—(C)—James Coburn, Camilla Sparv, Aldo Ray
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
LAST OF THE RENEGADES—(S; C)—Lex Barker
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
LOST COMMAND, THE—(PV; C)—Anthony Quinn, Claudia Cardinale
MAN CALLED FLINTSTONE, THE—(C)—Cartoon Feature
MISTER INNOCENT—(PV; C)—Anthony Quinn, Martha Hyer
MYSTERY OF THUG ISLAND, THE—(C)—Guy Madison—English-made
NIGHT OF THE GENERALS, THE—Peter O'Toole. Omar Sharif
OPERATION PARADISE—(C)—Michael Connors, Dorothy Provine
PROFESSIONALS, THE—(PV; C)—Burt Lancaster, Lee Marvin, Claudia Cardinale

RAGE, THE—(TC)—Glenn Ford, Stella Stevens
STUDY IN TERROR, A—(EC)—John Neville, Donald Houston—English-made
RIDE BEYOND VENGEANCE—(C)—Chuck Connors, Gloria Grahame
THREE ON A COUCH—(C)—Jerry Lewis, Janet Leigh
TRAITOR'S GATE—Gary Raymond, Catherina VonSchell—English-made
WALK, DON'T RUN—(C)—Cary Grant, Samantha Eggar, Jim Hutton
WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C—98m.—(C)—Dirk Bogarde, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made

CIRCLE OF LOVE—D—105m.—(EC)—Jane Fonda, Maurice Ronet, Catherine Spaak—5269 (3-31-65)—Affairs of the bedroom best suited for adult art and exploitation spots—Filmed abroad; dubbed in English

FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made

GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English

GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles

KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese-made; English titles

RAILROAD MAN, THE—D—105m.—Pietro Germi, Luisa Della Noce, Sylva Koscina—5339 (10-20-65)—Fine import—Italian-made; English titles

TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language

UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made

WALK IN THE SHADOW—D—83m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

508 **BOUNTY KILLER, THE**—W—92m.—(TC; TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program

509 **CASANOVA '70**—C—113m.—(C)—Marcello Mastroianni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.

511 **DARLING**—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made

507 **DINGAKA**—MD—98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad

560 **FASCIST, THE**—CD—102m.—Tognazzi, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles

512 **GIT!**—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences

503 **IL SUCCESSO**—D—103m.—Vittorio Gassman, Anouk Aimee—5286 (5-26-65)—Interesting import—Italian-made; English titles

505 **ITALIANO BRAVA GENTE**—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles

JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)

502 **KIMBERLEY JIM**—D—82m.—(WS; C)—Jim Reeves, Madeleine Usher—5278 (4-28-65)—Pleasant programmer—Filmed abroad

504 **LITTLE NUNS, THE**—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English

602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel

510 **REQUIEM FOR A GUNFIGHTER**—W—91m.—(TS; TC)—Rod Cameron, Stephen McNally—5297 (7-7-65)—Fair western

506 **SEASIDE SWINGERS**—CMU—94m.—(CS; TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made

501 **SECRET OF MAGIC ISLAND, THE**—NOV—63m.—(EC)—Narration by Philip Tonken—5278 (4-28-65)—Cute bit of fluff strictly for kiddies—French-made

601 **2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE**—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65) Spoof of spies offers cute entertainment—English-made

514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue

513 **VILLAGE OF THE GIANTS**—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS. DRACULA—(C)—John Carradine, Chuck Courtney
CAT, THE—(WS; C)—Dwayne Redland, Peggy Ann Gardner
DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford
EYE FOR AN EYE, AN—Robert Lansing
MAN CALLED ADAM, A—Sammy Davis, Jr., Louis Armstrong, Ossie Davis
MAD MONSTER PARTY—(Animagic) Boris Karloff
PICTURE MOMMY DEAD—(EC)—Don Ameche, Martha Hyer
PARANOIA—Marcello Mastroianni, Catherine Speak
PLACE CALLED GLORY, A—(TC; CS)—Lex Barker, Marrianne Koch
TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made

6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steven McQueen, Edward G. Robinson, Ann-Margaret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme

DOCTOR ZHIVAGO—D—197m.—(PV; C)—Omar Sherif, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad

GREAT SPY MISSION, THE—See Operation Crossbow

GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; English titles

6522 **GUNFIGHTERS OF CASA GRANDE**—W—92m.—(CS; MC)—Alex Nicol, Diana Lorys—5274 (4-14-65) Big scale western lacking in names—Filmed abroad

6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mobley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw

6521 **HERCULES, SAMSON AND ULYSSES**—MD—85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English

6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Powerful, grim drama of life in a military prison—English-made

6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits

6523 **HYSTERIA**—D—86m.—Robert Webber, Lelia Goldoni—5269 (3-31-65)—Muddled meller for program—English-made

6608 **LAUREL AND HARDY'S LAUGHING '20's**—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostalgic Robert Youngson compilation of old comedies provides laughs

6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences

6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion

6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops

6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue

6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser

6529 **OPERATION CROSSBOW (THE GREAT SPY MISSION)**—D—116m.—(PV; MC)—Sophia Loren, George Peppared, Trevor Howard—5274 (4-14-65)—Well-made, exciting tale of espionage in war

6616 **PATCH OF BLUE, A**—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences

F

Face of Fu Manchu, The	A1	For.
Family Jewels, The	A1.	Par.
●Fantastic Voyage		Fox
●Farenheit 451		U
Fascist, The		EMB.
Father Of A Soldier		For.
Fiendish Ghouls, The		For.
●Fighting Prince of Donegal, The		BV
Finger On the Trigger		AA
●Fine Madness, A		WB
●Fireball 500		A1
Flame and the Fire		Cont.
Flight Of The Phoenix, The		Fox
Flower Drum Song-Re	A2	U
Fluffy	A1	U
●Follow Me, Boys		BV
Fort Courageous	B	Fox
●Fortune Cookie, The		UA
●Frankenstein Conquers The World		A-1
Frankenstein Meets the Space Monsters		AA
Frankie and Johnny		UA
Friends of the Family	A3	For.
●Frontier Hellcat		Col.
●Funny Thing Happened On the Way To The Forum, A		UA
●Funeral in Berlin		Par.

G

●Gambit		U
Genghis Khan	A3	Col.
●Gregory Girl		Col.
Ghidrah, The Three-Headed Monster	A2	Cont.
Ghost And Mr. Chicken, The		U
●Ghost In the Glass Bikini		A1
Girls On The Beach	B	Par.
Git!	A1	EMB
●Glass Bottom Boat, The		MGM
Glory Guys, The	A2	UA
●Gnomobile, The		BV
Go Go Mania	A1	A-1
Gospel According To St. Matthew		Cont.
Great Race, The	A1	WB
Great Sioux Massacre, The	A2	Col.
●Great Spy Chase, The		A1
Greed In The Sun	A3	MGM
Group, The		UA
Great Spy Mission, The (See Operation Crossbow)		MGM
Gunfighters, At Casa Grande	A2	MGM
Gunmen Of The Rio Grande		AA
Gunpoint	A1	U

H

Hallelujah Trail, The	A1	UA
Hansel and Gretel	A1	For.
Hamlet		UA
Harum Scarum	A2	MGM
Harlow	B	Misc.
Harlow	A3	Par.
Harper		WB
Harvey Middleman, Fireman	A2	Col.
Having A Wild Weekend	A3	WB
●Hawaii		UA
Help!	A1	UA
Hercules Against the Moon Men		For.
Hercules, Samson and Ulysses	A1	MGM
Heroes Of Telemark	A2	Col.
High Wind In Jamaica, A	A2	Fox
Hill, The	A4	MGM
Hold On!		MGM
●Hombre		Fox
Horrors Of Spider Island		Misc.
●Hotel Paradiso		MGM
Hours Of Love, The		For.
How Not To Rob A Department Store		For.
●How To Steal A Million Dollars And Live Happily Ever After		Fox
How To Stuff A Wild Bikini	B	A-1
Human Duplicators		AA
Hysteria	A3	MGM

I

●Idol, The		Par.
I Saw What You Did	A3	U
I'll Take Sweden	B	UA
Il Successo	A3	EMB
Imitation Of Life-Re	A3	U
●Incident At Phantom Hill, The	A1	U
In Harm's Way	B	Par.
Inside Daisy Clover	A3	WB
Italiano Brava Gente	A3	EMB
Ipcress File, The	A2	U
●Is Paris Burning?		Par.

J

John F. Kennedy: Years of Lightning, Day of Drums		Emb.
Johnny Nobody	A2	For.
Johnny Reno	A2	Par.
●Johnny Tiger		U

Judith		Par.
Juliet of the Spirits		For.
●Jungle Book, The		BV

K

●Kleidoscope		WB
●Khartoum		UA
Kid Rodelo		Par.
Kimberley Jim	A2	Emb.
King And Country	A3	For.
King Rat	A3	Col.
Knack, The	A4	UA
Knockout		Misc.
Kwaidan		Cont.

L

La Boheme	A2	WB
La Dolce Vita-Re	AI	P
La Fuga		For.
●Lady L		MGM
●Last of the Renegades		Col.
●Last of the Secret Agents, The		Par.
Laurel and Hardy's Laughing 20's	AI	MGM
Leather Boys, The		AA
●Lemonade Joe		AA
●Let's Kill Uncle		U
●Lt. Robin Crusoe, U.S.N.		BV
●Life At The Top		Col.
Life Upside Down		For.
●Liquidator, The	A3	MGM
Little Nuns, The	AI.	Emb.
Little Ones, The	A2	Col.
●Little Prince And The Eight-Headed Dragon, The		Col.
Living It Up-Re	AI	Par.
Lollipop		For.
●Lollipop Cover	A2	Cont.
Lord Love A Duck	A4	UA
●Lost Command, The		Col.
Love And Kisses	A2	U
Love In Four Dimensions	C	For.
Loved One, The	B	MGM

M

Mad Executioners, The	A2	Par.
●Mad Monster Party		EMB
Madame X	A3	U
Made In Paris	A3	MGM
●Mademoiselle		UA
●Magic Weaver, The		AA
Magic World of Topo Gigio, The	AI	Col.
Male Companion		For.
●Man Called Flintstone, The		Col.
●Man Called Adam, A		Emb.
Man Could Get Killed, A		U
Mara Of The Wilderness	AI	AA
Marriage On The Rocks	B	WB
Married Woman, The	C	For.
Masquerade	A2	UA
●Maya		MGM
McHale's Navy Joins the Air Force	A1	U
Merry Wives of Windsor, The		For.
Mickey One	A3	Col.
Mirage	A2	U
●Mister Buddwing		MGM
●Mister Innocent		Col.
Mister Moses	A2	UA
●Modesty Blaise		Fox
Moment to Moment	A3	U
●Monkeys Go Home		BV
Monkey's Uncle, The	A1	BV
Money Trap, The	B	MGM
●Moonwolf		AA
Morituri (The Saboteur)	A3	Fox
Mozambique		For.
●Munster Go Home		U
Murder Game, The		Fox
Murder in Mississippi		Misc.
Murieta	A1	WB
Mutiny In Outer Space		AA
My Blood Runs Cold	A2	WB
My Fair Lady	A1	WB
●My Last Duchess		Par.
●Mystery of Thug Island, The		Col.

N

Naked Brigade, The	A2	U
Naked Prey, The	B	Par.
●Namu, The Killer Whale		UA
Nanny, The	A3	Fox
●Nevada Smith		Par.
Never Too Late	A3	WB
●New World, A		UA
●Night of The Grizzly		Par.
●Night of the Generals, The		Col.
Nobody Waved Goodbye	A2	Misc.
North By Northwest-Re		MGM
●Not With My Wife, You Don't		WB

6520 **SANDOKAN THE GREAT**—MD—110m.—(TS; TC)—Steve Reeves—5274 (4-14-65)—Action packed jungle adventure—Italian-made; dubbed in English
SANDPIPER, THE—D—116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural
6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV; MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad
6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest
6526 **SHE**—MD—106m.—(CS; TC)—Ursula Andress, John Richardson—5274 (4-14-65)—Large scale film version of famous novel is exploitable—English-made
6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music
6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen
6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity
6615 **WHERE THE SPIES ARE**—MD—110m.—(PV; C)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad
6610 **WHEN THE BOYS MEET THE GIRLS**—MU—110m.—(PV; MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

COMING

AROUND THE WORLD UNDER THE SEA—(Panavision 65, MC)—Lloyd Bridges, Brian Kelly, Shirley Eaton
GLASS BOTTOM BOAT, THE—(PV, MC)—Doris Day, Rod Taylor
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV; EC)—Sophia Loren, Paul Newman, David Niven
MAYA—(PV; MC)—Clint Walker, Jay North
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
SECRET SEVEN, THE—(CS; C)—Tony Russell—Italian-made
SON OF A GUNFIGHTER—(CS; C)—Russ Tamblyn, Kieron Moore
SPINOUT—(MC; PV)—Elvis Presley
TIKO AND THE SHARK—Tahaitan Cast
2001—A SPACE ODYSSEY—(SP; C)—Gary Lockwood, Keir Dullea
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6420 **AMOROUS ADVENTURES OF MOLL FLANDERS, THE**—C—126m.—(PV; TC)—Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults—Made in England
6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends
6515 **BEACH BALL**—CMU—83m.—(TC)—Edd Byrnes, The Supremes—5530 (10-6-65)—Okay entry for teen set
6414 **BLACK SPURS**—W—81m.—(TC; TS)—Rory Calhoun, Terry Moore, Linda Darnell, Scott Brady—5282 (5-12-65)—Satisfactory action for western fans with names to help
6508 **BOEING, BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funnmakers in furious frolic about sex.
R6505 **BREAKFAST AT TIFFANY'S**—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots
6415 **DR. TERROR'S HOUSE OF HORRORS**—D—98m.—(TC)—Peter Cushing, Christopher Lee—5275 (4-14-65)—Off-beat horror entry has interest—English-made
6422 **FAMILY JEWELS, THE**—C—100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans
6419 **GIRLS ON THE BEACH, THE**—MU—80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n roll add up to teen fun
6423 **HARLOW**—D—125m.—(PV; TC)—Carroll Baker, Martin Belsam, Red Buttons—5297 (7-7-65)—Well-made, Interesting biofilm about yesterday's love goddess
6418 **IN HARM'S WAY**—D—165m.—(PV)—John Wayne, Kirk Douglas, Patricia Neal—5269 (3-31-65)—Impressive entertainment should register well with general audiences
6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"
6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed In Israel
6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad
R6502 **LIVING IT UP**—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue
6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English
6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action
R6501 **PARDNERS**—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music
6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made
6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults
6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC; TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English
R6506 **SABRINA**—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue
6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagery in the struggle for survival—Made in Africa
6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS; TC)—Roger Browne—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English
R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue
6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad
6513 **SKULL, THE**—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad
6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller
6421 **SONS OF KATIE ELDER, THE**—W—122m.—(PV; TC)—John Wayne, Dean Martin, Martha Hyer—5298 (7-7-65)—Very good big scale western
R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC) Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue
6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad
6512 **TOWN TAMER**—W—89m.—(TC; TS)—Dana Andrews, Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western

COMING

ALFIE—(TS; TC)—Michael Caine, Shelley Winters—English-made
ASSAULT ON A QUEEN (TC)—Frank Sinatra, Virna Lisi, Tony Franciosa
DEADLY BEES, THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
FUNERAL IN BERLIN—(C)—Michael Caine, Anjanette Comer
IDOL, THE—Jennifer Jones, John Leyton—English-made
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
LAST OF THE SECRET AGENTS, THE—(TC)—Marty Allen, Steve Rossi
MY LAST DUTCHESS—(PU)—Tony Curtis, Rosanna Schiafino
NEVADA SMITH—(PV; EC)—Steven McQueen, Karl Malden
NIGHT OF THE GRIZZLY—(TC; TS)—Clint Walker, Martha Hyer
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO BAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
PSYCHOPATH, THE—(TC)—Patrick Wymark, Alexander Knox
SECONDS—Rock Hudson, Salome Jens
SWINGER, THE—(TC)—Tony Franciosa, Ann-Margaret
THIS PROPERTY IS CONDEMNED—(TS; TC)—Natille Wood, Robert Redford
WACO—(TC)—Howard Keel, Jane Russell
VULTURE. THE—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works

527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
517 **CURSE OF THE FLY, THE**—(CS)—D—86m.—Brian Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made
518 **DEVILS OF DARKNESS**—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
516 **FORT COURAGEOUS**—W—72m.—Fred Beir, Donald Barry, Hanna Landy—5278 (4-28-65)—Okay programmer
602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
513 **HIGH WIND IN JAMAICA, A**—D—104m.—(CS; DC)—Anthony Quinn, Lila Kedrova, James Coburn—5286 (5-26-65)—Off-beat drama can go art or regular
520 **MORITURI (THE SABOTEUR)**—D-123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship
526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made
MURDER GAME, THE—MD—75m.—Ken Scott, Marla Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanna Lloyd—5351 (12-1-65)—Fair lower half entry
523 **REWARD, THE**—D—82m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama
SABOTEUR, THE—See Morituri
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England
560 **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES**—C—133m.—(Todd-AO; DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment
514 **UP FROM THE BEACH**—D—99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-65)—Fairly interesting tale of people in war
515 **VON RYAN'S EXPRESS**—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good action and suspense entry
521 **WILD ON THE BEACH**—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program

COMING

BIBLE, THE—(C)—Peter O'Toole, Ava Gardner, John Huston
BLUE MAX, THE—(CS; DC)—George Peppard, James Mason, Ursula Andress
CONVICT STAGE—Harry Lauter, Donald Barry
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
HOW TO STEAL A MILLION DOLLARS AND LIVE HAPPILY EVER AFTER—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer
MODESTY BLAISE—Dirk Bogarde, Terence Stamp
ONE MILLION YEARS B. C.—John Richardson, Raquel Welch
OUTLAWS OF RED RIVER, THE—George Montgomery
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
RASPUTIN—THE MAD MONK—(CS; DC)—Chrisptopher Lee
REPTILE, THE—(DC)—Noel Willman, Jennifer Daniel
SAND PEBBLES, THE—Steve McQueen, Candice Bergen, Richard Attenborough
STAGECOACH—(CS; DC)—Ann-Margaret, Michael Connors, Red Buttons
WAY, WAY OUT—Jerry Lewis, Connie Stevens, Dick Shawn
WEEKEND AT DUNKIRK—(DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **BILLIE**—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesale, heartwarming comedy for family trade—Chrislaw
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6511 **GLORY GUYS, THE**—CD—112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indian fighters—Levy-Gardner-Laven
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Cogdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman
6512 **HALLELUJAH TRAIL, THE**—C—167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6513 **HELP!**—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—Beatlemania strikes again—Shenson—Filmed abroad
6509 **I'LL TAKE SWEDEN**—C—96m.—(TC)—Bob Hope, Tuesday Weld, Frankie Avalon—5290 (6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small
790 **KNACK, THE—AND HOW TO GET IT**—C—84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
6508 **MASQUERADE**—CAD—101m.—(EC)—Cliff Robertson, Jack Hawkins—5278 (4-28-65)—Entertaining comedy adventure—Filmed abroad—Novus
6506 **MR. MOSES**—CD—113m.—(PV; TC)—Robert Mitchum, Carroll Baker—5275 (4-14-65)—Off-beat African adventure comedy is thoroughly entertaining—Ross-Talbot
6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch
6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-10-65)—Intriguing drama—Filmed abroad—Mirisch
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of state play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cut satire features babes, bullets and bombs
6510 **WHAT'S NEW PUSSYCAT?**—C—108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman

COMING

AMBUSH BAY—Hugh O'Brian, Mickey Rooney—Courageous
ANYONE FOR VENICE?—Rex Harrison, Maggie Smith, Capucine—Felman
AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro
BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small
CAST A GIANT SHADOW—(PV; C)—Kirk Douglas, Santa Berger, Frank Sinatra—Mirisch
DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck
DUEL AT DIABLO—(C)—James Garner, Sidney Poitier, Bibi Andersson
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthauondo, Ursula Andress
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
KHARTOUM—(PV 70, TC)—Charlton Heston, Laurence Olivier
MADEMOISELLE—Jeanne Moreau, Ettore Manni—Woodfall
NAMU, THE KILLER WHALE—(C)—Robert Lansing
NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman
RETURN OF THE SEVEN—(PV, EC)—Yul Brynner, Robert Fuller—Mirisch
RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch—Woodfall
UP TO HIS EARS—(C)—Jean Paul Belmondo-Ursula Andress
WHAT DID YOU DO IN THE WAR, DADDY?—(C)—James Coburn, Dick Shawn—Mirisch

O

●Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad .... Par.
●Oh! Those Most Secret Agents .... AA
●Omicron .... Cont.
Once A Thief .... A3 MGM
●One Million Years B. C. .... Fox
Operation C.I.A. .... A2 AA
●Operation Paradise .... Col.
Operation Crossbow (The Great Spy Mission) .... A1 MGM
Oscar, The .... EMB
Othello .... A2 WB
Our Man Flint .... B Fox
●Out of Sight .... U
●Outlaws Of Red River, The .... Fox

P

●Pad, The .... U
●Paradise, Hawaiian Style .... A1 Par.
Pardners-Re .... A1 Par.
●Paranioa .... Emb.
Paris Secret .... For.
●Party's Over, The .... AA
Patch of Blue, A .... A3 MGM
Pinocchio In Outer Space .... A1 U
●Picture Mommy Dead .... Emb.
●Place Called Glory, A .... EMB
Plague of the Zombies, The .... Fox
Planet of the Vampires, The A2 A1
Playground, The .... Misc.
●Prehistoric Women .... Fox
●Professionals, The .... Col.
Promise Her Anything .... A3 Par.
●Psychopath, The .... Par.
Pussycat Alley .... For.

Q

Queen of Blood .... AI

R

Racing Fever .... B AA
●Rage, The .... Col.
Rage To Live, A .... A3 UA
Railroad Man, The .... A2 Cont.
Rare Breed, The .... A1 U
Ravagers, The .... For.
●Rasputin—The Mad Monk .... Fox
●Reptile, The .... Fox
Repulsion .... C For.
Red Line 7000 .... B Par.
Requiem For A Gun Fighter .. A1 EMB
Return From The Ashes .... A3 UA
Return of Mr. Moto .... B Fox
●Return of the Seven .... UA
●Revenge of the Cheyenne .... AA
Revenge of The Gladiators, The . A2 Fox
Reward, The .... A2 Fox
●Ride Beyond Vengeance .... Col.
Rope of Flesh .... Misc.
●Russians Are Coming, The .... UA

S

Saboteur, The (see Moriturl) .... Fox
Sabrina-Re .... B Par.
●Sailor From Gibraltar .... UA
Sandokan, The Great .... A1 MGM
●Sand Pebbles, The .... Fox
Sandpiper, The .... B MGM
Sandra .... For.
Sands of The Kalahari .... A3 Par.
Seaside Swingers .... A1 Emb.
2nd Best Secret Agent In The Whole Wide World .... EMB
●Seconds .... Par.
Secret Agent Fireball A2 A1
Secret Of Blood Island .... A2 U
Secret Of Magic Island A1 Emb.
Secret Of My Success, The .. A2 MGM
●Secret Seven, The .... MGM
Sergeant Deadhead A3 A1
Seven Slaves Against The World A2 Par.
Seven Women .... B MGM
Shane-Re .... Par.
She .... A2 MGM
Shenandoah .... A1 U
Shepherd Girl, The .... For.
Ship Of Fools .... A3 Col.
Shop on Main Street, The .... For.
Silencers, The .... Col.
Singing Nun, The .... A1 MGM
Situation Hopeless But Not Serious .... A2 Par.
Ski Party .... A2 AI
Skull, The .... A2 Par.
Sleeping Beauty, The .... A1 For.
Sleeping Car Murder, The .... For.
Slender Thread, The .... A2 Par.
Snow White .... A1 For.
●Son Of A Gunfighter .... A1 MGM
Sons Of Katie Elder, The .... A1 Par.
Sound Of Music, The .... A1 Fox
●Southwest To Sonora .... U
Space Flight IC-1 .... B Fox
●Spinout .... MGM
Spy In Your Eye A2 A1
Spy Who Came In From The Cold, The .... A3 Par.

Spy With My Face, The .... MGM
●Stagecoach .... Fox
●Stop the World—I Want To Get Off .... WB
●Study In Terror, A .... Col.
Swedish Wedding Night .... C For.
●Swinger, The .... Par.
Swinger's Paradise A1 A1
Sword of Ali Baba, The .... A1 U
Synanon .... A3 Col.

T

Taboos of the World A4 A1
Tatty And The Jungle Hunter.. A1 UA
●Tarzan and the Valley of Gold ...... AI
Ten Commandments, The-Re ...... Par.
Ten Little Indians .... For.
●10:30 P.M. SUMMER .... UA
Tenth Victim, The .... B Emb.
●Terror In The City .... A3 AA
● Texas Across The River .... U
That Darn Cat .... A1 BV
That Funny Feeling .... A2 U
That Man In Istanbul .... A3 Col.
These Are The Damned ...... A3 Col.
●Three On A Couch .... Col.
Third Day, The .... A3 WB
●13 .... MGM
●This Property Is Condemned ..... Par.
Those Magnificent Men In Their Flying Machines .... A1 Fox
Thousand Clowns, A .... A3 UA
Thunderball .... A3 UA
Tickle Me .... A2 AA
●Tiko and the Shark .... MGM
●Time Of Indifference .... Cont.
To Trap A Spy .... MGM
●Tobruk .... U
Town Tamer .... A2 Par.
●Town Curtain .... U
●Traitor's Gate .... Col.
●Tramplers, The .... Emb.
Treasure Of Silver Lake ...... A1 Col.
Trouble With Angels, The .... Col.
Truth About Spring, The .... A1 U
●2001—A Space Odyssey .... MGM

U

Ugly Dachshund, The .... A1 BV
Landau
Underworld Informers ...... A2 Cont.
Up From The Beach .... A1 Fox
●Up To His Ears .... UA

V

●Vampire Killers, The .... MGM
Very Special Favor, A .... A3 U
Village Of The Giants .... B Emb.
Violent And The Damned, The .... For.
Viva Maria .... B UA
Von Ryan's Express .... A1 Fox
● Vulture, The .... Par.

W

●Waco .... Par.
●Walk, Don't Run .... Col.
Walk In The Shadow .... Cont.
War Lord, The .... A3 U
War Gods Of The Deep A-1
●War—Italian Style .... AIP
War of the Zombies A1
●Way, Way Out .... Fox
●Weekend At Dunkirk .... Fox
Weird, Wicked World .... For.
● What Did You Do In The War, Daddy .... UA
What's New Pussycat? .... B UA
●What's Up Tiger Lilly? A1
When The Boys Meet The Girls A3 MGM
Where The Spies Are ...... A3 MGM
●Who's Afraid Of Virginia Woolf? .. WB
Who Killed Teddy Bear? ...... B Misc.
W.I.A. (Wounded In Action) .... For.
Wild On The Beach .... A2 Fox
Wild, Wild Winter .... U
●Willie and the Yank .... BV
Willy McBean and His Magic Machine .... A1 Misc.
Winter A-Go-Go .... A2 Col.
Woman Who Wouldn't Die, The A3 WB
World of Abbott & Costello, The . A1 U
●World's Greatest Swindles .... Cont.
●Wrong, Box, The .... Col.

Y

Year of the Horse, The .... Misc.
You Must Be Joking .... A1 Col.
Young Dillinger .... B AA

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-9-66)—Fair programmer

6517 **ART OF LOVE, THE**—C—99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help

6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer

6525 **DARK INTRUDER**—MD—59m.—Leslie Nielson, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler

6512 **FLOWER DRUM SONG**—MU—131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue

6513 **FLUFFY**—C—92m.—(C)—Tony Randall, Shirley Jones—5275 (4-14-65)—Cute comedy for youngsters and family audiences—World War I

6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(C)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade

6610 **GUNPOINT**—W—86m.—(C)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western

6524 **IPCRESS FILE, THE**—MD—108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made

6511 **IMITATION OF LIFE**—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee—5287 (5-26-65)—Reissue is high rating drama—Reissue

6522 **I SAW WHAT YOU DID**—MD—82m.—Joan Crawford, John Ireland, Andi Garrett, Sharyl Locke—5283 (5-12-65)—Good suspense programmer

6527 **LOVE AND KISSES**—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-10-65)—Amusing entry with angles for teens

6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes

6607 **MAN COULD GET KILLED, A**—CMD—110m.—(TC)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad

6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes

6518 **McHALE'S NAVY JOINS THE AIR FORCE**—C—90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show

6514 **MIRAGE**—D—109m.—Gregory Peck, Diane Baker—5287 (5-26-65)—Very good suspense thriller

6516 **NAKED BRIGADE, THE**—MD—99m.—Shirley Eaton, Ken Scott—5278 (4-28-65)—Fair programmer—Filmed in Greece; partially titled

6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release

6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment

6515 **SECRET OF BLOOD ISLAND, THE**—MD—84m.—Barbara Shelley, Jack Hadley—5279 (4-28-65)—Unpleasant programmer—English-made

6521 **SHENANDOAH**—D—105m.—(TC)—James Stewart, Doug McClure, Rosemary Forsyth—5279 (4-28-65)—Fine drama heightened by impressive Stewart performance

6509 **SWORD OF ALI BABA**—MD—81m.—(C)—Peter Mann, Jocelyn Lane—5270 (3-31-65)—Okay programmer

6523 **THAT FUNNY FEELING**—C—93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (8-4-65)—Amusing entry

6508 **TRUTH ABOUT SPRING, THE**—CD—102m.—(TC)—Hayley Mills, John Mills, James MacArthur—5270 (3-31-65)—Fairly entertaining entry—Filmed abroad

6520 **VERY SPECIAL FAVOR, A**—C—104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy

6526 **WAR LORD, THE**—MD—123m.—(PV; TC)—Charlton Heston, Rosemary Forsythe, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again

6510 **WORLD OF ABBOTT AND COSTELLO, THE**—COMP.—75m.—Bud Abbott, Lou Costello—5275 (4-14-65)—Compilation offers the best of the team's films

6602 **WILD, WILD WINTER**—CMU—80m.—(TC)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

AND NOW MIGUEL—(TC)—Pat Cardl, Michael Ansara
ARABESQUE—(TC; PV)—Gregory Peck, Sophia Loren
BEARDLESS WARRIORS, THE—(C)—James Drury, Steve Carlson
BEAU GESTE—(TC; TS)—Telly Savalas, Doug McClure, Leslie Nielsen
BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
FARENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)—Shirley MacLaine, Michael Caine
INCIDENT AT PHANTOM HILL, THE—(TC; TS)—Robert Fuller, Jocelyn Lane
JOHNNY TIGER—(C)—Robert Taylor, Geraldine Brooks
LET'S KILL UNCLE—(TC)—Nigel Green, Mary Badham
MUNSTER GO HOME—(C)—Fred Gwynne, Yvonne DeCarlo, Terry Thomas
OUT OF SIGHT—(TC)—Jonathan Daly, Karen Jensen
PAD, THE—(TS; TC)—Brian Bedford, Julie Sommars
SOUTHWEST TO SONORA—(TS; TC)—Marlon Brando, John Saxon
TEXAS ACROSS THE RIVER—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
TORN CURTAIN—(TC)—Paul Newman, Julie Andrews

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

555 **BATTLE OF THE BULGE**—D—162m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles

458 **BATTLE OF THE VILLA FIORITA, THE**—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65)—Uneven romantic tale aimed at gals

460 **BRAINSTORM**—D—114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest

553 **GREAT RACE, THE**—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood—5298 (7-7-65)—Comedy blockbuster is headed for the top

557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn

462 **HAVING A WILD WEEKEND**—C—91m.—Dave Clark Five—5302 (7-21-65)—Sell the Dave Clark Five—English-made

556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment

578 **LA BOHEME**—OPERA—108m.—(TC)—La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy

552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names

479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top

459 **MY BLOOD RUNS COLD**—MD—104m.—(PV)—Troy Donahue, Joey Heatherton—5270 (3-31-65)—Mild horror meller with names to lure youngsters

554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5334 (11-3-65)—Amusing filmization

551 **MURIETA**—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made in Spain

579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made

463 **THIRD DAY, THE**—D—119m.—(PV; TC)—George Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama

461 **WOMAN WHO WOULDN'T DIE, THE**—MD—84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made

COMING

AMERICAN DREAM, AN—(TC, WS)—Stuart Whitman, Janet Leigh, Eleanor Parker
BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford
FINE MADNESS, A—(TC)—Sean Connery, Joanne Woodward
KALEIDOSCOPE—(WS; C)—Warren Beatty, Susannah York—English-made
NOT WITH MY WIFE, YOU DON'T—(PV; TC)—Tony Curtis, Virna Lisi
STOP THE WORLD—I WANT TO GET OFF—(WS; TC)—Tony Tanner, Millicent Martin
WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—52m.—(EC) Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon tor kiddies—Childhood Productions

ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures

ELEANOR ROOSEVELT STORY, THE—DOC—90m.—Produced by Sidney Glazier—5290 (6-9-65)—Fine documentary—Trans-American

HARLOW—D—109m.—(Electronovision)—Carol Lynley, Efrem Zimbalist, Jr.—5287 (5-26-65)—Reputed biography of former film star is mildly entertaining—Magna

HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valentine—5337 (10-20-65) Fair horror programmer—Pacemaker

KNOCKOUT—DOC—42m.—Produced by William Clayton—5346 (11-17-65)—Good featurette for sports fans—Trans-Lux

MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme

NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drama of teen rebellion—Canadian-made; Cinema V

PLAYGROUND, THE—D—95m.—Rees Vaughn, Inger Stratton—5346 (11-19-65)—Off-beat experimental drama for arty set—Jerand

ROPE OF FLESH—M—91m.—Hal Hopper, Antoinette Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is best for exploitation spots—Delta

WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowse, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna

WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALPHAVILLE—MD—100m.—Eddie Constantine, Anna Karina—5347 (11-1-65)—Way-out import for way-out art fans—French made; English titles—Pathe Contemporary

BALLAD OF LOVE, A—D—45m.—Victoria Fyodorova—5378 (3-2-66)—Good Russian featurette—Russian-made; English titles—Artkino

BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films

BREMEN TOWN MUSICIANS, THE—FAN—66m.—(C)—Narrated by Paul Tripp—5347 (11-17-65)—Cute kiddie entry—Filmed abroad; dubbed in English—Childhood

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Brenner

CARRY ON CLEO—C—92m.—(C)—Amanda Barrie, Sidney James—5347 (11-17-65)—Cute comedy is natural for series fans—English-made

COAST OF SKELETONS—MD—90m.—(C)—Richard Todd, Dal Robertson, Elga Andersen—5347 (11-17-65)—Good programmer—Filmed abroad—Seven Arts

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art set—Danish-made; English titles—Sherpix

DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III

EVENING WITH THE ROYAL BALET, AN—BAL—93m.—(TC)—Margot Fontayn, Rudolph Nureyev—5354 (12-15-65)—Four ballet selections for selected audiences—Filmed in Britain—Sigma III

FACE OF FU MANCHU, THE—MD—96m.—(TS; TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmer's oriental menace in action again—English-made—Seven Arts

FATHER OF A SOLDIER—D—83m.—Sergio Zakhariadze—5379 (3-2-66)—Effective import for art spots—Russian-made—English titles—Artkino

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for exploitation spots—English-made—Pacemaker

FRIEND OF THE FAMILY—(CD)—95m.—(CS)—Jean Marais, Danielle Darrieux—Import devotees should find this interesting—French-made; English title—International Classics.

HANSEL AND GRETEL—FAN—52m.—(C)—Narrated by Paul Tripp—5355 (12-15-65)—Famous fairy tale makes up well for children; Filmed abroad; dubbed in English—Childhood

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS; C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanuelo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English titles—Cinema V

HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Modately amusing import—French-made; English titles—Artixo

JOHNNY NOBODY—D—88m.—Nigel Patrick, Yvonne Mitchell, Aldo Ray—5355 (12-15-65)—Suspenseful, well-made import—Filmed in Ireland—Medallion

JULIET OF THE SPIRITS—D—148m.—(TC)—Guilietta Masina, Marlo Pisu, Sandra Milo—5347 (11-17-65)—Impressive import—Italian-made; English titles—Rizzoli

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English—Laudau—Trans-American

LA FUGA—D—92m.—Giovanna Ralli, Anouk Aimee—5379 (3-2-66)—Confusing import—Italian-made; English titles—International Classics

LIFE UPSIDE DOWN—D—93m.—Charles Denner, Anna Gaylor—5339 (10-20-65)—Drama dealing with mental deterioration holds interest—French-made; English titles—Landau

LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics

MARRIED WOMAN, THE—D—94m.—Macha Meril, Bernard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up her mind—French-made; English titles—Royal Films Int.

MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III

MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action program meller—Seven Arts—Filmed abroad

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone

RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Philippines—Hemisphere

REPULSION—D—105m.—Catherine Deneuve, John Fraser—5332 (10-20-65)—Shocking fare with limited appeal—English-made—Royal Films Int.

SANDRA—D—100m.—Claudia Cardinale, Michael Craig—5375 (2-16-66)—Fair import—Royal Films Int.

SHOP ON MAIN STREET, THE—D—128m.—Josef Kroner, Ida Kaminska—5375 (2-16-66)—Fine import for discriminating audiences—Czecholovakian-made; English titles; Prominent

SHEPHERD GIRL, THE—MUD—105m.—(EC; Shawscope)—Julie Yeh Feng—5355 (12-15-65)—Import has limited appeal—Made in China; English titles—Frank Lee Int. Films

SLEEPING BEAUTY—FAN—70m.—(C)—Narrated by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SLEEPING CAR MURDER, THE—MD—90m.—(WSO)—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly interesting import—French-made; English titles—Seven Arts

SNOW WHITE—FAN—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale—Made abroad; dubbed in English—Childhood

SWEDISH WEDDING NIGHT—D—96m.—Jarle Kulle, Christina Schollin—5355 (12-15-65)—For adults in art spots—Swedish-made; English titles—Royal Films Int.

TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad—Seven Arts

VIOLENT AND THE DAMNED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamanian prison break—Made in Panama; dubbed in English—ADP Int.

WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films

WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myriad

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5507	(July) Dress Reversal
5508	(Aug.) Robots In Toyland
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4676	A Pageant Is Born

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4611	Rough Riding Hood (WW)
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4614	Snow Place Like Home
4615	Woody and The Beanstalk (WW)
4616	South Pole Pals
4617	Hassel In A Castle (WW)
4618	Polar Fright
4619	Big Bite (WW)
4620	Astronut Woody (WW)
4621	Teeny Weeny Meany
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4706	(Nov.) Go-Go Amigo
4707	(Dec.) Highway Runnery
4708	(Dec.) Chaser on the Rocks
4709	(Jan.) Astroduck
4710	(Jan.) Shot and Bothered
4711	(Jan.) Out and Out Rout
4712	(Feb.) Mucho Locos
4713	(Feb.) Solid Tin Coyote
4714	(Feb.) Mexican Mousepiece
4715	(Mar.) Clippety Clobbered
4716	(Mar.) Daffy Rents
4717	(Apr.) A Haunting We Will Go
4718	(May) Snow Excuse

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(REISSUES)

4301	(Sept.) What's Opera Doc?
4302	(Nov.) Wideo Wabbit
4303	(Dec.) Snow Business
4304	(Mar.) Now Hare This

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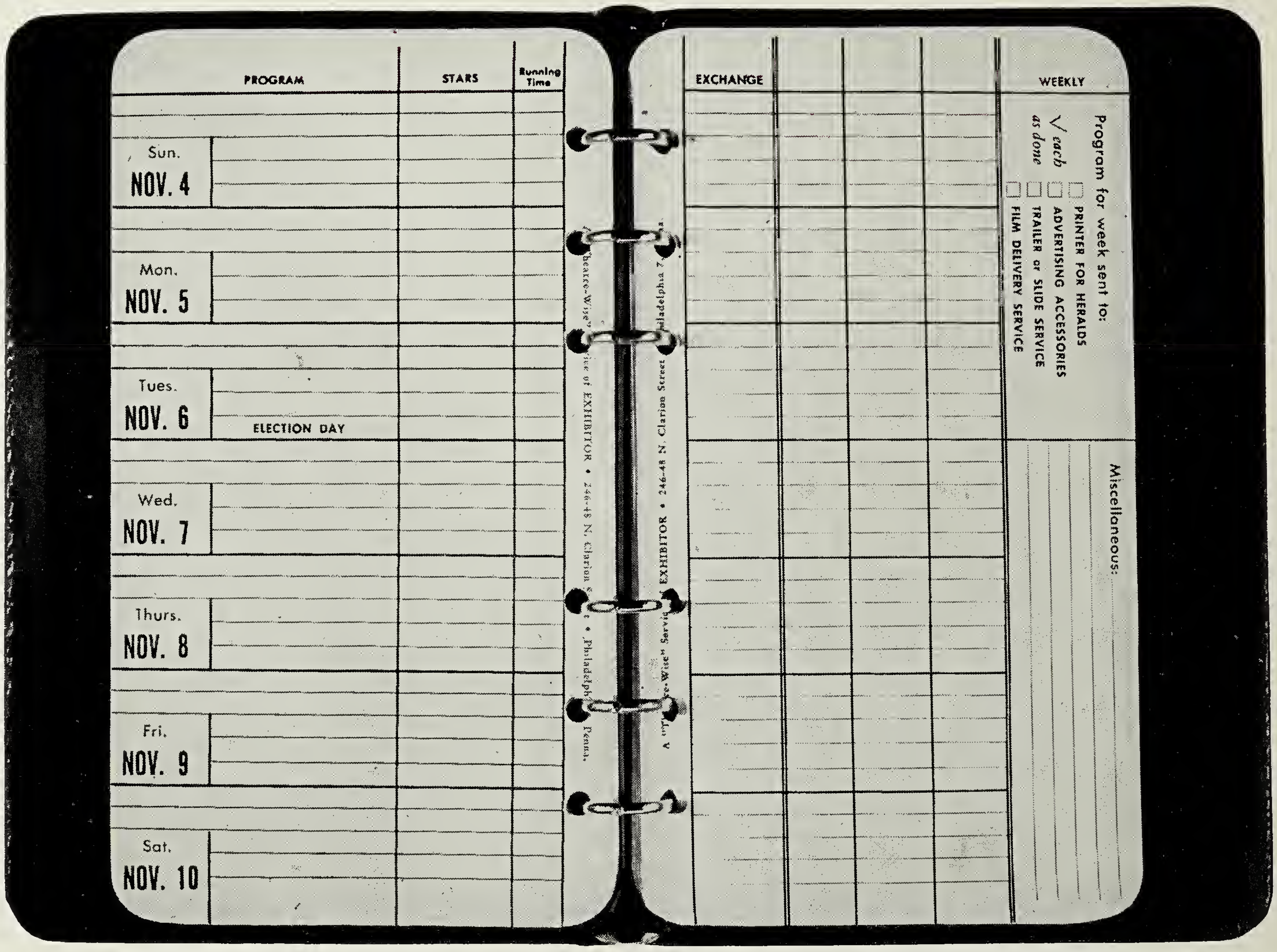

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EXHIBITOR

APRIL 13, 1966

Volume 75 Number 10

IN THREE SECTIONS • THIS IS SECTION ONE

TOP Conducts Theatre Clinic

(See Page 6)

Distrib Battles For Matinee Dates

(See Page 11)

George Weltner, president, Paramount Pictures, is currently leading his company's fight to solicit proxies against dissident directors.

BEFORE THE TREE IS DEAD . . .

see editorial—page 4

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Volume 75 • No. 10 April 13, 1966 Our 48th Year

BEFORE THE TREE IS DEAD

Theatremen have been assured by their leaders that the Justice Department is sympathetic to their appeal for direct action against the evils of blind bidding and that some effort to alleviate the problem is in the works. This is good news for exhibitors who have lived with this practice for more than five years, but if their patience is wearing thin, it is understandable.

The excuse that the Justice Department's staff is insufficient to move any faster on considering exhibitor complaints is wearing just as thin as exhibitor patience. While nothing is done, theatres continue to close, and more and more exhibitors are forced to the wall by unfair and unwarranted bidding wars.

Hundreds of exhibitors are not even grossing what they must bid for films in order to remain in business. No other industry sells its wares to customers in the same fashion as the motion picture industry, yet the years go by with no action to alleviate the situation. Indeed, if Federal Judge Edmund Palmieri had not finally spoken out on the evils of blind bidding, it is doubtful if the Justice Department would have moved at all.

Peaceful co-existence between buyer and seller of film is necessary if the motion picture industry is to move forward, but it is apparent that some outside force must impose guidelines to make such co-existence possible. That is why the long delay by the Justice Department is to be deplored. The brass curtain behind which the Justice Department has been marking time must be ripped away. We can understand that some delay is necessary, but certainly the time for action is at hand. After all, the problem is far more complex than just a matter of blind bidding. If this practice were eliminated tomorrow, it would be just one small victory.

The entire bidding process must be reevaluated and redefined. Why are bidding exhibitors unable to learn the terms of a winning bid? To say that this is a private matter between the distributor and the winning exhibitor opens the way to suspicion and distrust. No distributor would stand for such treatment if positions were reversed. Anyone say different?

In one part of the country, the same picture was rebid four times before it was awarded. The winning bid was almost double the gross of the last picture made by the same star. Who needs salesmen when theatres are desperate enough to accept any kind of terms by mail, whether they can come out on the deal or not? When the alternative is to go out of business, who can blame them?

There are just too many opportunities for under-the-table manipulations in the selling of films today. For instance, one national circuit seems always to win a certain distributor's product despite the fact that in one particular city, an independent theatre is larger with a far greater grossing potential. A suit is contemplated shortly to prove that adjustments are being made in the terms at other theatres in the circuit to allow unreasonable bidding in the competitive situation.

The accusation may well be true, but even if it were not, the climate is such that suspicion is created and fed. The Justice Department, of course, can't be blamed for the unfortunate situation, but further delay will only make it worse.

Action is necessary—and soon. Nothing grows in the place of a dead tree.

THE EDITORIAL GRAB-BAG

Once again, we reach into the editorial grab-bag and come up with some disconnected, but hopefully interesting, ideas.

We have criticized distribution executives for failure to answer their mail from customers. At a luncheon recently, a group of exhibitors were discussing this lack of business courtesy. Distributors are quick to condemn all exhibitors as poor businessmen when one acts in an unbusinesslike manner, but in this case, the shoe is on the other foot. If a distributor is traveling or out sick, it should be a relatively simple matter for his secretary to so advise a theatreman waiting for an answer to his letter. Whether a letter is a complaint or a pat on the back, a reply is in order.

A few weeks ago, we took a humorous editorial swipe at the legal profession by reprinting a portion of a fascinating article appearing in the Saturday Evening Post. Upon reading the editorial, one member of the much-maligned school of lawyers remarked, *"Since, in my opinion, lawyers would not exist if human nature permitted people to get along with each other without disputes, and since I am entirely in favor of peace and harmony among men, I would be the first to vote for the abolition of lawyers, but I am afraid that if lawyers were abolished today, the non-lawyers would have to recreate them tomorrow. In the meantime, lawyers serve laymen as convenient objects upon which to direct their hatred for their own shortcomings."* Touche, Monsieur Lawyer.

Finally, we would like to direct a large bouquet and a hearty round of applause in the direction of Colonel James Carreras, Variety Clubs International chief barker. The recently concluded American tour of Prince Philip must stand out as one of Variety's finest accomplishments. Not only was a great deal of money raised for Variety's charitable efforts on behalf of handicapped and underprivileged children everywhere, but also a mountain of good-will was created. Colonel Carreras is a dynamo of energy, and Variety's international reputation has increased greatly under his stewardship. He also happens to be a filmmaker of renown. This combination of talents gives the motion picture industry a double reason to take pride in his accomplishments. Well done, Jimmy!

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Ellen Fischl, WOMPI president and secretary to John Turner, United Artists, New York, was married to Ulf Schosser, from Dusseldorf, Germany.

Obituaries

Peter P. Ellis, 63, president, Pep Lines Trucking Company, Detroit, died suddenly while on vacation in Fort Lauderdale, Fla. He was a member of Variety Club Tent Five.

Mary I. Gentile, wife of John Gentile, sales manager, Paramount Film Distributing Company, Detroit, died suddenly. Other survivors are two sons and a sister.

Julius Mayer Gordon, 55, president and director, Jefferson Amusement Company, Beaumont, Tex., died of a heart attack in a Santa Monica, Calif., hospital. (See separate story)

A. Charles Jacobsen, 67, an industry pioneer and long-time controller for Walter Reade, Inc., died after a long illness in Wanamassa, N.J. He retired in 1961.

Fred Storm, 66, newspaperman and member of MGM's publicity staff in Hollywood, collapsed in the city room of Hearst's San Francisco Examiner, and died. He was a native of Baltimore, Md. Survivors include a wife and daughter.

Joseph J. Szelog, assistant manager of the State, Manchester, N.H., died.

Beatrice Yokota, Seven Arts' associate pay roll administrator in New York, died of a heart attack. She is survived by a niece and nephews.

THE WAY I SEE IT

We have had considerable response to our editorial analysis of the confusion in playoff patterns brought about by unwarranted moveups in run and suicidal competitive bidding. The only adverse reaction has been from a southern gentleman who points out that we confused Charleston, S.C., with Charlotte, N.C., for which we apologize.

The problem discussed in the editorial (THE WAY I SEE IT—March 30 issue) is a thorny one and defies easy solution. Recently, Paramount's sales chief, Charles Boasberg, discussed the danger of the "let's all be first-run" philosophy, pointing out that it may create a strong opening for a film, but that the picture has nowhere to go after that. We agree wholeheartedly, but some new thinking by distributors is necessary if some semblance of sanity is to return to the business.

We have also been informed that United Artists, for one, does not grant first-run status to an exhibitor just because he has turned over a spadeful of dirt for a new theatre or threatened a law suit. According to sales chief James Velde, UA must be convinced that first-run status is deserved. The same exercise of sound business judgment by all is sorely needed throughout the industry. At least, that's the way I see it.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., APRIL 11

Aarons Predicts Demise Of "Unfair" Blind Bidding

PHILADELPHIA—At today's meeting of Theatre Owners of Pennsylvania, the headliners are president Marshall H. Fine, National Association of Theatre Owners, Inc., and legal affairs committee chairman Stuart H. Aarons of NATO.

Aarons addressed himself to discussion of the past and future of bidding. It goes back long before the Paramount case of 1938 when a season's product could be sold before it was even made. Trade screenings were unheard of.

He quoted the U.S. Statutory Court in defining the government's contention in the Paramount case: "The plaintiff (government) contends that an illegal conspiracy and monopoly were affected by: 1) concertedly fixing the license terms *before* the licensees have *had a fair opportunity to estimate the value and character of the films licensed* and *before such films were completed or shown.*"

Blind selling ended by the original consent decree in 1940, or eight years before the Paramount Consent Decree. This came at a time when bidding was unheard-of.

"The significance of this fact," said Aarons, "is that as early as 1940 there was nothing economically insuperable from the standpoint of the major companies in the requirement that pictures be trade shown before being licensed . . . they figured they could live with it."

The five majors held poorly-attended trade shows, the reason for poor attendance being bidding did not exist; further, the exhibitor had "the cushion of reviewing or adjusting the terms after the picture had played."

In 1946, the Statutory Court set up national system of competitive bidding. It said blind selling and block booking could conceivably injure competing distributors, and exhibitors likewise must be protected. On a blind bid, no adjustment was possible; on a blind sale without bidding, it was.

In Aarons' opinion, the Paramount case is sufficient authority to give relief against present blind bidding.

The Statutory Court's remedy of compulsory bidding was reversed by the Supreme Court, and the lower court "probably thought that the end of blind bidding." Four of eight defendant distributors denounced competitive bidding before the Supreme Court; so did theatre organizations, and the government.

Although the Supreme Court knocked out competitive bidding, the practice was later adopted by all distributors, with much of it blind.

Aarons feels if the Statutory Court was concerned with blind selling, "We have a right to be hopeful . . . (it) would be even more concerned with blind bidding . . . and if . . . (it) took remedial action against blind selling . . . have we not the right to be hopeful that that same Court . . . will grant remedial action against blind bidding?"

"For even if the remedy consisted of the right of each blind bidder to reject the picture after it had been made available for screening (such as one distributor affords today), and if every one of the seven major companies were required to afford such right, I feel confident blind bidding would end."

He mentioned that for various reasons, including tv, the distributor is secure, and industry risks are taken primarily by the exhibitor.

Aarons concluded, "I am convinced, gentlemen, that we make out a very strong case to end once and for all the practice of blind bidding."

BROADWAY GROSSES

Holiday Spurs All Houses

NEW YORK—Increased shows for the hard ticket houses and the Easter holiday sent grosses in the Broadway first-runs soaring, with Radio City Music Hall heading for a record Easter week. The Victoria had the only new entry. The break-down was as follows:

"THE SINGING NUN" (MGM). Radio City Music Hall, with Easter stage show, did $138,000 from Thursday through Sunday, with the fourth week heading for a record $240,000.

"CAST A GIANT SHADOW" (UA). DeMille reported $40,000 for the second week on a reserved seat policy.

"DR ZHIVAGO" (MGM). Capitol claimed $55,000 for the 16th week.

"THE OSCAR" (Embassy). Loew's State announced that the sixth week was $32,000.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli stated the 59th week was $57,000.

"THE GROUP" (UA). Astor reported $27,000 for the fourth week.

"THE TROUBLE WITH ANGELS" (Columbia). Victoria claimed the opening week was $43,000.

"MY FAIR LADY" (Warners). Criterion did $41,200 on the 77th week.

"BATTLE OF THE BULGE" (Warners). Warner Cinerama reported $16,000 for the 17th week.

TOP Members Attend Theatre Clinic

Industry Leaders Present Preview Of Coming Films; Fine, Harling, Aarons Lead Panel On Industry Problems

PHILADELPHIA—Top leaders in the motion picture industry in both advertising and exhibition were to participate in the "Theatre Clinic for TOP Dollars," sponsored by the Theatre Owners of Pennsylvania (TOP). The all-day session was to be staged today (April 13) at the Bellevue-Stratford Hotel.

Keynote speaker at the luncheon session, designed to help exhibitors realize "top dollars" in the exhibition of motion pictures, was to be Marshall H. Fine, president of the National Association of Theatre Owners, of which Theatre Owners of Pennsylvania is an affiliate.

David E. Milgram, president of the Pennsylvania body, was to preside at the luncheon session at 1 P.M., dealing with industry issues of major concern.

Pay television was to be discussed by Philip F. Harling, assistant to the president of Stanley Warner Theatres, with the issues involving community antenna television systems presented by Hon. Isadore H. Bellis, member of the City Council of Philadelphia, who chairs a committee of City Council dealing with that problem.

Stuart H. Aarons, attorney for Stanley Warner Theatres, was to lead a discussion dealing with the legal aspects of blind bidding. Also discussing exhibitor organizations was to be William M. McCutchen, dealing with the activities of the Motion Picture Association of America, of which he is an associate in the Community Relations Division.

The opening session was to be devoted to "Top Dollar" merchandising. With Jay Emanuel, publisher of MOTION PICTURE EXHIBITOR, serving as the moderator, the morning session was to serve as an advertising clinic. Advertising executives of all the major film companies were to participate, presenting the advertising, publicity, and exploitation programs planned for the new pictures to be released for the spring and summer session. They were also to screen footage to provide a preview of the major films to be released in the months ahead.

Participating in the morning advertising clinic were to be Mrs. Ruth Pologe, eastern manager of advertising and publicity for American International Pictures; Robert S. Ferguson, vice-president of Columbia Pictures Corp. in charge of advertising, publicity, and exploitation world wide; David McGrath, national director of exhibitor relations for Metro-Goldwyn-Mayer, Inc.; Paul Lazarus, executive vice-president, National Screen Service Corp.; Mort Hock, assistant director of advertising for Paramount Pictures Corp.; Hal Marshall, eastern division representative for advertising and publicity, 20th Century-Fox Film Corp.; Al Fisher, exploitation director for United Artists Corp.; Jerry Evans, eastern promotion manager, Universal Pictures, Inc.; and Ernie Grossman, assistant director of advertising, Warner Bros. Pictures Corp.

"The theatre clinic," said Milgram, "will provide an excellent opportunity for all exhibitors in the area to hear industry leaders analyze issues of major concern to all and an opportunity to exchange ideas and views so that we may find a possible solution to the common problems our industry faces today. And since we are all interested in realizing a 'top dollar' for our theatres, we will also have an opportunity to learn about the new product to be released the coming season, and how the new pictures are going to be advertised, publicized and exploited to the best advantage of our box-offices. In short, our theatre clinic will provide all the opportunity to keep in tune with what is going on in our industry."

Milgram added that all theatre executives, buyers, bookers, and managers throughout eastern Pennsylvania, southern New Jersey, and Delaware were invited to attend as guests of the Theatre Owners of Pennsylvania. Admission and participation in the all-day theatre clinic, including the luncheon, is entirely free of any charges or registration fee.

Father Hector N. Grandinetti, S.J., of the Universidad Del Salvador of Buenos Aires, and Aaron Sragovich, head, Siglo 21 Productions of Buenos Aires, are greeted by Jack Webb on the set of Universal's "Dragnet '66" during their recent visit to Universal City Studios.

COMPO To Meet May 26

NEW YORK—The spring meeting of the COMPO executive committee will be held May 26 in the Biarritz Suite of the Americana Hotel, New York City, it was announced by Charles E. McCarthy, executive vice-president.

Formal notice of the meeting and an agenda will be mailed to the members of the commitee well in advance of the meeting, McCarthy said. The agenda is now being prepared.

Poe Denies Fox TV Deal

NEW YORK—Seymour Poe, executive vice-president of 20th Century-Fox, denied that ABC-TV or any network "is close to a deal" to televise "The Robe," "The King and I" and "The Longest Day," as reported in another trade paper.

"Twentieth Century-Fox has controlled tv rights and still does," Poe said. "No other company is authorized to offer these or any other 20th Century-Fox pictures not specifically conveyed by contract."

Texas Showman Gordon Dies During Calif. Visit

BEAUMONT, TEX.—Julius Gordon, president and director, Jefferson Amusement Co., and an officer in numerous corporations, died in Saint John's Hospital in Santa Monica, Calif., after suffering a heart attack.

Gordon, who celebrated his 55th birthday last week by attending the premiere of "Dr. Zhivago" at his Windsor Theatre in Houston, had gone with his wife Frances to California on a business trip.

In addition to his Jefferson Amusement Company interests, Gordon also was president of the East Texas Theatres, Inc., and was also principal owner of KJAC-TV, Port Arthur.

He was the developer of Beaumont's first shopping center, the Gaylynn Shopping Center, and was also principal developer of the Jefferson City Shopping Center, Port Arthur. He was also president of the First State Bank of Groves, a director of the Jefferson County Savings and Loan Association, and an organizer of the Beaumont State Bank. He was also an active civic leader in the USO, Red Cross, United Jewish Appeal, Lamar Tech Research Center, Saint Elizabeth Hospital committee in Beaumont, School District of Beaumont, Beaumont Symphony Orchestra, Temple Emanuel, member of the Chambers of Commerce in both Beaumont and Port Arthur, and a member of the Texas Executive Committee of Motion Pictures.

He served during World War II as a pilot instructor for the Navy and later as a fighter pilot in the Pacific Theatre.

His father was the founder of the Jefferson Amusement Co., and he began his career in 1924 as an usher. He became president of the company in 1940 when his father died.

In addition to his wife, he is survived by four daughters and a stepdaughter.

N.Y.—N.J. Allied To Meet

HAWTHORNE, N.J.—The annual conventions of the Allied Theatre Owners of New Jersey, and Allied Theatre Owners of New York State will be held at the Concord Hotel, Kiamesha Lake, N.Y., on Aug. 8 to 11. The announcement was made jointly by the respective presidents of the two organizations, Howard W. Herman and Sidney J. Cohen.

These combined conventions will be the first since the formation of the new National Association of Theatre Owners. President Marshall H. Fine and other officers will attend and address the meetings.

Simonelli To Tech. Italiana

HOLLYWOOD—Thomas J. Welch, chairman and chief executive officer of Technicolor, Inc., announced the election of Charles F. Simonelli to the board of directors of Technicolor Italiana of Rome, a 50 percent owned affiliate.

Simonelli was also recently elected to the board of directors of Creative Merchandising, Inc., a wholly owned subsidiary of Technicolor. He is also a member of the board of directors of Technicolor, Inc., and recently appointed to its finance committee.

"Patch Of Blue" Draws Fiery Racist Protest

JACKSONVILLE—The first exhibition of antagonism toward the motion picture industry since the Ku Klux Klan picketed the downtown Florida Theatre several years ago during its first run of "Island in the Sun" occurred here the night of March 27. A seven-foot wooden cross wrapped in kerosene-soaked burlap containing live shotgun shells was burned shortly before midnight against a wall of the suburban Edgewood facing Roosevelt Boulevard, one of the city's main thoroughfares.

An unidentified bystander pushed the cross off the brick building's side and went for police just before the shotgun shells exploded. A few minutes later, one of the shells blasted a police car with a glancing blow which did small damage.

The Edgewood at the time was in the fourth week of its successful run of "A Patch of Blue," starring Sidney Poitier, Elizabeth Hartman, Shelley Winters, Wallace Ford, and others. Although the picture may not have met the approval of a race hater, it did win wide approval with thousands of discerning moviegoers of the city, who sustained it into an excellent run of five weeks.

Theatre For Sunset Strip

HOLLYWOOD — Announcement was made by producers Harold Goldman and Robert Lippert that their new motion picture theatre will start operation in late May, 1966. New theatre, first conventional house to be located on the famed Sunset Strip, will be named the "Tiffany." Theatre formerly was scheduled to be called the "Carnegie Hall."

The "Tiffany," which will be an art-film house will be an elegant 400 seat theatre, located just west of LaCienega Blvd. on Sunset Blvd. It will have European-style seating arrangement, with no center aisle.

The theatre will run the customary evening showing schedule every day of the week except Friday and Saturday, when it will be open all night. Theatre is only new house to be built in Hollywood in three years.

New Product Reel Keys Universal's "Power Drive"

NEW YORK—Universal Pictures has started a six months domestic sales drive called the "Universal Power Drive" with up to $50,000 in prizes to be distributed among the company's sales managers, branch managers, and bookers in the United States and Canada.

The slogan of the "Universal Power Drive" according to Henry H. "Hi" Martin, vice-president and general sales manager, is "Unsurpassed Product, Unequalled Performances, and Unmatched Profits."

In connection with the launching of the "Universal Power Drive," a new product reel is being made available for exhibitor screenings. Running 22 minutes, it contains action scenes from a number of the "Big 26 for '66" plus several scheduled for early 1967. Included are "A Countess From Hong Kong" and "Tobruk"—two of the most important films in Universal's long history.

Schine Houses Change Hands

GLOVERSVILLE, N.Y.—The Schine Oneonta has been sold to Harold DeGraw, operator of the Palace, Oneonta, N.Y., it was announced by J. Myer Schine, head of the Schine company. Schine also announced the takeover by the Watertown Urban Renewal project of the Schine Avon in that town. The theatre is to be torn down and will eventually become a part of that community's center city urban renewal plan.

Phil Thorne, manager, Schine Oneonta, has been transferred to the management of the Schine Strand, Ogdensburg, N.Y., replacing Tim Ames, who has been acting manager temporarily.

High school students recently discussed Paramount's "Hud" as one of the highlights of the Federation of Motion Picture Councils' 12th annual conference at the Astor Hotel, New York. Conducting the panel discussion on the subject, "Teenagers and Today's Movies," is David Mallery, center, director of studies, National Association of Independent Schools. The high school panelists are from Philadelphia area schools.

N.Y. Classification Bill Amended To Ease Burden On Exhib Employees

ALBANY—New York State exhibitors scored a victory when Jules Sabbatino, Queens Democrat chairing Joint Legislative Committee to Study the Dissemination and Distribution of Obscene Material, materially amended his bill dealing with "Adults Only" film advertising in so far as it applies to the admission of persons under 18, unless accompanied by parent, guardian, or authorized adult.

Bowing to criticism voiced by New York Assemblymen Albert Blumenthal, Jerome Kretchmer, Joseph Kottler and several others, Sabbatino revised the measure. He inserted "knowingly" before "admits or allows to remain in a theatre"; struck out "who owns or leases"; eliminated "persons who perform services as a ticket seller, doorman, or ticket taker"; deleted "or apparently" after "actually" 18.

Net result is that only a person "managing or controlling" a theatre or other place would be guilty of a misdemeanor, if he "knowingly" permitted unaccompanied under-18's, where the house is showing a film that has been or is being advertised, "by sign, newspaper display, radio or television," or any other words or combinations thereof having a similar import or meaning, as "For Adults Only," "Children Not Admitted," "Recommended For Adults Only," or "Viewing By Adults." Effective July 1, this would be a misdemeanor.

Critics of the original draft argued it would "punish" cashiers and other employees who might be unaware of the manner in which a picture had been promoted. Also, that they could be held responsible for letting in persons who appeared "18" but who were not.

One Assemblyman, who had in the past introduced "classification" legislation, wondered whether the watered-down version would have much more than a psychological effect. Another informed Lower House member, long a strong supporter of the Joint Legislative Committee's programs, thought the measure would pass.

Chairman Sabbatino rationalized the situation: he intended to seek passage of the amended measure, but believed it would be more significant if both Chambers adopted the Hughes-Murphy classification bill. He intended to vote for this. Last year, the Assembly okayed the proposal—sponsored by Lawrence P. Murphy, D.-Brooklyn, and for years secretary of Joint Committee, and Senator John H. Hughes, R.-Syracuse, but a ballot was blocked in the Senate, then Democrat-controlled.

Murphy said the bill would "first be moved" in the Upper House at this session and expected it to win approval there, due to Senator Hughes' prestige as chairman of judiciary committee, and his close friendship with Majority Leader Earl W. Brydges, R.-Niagara Falls.

The Joint Committee plans to present "some kind of a film licensing bill next year," unless developments make this unnecessary or unwise.

Chairman Sabbatino considers the U.S. Supreme Court 5-4 ruling affirming the conviction of Ralph Ginzburg for distributing "obscene" publications, and the 6-3 determination that New York book seller Edward Mishkin had violated the state's obscenity statutes as, "support for our efforts to block the floodgates of pornography."

T-L Gross Revenues Remain Steady; Research Costs Cause Net To Dip

NEW YORK—Gross revenues from operations of Trans-Lux Corporation for the year ended Dec. 31, 1965, closely approximated those for 1964, Richard Brandt, president, reported. He said that net income, however, was below that of a year earlier, due to higher depreciation charges and outlays for research and development in connection with the new Trans-Jet electronic display system and related services.

Gross revenues from operations for 1965 amounted to $7,935,122, as compared with the $8,204,184 reported for the preceding year. Profit before taxes was $744,193, as against 1964 pre-tax earnings of $863,410.

Consolidated net income, after U.S. and Canadian taxes on income, totaled $478,631 and was equal to 67 cents per share on the 718,037 shares of common stock outstanding at year end, as compared with 1964 earnings of $578,722, or 81 cents per share on the same number of shares. Cash flow amounted to $1,451,929 at the close of 1965 and was equivalent to $2.02 per share, as compared with $1,317,711 or $1.84 a share at the 1964 year end.

Consolidated net working capital, Brandt reported, aggregated $3,174,261 on Dec. 31, 1965, and, including cash of $1,318,308, current assets of $3,876,161 were 5.5 times total current liabilities of $701,900.

During the year, he said, the company reduced to $1,000,000 the amount outstanding under its $2,500,000 revolving credit agreement with a major New York bank, with a further reduction to $750,000 early in the current year.

The year's most important development, Brandt said, was the company's entry into the electronic display field with the signing of a contract with Recognition Equipment, Inc., Dallas, for the development of the Trans-Jet, a miniaturized version of an electronic stock quotation device with characteristics similar to the 45-foot display developed by Recognition and now operating on the floor of the New York Stock Exchange. A prototype model of the new Trans-Jet, he stated, is expected to be available for demonstration in the spring.

He also reported the development of a new system whereby it is possible to serve both Trans-Lux stock ticker projectors and closed-circuit television monitors from a single ticker, with resulting savings to customers.

Revenues from the company's communications services, Brandt said, were virtually unchanged from the preceding year. Gross revenues received from the new all-time highs attained by the Dow Jones news ticker projectors, closed-circuit television monitors, and Canadian stock ticker projectors, offset a decline in revenues from U. S. projector installations. The Trans-Lux projectors, he added, continue to be used in the great majority of U. S. and Canadian brokerage houses, and are also employed overseas.

Gross revenues from the company's entertainment services, Brandt reported, aproximated those of a year ago, gains in other areas largely compensating for a sharp decline in theatre revenues which, he added, should show considerable improvement in 1966.

Noting that 1965 marked the 10th year of Trans-Lux activity in the field of educational and entertainment tv programs for children, Brandt said that operations were generally satisfactory with regard to both new business and renewal business. Three programs—"Felix the Cat," "Mack and Myer for Hire," and "The Mighty Hercules"—are now available in French, Spanish, and Portuguese, and Trans-Lux children's programs are now being telecast in over a score of countries ranging from Latin America and Western Europe to Australia. A new half-hour animated science-fiction program titled "Gigantor" is in the process of being produced for distribution in the U. S., Canada, other members of the British Commonwealth, as well as the Middle East and Africa, with the first programs currently being telecast in New York.

Chuck Connors is congratulated by Ann Ford, Dallas-born actress now under contract to Columbia, upon winning the 1966 "King Of The Cowboys" award presented to him by Interstate Theatres.

"Carry On" Festivals Set

NEW YORK—An unprecedented number of requests from exhibitors across the nation has prompted Governor Films' president David Emanuel to announce upcoming plans for a series of "Carry On Festivals," with initial engagements scheduled for this fall.

"The 'festival' concept of exhibition has proven to be a major boxoffice success, as witnessed by the recent Bogart, Belmondo and Bergman festivals which took place here in New York and are now doing extremely well in other situations throughout the country," Emanuel stated.

"The "Carry On" gang has attracted a wide audience and followers of their mad antics know that they hold nothing sacred—people or institutions. Producer Peter Rogers and director Gerald Thomas have spoofed hospitals (Carry On Nurse), police (Constable), army (Sergeant), espionage (Spying), schools (Teacher), unemployment (Regardless), Cleopatra (Cleo), and now the taxicab industry in "Cabby," the company's May release and eighth in the series to be released here.

U Promotes Everill

SALT LAKE CITY—Richard Everill, booker for Universal Pictures in Salt Lake City for the past year, has been promoted to the post of salesman in Salt Lake City to replace George Kershaw, who has resigned, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager.

WB-Soviet Co-Production Progressing, Says Tiomkin

HOLLYWOOD—The history-making participation of Warner Bros. and the Soviet Ministry of Cinematography in co-producing a film based on the life of Tschaikovsky has been making exceptional progress, it was revealed by Dimitri Tiomkin on his departure from Hollywood en route to Moscow.

Tiomkin declared that Innokenti Smoktunovsky, star of the Russian "Hamlet" and a Meritorious Artist of the Soviet Union as well as holder of the Lenin Laureate Prize, is a strong possibility to play the role of Peter Ilyich Tschaikovsky.

Tiomkin, who was in Hollywood for the past few weeks for consultations with Jack L. Warner, president of Warner Bros., will serve as executive producer of the gigantic production.

Tiomkin arrived in New York for additional conferences with Benjamin Kalmenson, executive vice-president of Warner Bros., and Wolfe Cohen, president of Warner Bros. Pictures International.

He was to proceed to London to confer with representatives of Maria Callas, the opera star, on the possibility of her playing Desiree, the actress with whom Tschaikovsky was in love.

Tiomkin expects to remain in Moscow for two to three months to launch activities on the writing and logistics of the production in association with Vladimir Surin, general director of Mosfilm Studios.

A group of Russian writers, musicologists, and the director of the Klim Tschaikovsky Museum are at work now on research and other facets on the production under the supervision of Yuri Nagibin, a leading Soviet writer.

The Tschaikovsky motion picture will be an elaborate production in color and 70mm on the life and works of the great 19th Century composer. The title, Tiomkin said, will soon be jointly decided upon by Warner and Surin.

On his return journey to Moscow, Tiomkin is taking a biographical chart on the work of Tschaikovsky from 1866 to 1893, as a gift from Warner to the Klim Museum.

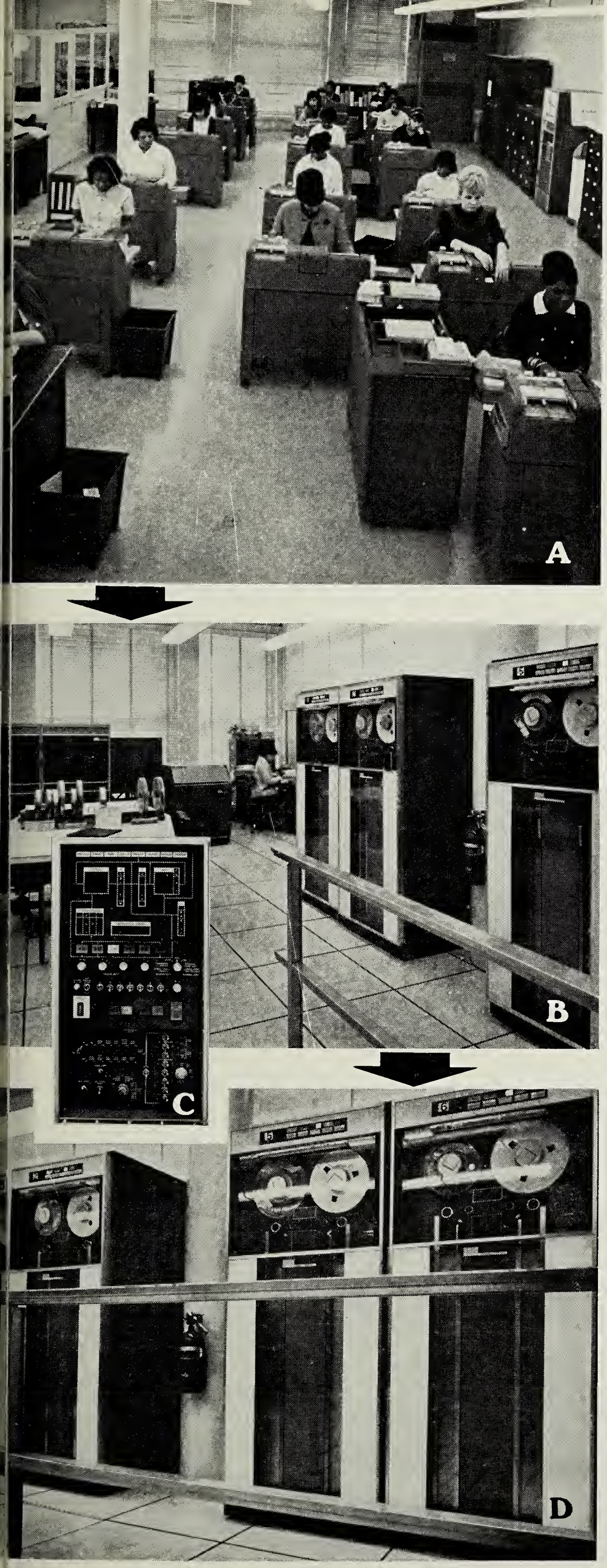
Under the unprecedented agreement, the picture will be filmed entirely in the Soviet Union, and will draw upon that nation's great artistic resources, including its world-famed Bolshoi Ballet and the Moscow Symphony Orchestra.

Metropolitan Circuit Moves

LOS ANGELES—Metropolitan Theatres Corporation and its subsidiaries moved into the company's own newly constructed building recently, it was announced by Sherrill C. Corwin, president. The three-story plus penthouse structure will provide the expanding organization's headquarters with the most modern developments in design, equipment and decor.

The 8727 West Third Building, designed by architect Robert Kleigman, A.I.A., has 31,200 square feet of floor space and an underground garage. Metropolitan will occupy approximately a third of the space, utilizing 44 offices and a large conference room. The building is 90 per cent leased. It was constructed by Raleigh Enterprises, Inc., contractors.

The penthouse contains the most advanced projection room of any theatre circuit in Los Angeles. Seating 50, it has a spacious adjacent lounge and a reception room, completely equipped kitchen, offices and an outdoor terrace.



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(A) These girls key-punch information onto cards, which go to (B) The Data Processing Computer Room, where a highly-trained person pushes the little valve down on (C) The Control Panel for the Central Processing Unit and (D) The electronic brain goes round and round, and it comes out here at NSS Headquarters.

Thats how we collect and collate information on 117,652 transactions every week, to say nothing of sending out 11,000 bills each week to our faithful, friendly, and reasonably satisfied customers.

One of the 577 services of National Screen.

NATIONAL SCREEN SERVICE, 1600 BROADWAY, N.Y.C. AND 18 BRANCHES THROUGHOUT THE COUNTRY.

No. 10 in a series of advertisements

Dallas Classification Board Okays New Rules For Working With Exhibs

DALLAS—Hampered by legal and operational problems, the Dallas movie classification board has finally agreed on a set of procedures in working with local theatre exhibitors.

The new rules, it was hoped, will enable the board and the exhibitors to settle into a routine of handling local classification of films.

Morton Lewis, one of the members of the board, proposed the method of operation which in turn was adopted by the group. The rules must now be approved by the City Council.

In the future, exhibitors will be asked to submit coming attractions for classification to the city between Monday and 10:30 a.m. Friday each week.

The board then will meet at 2 p.m. each Friday to act on the classification of the films.

In case a movie is ordered for screening, it will be viewed on Wednesday. In case there are several films to be viewed, Thursday can also be utilized for screening purposes.

According to Lewis, type of a routine operation would be helpful to the theatre owners since they were often inconvenienced by the need to set up special screenings. He explained that under the new proposed system the exhibitor will know in advance when a showing must be scheduled.

The board, under the film ordinance, is charged with adopting "such rules and regulations as (it deems) best governing . . . action, proceeding and deliberations and time and place of meeting."

The board in other actions accepted exhibitors' recommended "not suitable for young persons" classification for seven films. These included "Promises, Promises," "Life at the Top," "The Stripper," "Naked Fog," "The Pawnbroker," and two Spanish language films, "77 Vices" and "The Impure Goddess."

"Rasputin-The Mad Monk" was ordered for a screening by the classification board, and a motion to classify "The Chase" not suitable was defeated.

DGA To Honor Wise

HOLLYWOOD—George Sidney, president, Directors Guild of America, announced plans for a Robert Wise Festival in honor of this year's winner of the DGA Award as Director of the Year. The Festival, the DGA board declared, henceforth will be an annual event to be run in conjunction with the Director's Award.

Selection of pictures for the Robert Wise Festival is now underway. It is planned to screen approximately eight of the producer-director's films, covering his career from his initial venture, "The Curse of the Cat People," through "The Sound of Music," for which he won the DGA Award this year.

Wise, currently in Hong Kong shooting "The Sand Pebbles," is expected to return here to be on hand for the Festival which will be held after the Academy Awards.

Joel To Leave Loew's

NEW YORK—The chief management executives of Loew's Theatres, Inc., have expressed regret over the decision of Ben Joel, film buyer and booker, to retire on May 1. Joel, who has been associated with Loew's for 37 years, and his wife plan to spend a considerable portion of their new leisure in travel.

Universal City Studios Expand Tourist Activities

UNIVERSAL CITY, CALIF.—In anticipation of the large number of visitors expected in the coming months a new dining facility has been opened in Universal City Studios' Tour Center. The Spanish type structure has outdoor terraces with tables to give the patrons a panoramic view of the San Fernando Valley.

Additional plans for handling the expected 6,500 visitors per day include the addition of five new GlamorTrams, bringing the total of these vehicles to 18. The stunt show, one of the most popular attractions, will be expanded from the present four to 10 performances daily. A live fashion show and a movie animal act also have been added to the schedule.

King Named President Of Film Charity Club

JACKSONVILLE—Charles L. King, Florida branch manager for American International Pictures, has been elected to serve as president of the Motion Picture Charity Club of Florida during the coming year.

Other officers named at an election in the group's club rooms at the Roosevelt Hotel are first vice-president, James F. Kirby, film buyer for Floyd Theatres; second vice-president, P. Harvey Garland, vice president of Florida State Theatres; treasurer, B. D. Benton, Benton Bros. Film Express; and secretary, Thomas E. Sawyer, film buyer for Florida State Theatres.

Named to the board of directors are Bill McClure, Universal manager; Horace Denning, district supervisor, Dixie Drive-In Theatres; Fred Mathis, Paramount manager; Ed McLaughlin, Columbia manager; John Tomlinson, owner, Tomlinson booking agency; Carl Floyd, owner, Floyd Theatres; Walter Powell, vice-president, Kent Theatres; Bob Capps, MGM manager; Carroll Ogburn, Warner Bros. manager; and Buck Robuck, United Artists salesman.

The MPCC is active in providing care and opportunities for handicapped children, and its current project is the construction of a large swimming and wading pool on the grounds of Sunny Acres Park, indoor and outdoor facility for handicapped children which was established here in 1964 by the MPCC.

Chi Esquire To Reade

CHICAGO—The Esquire Theatre in Chicago has been acquired as a new, first-run flagship by Walter Reade-Sterling, Inc., it was announced by Walter Reade, Jr., president of the organization, and Peter Sharp, president of Chicago Theatre Properties, Inc. Considered one of the most beautifully appointed theatres in the mid-west and located on the near-north side adjacent to Chicago's famed "Gold Coast," the Esquire had been owned by Paramount Pictures Corporation and operated for them by H & E Balaban Corporation until its recent sale to Chicago Theatre Properties. Inc. The long term lease marks Walter Reade-Sterling's entry into theatrical exhibition in the mid-west area.

Stein Named President Of Hollywood Canteen

HOLLYWOOD—Jules C. Stein, MCA board chairman and one of the founders of the Hollywood Canteen, has been elected president of the Hollywood Canteen Foundation by the board of directors, succeeding Bette Davis, who has served as president since the founding of the organization in 1942. Miss Davis has been named president emeritus and an honorary member of the board of directors.

The Hollywood Canteen was founded for the purpose of entertaining members of the Armed Services as they arrived or departed from Los Angeles. With the backing of both motion picture management and labor unions, an old building on Cahuenga Blvd. was refurbished into an entertainment center in which virtually all of Hollywood's top personalities gave their time to entertain our service men.

The Canteen closed its doors on Thanksgiving Day 1945 after more than three years of continuous operation. During its operation, the Canteen accumulated considerable funds, largely through sharing in the profits of two motion pictures, "Stage Door Canteen" and "Hollywood Canteen."

Since closing its entertainment building, the Canteen has continued as a Foundation, and its fund has grown through investments. During the last 20 years, it has donated nearly $1,000,000 to veterans' hospitals and various philanthropic organizations, primarily in that community.

Von Sydow In "Quiller"

NEW YORK—International star Max Von Sydow, who just completed starring with Julie Andrews in the George Roy Hill-Walter Mirisch Production of James Michener's "Hawaii," has been signed to one of the top starring roles in "The Quiller Memorandum," an Ivan Foxwell Production for Carthay Center Productions-Rank Organization presentation.

Announcement of the deal was made jointly by Irving H. Levin, head of Carthay and executive vice-president of National General Corporation, and Foxwell.

Von Sydow joins a cast which now stars George Segal and Sir Alec Guiness. Michael Anderson will direct and Foxwell will produce from the Harold Pinter screenplay based on the novel by Elliston Trevor. Film in wide screen and color, it is scheduled to roll on May 9 with interiors in England and exteriors in West Germany. Rank distributes in the Eastern hemisphere while Carthay controls the Western hemisphere and Japan.

U Presents Esplanade

UNIVERSAL CITY, CALIF.—A 2,000-foot (approximately one-half mile) landscaped esplanade on Lankershim Blvd. in front of Universal City Studios was presented to the city of Los Angeles by Jules C. Stein, MCA board chairman. Mayor Samuel Yorty accepted the gift on behalf of the city at brief dedication ceremonies.

Mrs. Dolly Knudsen, president of Los Angeles Beautiful, made a presentation to Stein, awarding to MCA a certificate of appreciation for its beautifying contribution to the community.

The project was voluntarily carried out by Universal City Studios at a cost in excess of $100,000. This marks the first time in the city of Los Angeles that a private corporation has undertaken a major street improvement program at its own expense.

Bader Succeeds Salemson As Artixo Ad Director

NEW YORK—Alan Bader has been appointed director of advertising and publicity for Artixo Productions, Ltd., it was announced by Artie Shaw, president of the distribution and production company. Bader, who resigned as publicity manager of 20th Century-Fox, will also assist Shaw in his production activities.

Artixo is currently preparing "A Life to Lose," recently-published suspense and chase novel by Lawrence Hammond, for production on location in Marseille and Corsica. The company's forthcoming release is "Enough Rope," starring Gert Frobe, Marina Vlady, Robert Hossein, Maurice Ronet, and Yvonne Furneaux.

Bader replaces Harold J. Salemson, who has resigned to complete a book about the motion picture industry.

Before joining 20th Century-Fox three years ago, Bader had his own publicity and public relations office. Previously, he was on the publicity staff of Embassy Pictures, and was assistant publicity manager of RKO Pictures. He was also an account executive with Victor Weingarten Public Relations, and served for two years as public relations consultant for the New York Civil Liberties Union.

Salemson had been Artixo's director of publicity since the company's inception in 1964. Prior to that date, he had held key publicity jobs with a variety of film companies for the past 18 years, after a long career as motion picture critic and newspaper correspondent.

While completing his book and pursuing his other literary activities, Salemson will continue his association with Artixo in a consultative capacity, Shaw said.

WOMPI Yearbook Award

CHARLOTTE—The board of directors of Women of the Motion Picture Industry, International, has adopted rules governing a newly established award, the Yearbook Creativity Award. The Yearbook Creativity Award was presented to the International by immediate past president, Mrs. Lee Nickolaus, Don Kay Film, New Orleans, as her retiring gift. An engraved plaque, contributed by Mrs. Nickolaus, will be the reward.

Member clubs will compete for the award through the preparation and presentation of their yearbooks. Governing factors for competition will be based upon originality of material, neatness, composition, and time and effort.

Mrs. Nickolaus and Mrs. Marie Berglund, Motion Picture Advertising Service, New Orleans, drafted the rules which have been adopted by the international board. Mrs. Viola Wister, Howco Exchange, Charlotte, is president of WOMPI International.

Pacific D-I Expands

LOS ANGELES—Pacific Theatres has named 15 year veteran Charles Depew as Long Beach area district manager, it is announced by Don Guttman, general manager.

Guttman said Depew's promotion was part of Pacific's expansion program which has seen the elevation in past weeks of key personnel to new posts. Depew replaces Frank Sohner, who now serves as field supervisor under Frank Diaz, division manager for drive-ins.

Art Gordon recently was named by Guttman to the newly-created position of walk-in theatre division manager.

Kiddie Show Distrib Wants Chance At Matinee Dates Or He Will Sue

NEW YORK—Theodore R. Kupferman, counsel for New Trends Associates, Inc., a distributor of films for exhibition at children's matinees, threatened by letter MGM, United Artists, Columbia, Universal, Allied Artists, Warner Brothers, Paramount, 20th-Fox, American International, Continental, and Embassy with an anti-trust suit on charges of acting in restraint of trade by preventing the booking of children's matinee films.

Kupferman, recently elected to Congress on the Republican ticket, told the sales chiefs of these companies that because of "the enforced restrictions" imposed by their companies on exhibitors, it is "almost impossible" for New Trends Associates "to make arrangements for playdates for Saturday and Sunday matinees for the films."

He charged that "these restrictions enforced by you in concert with the other distributors and exhibitors are in restraint of trade," adding that "New Trends has been damaged by not having the opportunity to play its pictures at the most appropriate time for the children's trade at a great loss in theatre revenue not only to itself but also to the exhibitors."

The companies were warned by Kupferman that, unless New Trends "is given an opportunity to compete for week-end and holiday matinee playing time" for the product it distributes, "we shall be forced to commence a treble-damage antitrust suit asking for injunctive relief to prevent this violation of law and to protect my client's legal rights."

Edward Anthony Myerberg heads New Trends Associates, which distributes such children's attractions as "Hansel and Gretel," "Tom Sawyer," "Little Lord Fauntleroy," "Small Miracle," and others.

Senta Berger is greeted by Max Miller, United Artists field exploitation supervisor, on a visit to Independence Hall, Philadelphia, while on tour for "Cast A Giant Shadow."

U.S.A. Reports Lineup; LeBuhn Named President

HOLLYWOOD—United Screen Arts concluded a series of sales and planning confabs at the City Squire Motor Inn. Meetings were conducted by Sidney Cooper, vice-president in charge of sales, who announced an ambitious program of release for the new season. Nineteen pictures are scheduled with "Secret Agent: SUPER DRAGON," starring Ray Danton, Marisa Mell, and Margaret Lee as the first.

"Secret Agent: SUPER DRAGON" will have pre-release engagements in the south around May 30 of this year. Also up for release are "Congo Rebellion," filmed in color on location; "Atomic War Bride," "The S.S. Strikes at Dawn," "Navy Blue and Blondes," in color; "Undercover Rebellion," color; "Secret War Caves" and "One Eyed Soldiers" in color, starring Dale Robertson and Lucianna Paluzzi.

Cooper also announced that negotiations are being concluded with prominent producers in Hollywood which will guarantee 10 high budget pictures to United Screen Arts within the next 24 months. He also stated that many additional properties are in preparation for shooting in 1966.

Announcement was made that Dale Robertson, the founder of United Screen Arts, due to the pressures of his motion picture and theatrical activities, has found it necessary to relieve himself of the presidency. Robertson will assume the chairmanship of the board of directors of United Screen Arts. Robert LeBuhn, who has long been associated with Robertson and United Screen Arts, has been elected to the presidency.

Mankiewicz Joins UA

NEW YORK—David V. Picker, first vice-president of United Artists, announced the appointment of Christopher Mankiewicz as his assistant.

Mankiewicz was previously eastern story editor of Columbia Pictures. Prior to joining Columbia in 1964, he worked in various production capacities at 20th Century-Fox in Hollywood and in Europe.

MGM Promotes Jaffe

NEW YORK—Herbert L. Jaffe has been appointed assistant treasurer of Metro-Goldwyn-Mayer International, it was announced by Maurice Silverstein, president.

Jaffe, a C.P.A., joined MGM in 1958 as assistant chief accountant. He was then named manager of the budget and financial forecasting department, and later served as a special assistant on production matters before advancing to his present post.

Price To Seven Arts

NEW YORK—Howard Price has been named eastern story editor of Seven Arts Productions, it was announced by Eliot Hyman and Ray Stark, heads of the company. Price has resigned his post as a senior editor of Random House.

Price will be involved in developing new story properties for Seven Arts motion picture and television divisions. He will coordinate his activities with William Fadiman, head of the literary department for Seven Arts on the west coast.

Edwards Joins Aldrich

HOLLYWOOD—Producer-director Robert Aldrich has appointed Robert Gordon Edwards of Rome to handle European sales and promotion for films made by his independent company, The Associates and Aldrich Company, Inc. Edwards will begin laying groundwork for Aldrich's next indie film.

Indie Film-Makers Set Cooperative Distrib Unit For Offbeat Product

NEW YORK—A group of independent film-makers have formed the Film-Makers' Distribution Center, a non-profit organization for the theatrical distribution of independent films.

Shirley Clarke, Jonas Mekas, Lionel Rogosin, and Louis Brigante are founders of the Center, which will release new feature films, secure nation-wide bookings, and package specialized programs. To guarantee the film-maker a larger share of the income than what is usually offered by commercial distributors, the Center will split the gross income with the film-maker on a 50/50 basis, paying all advertising and publicity expenses out of its share.

"The independent film movement in America has come of age," states Louis Brigante, the Center's executive director, in a letter sent to film directors and producers. "Over the past 10 years, despite the lack of interest on the part of most established channels of distribution, there has been a steady growth of audiences for the independent and experimental film. The increasing demand for the kind of cinema referred to interchangeably by critic and enthusiast alike as "offbeat," "arty," "underground," or simply "low-budget," has been neglected for too long a time. In forming the Center, we plan to secure a proper distribution for these films and thereby fulfill this demand."

Metropolitan Adds Three

LOS ANGELES—A 1,600-car Drive-In, the Ellwood, to be built in the Santa Barbara area, will bring to three the number of showcases Metropolitan Theatres Corp. will have under construction this month, said Sherrill C. Corwin, president. Additionally, a fourth is nearing completion and should open this month.

These newest entries in the California circuit's expansion program are the Camelot, Palm Springs, with ground-breaking started Feb. 28; the Fairview, Santa Barbara, where construction started March 1, and the Spruce, debuting in San Francisco.

Plans for the Ellwood Drive-In, prepared by architect Robert Kleigman, call for an ultra deluxe ozoner incorporating the very latest advances in equipment and design. This will include a completely new concept in screen tower without knees or braces, and the narrowest slim-line screen yet installed in a drive-in. Ground will be broken for start of construction 30 days after approval is received from the Santa Barbara Planning Commission. Corwin has targeted a summer opening for the Ellwood, which would be the largest drive-in ever built in Santa Barbara County.

Cristaldi Heads Producers Unit

ROME—Franco Cristaldi was unanimously elected president of the Italian Motion Picture Producers Association and was installed in office for two years. He succeeds Goffredo Lombardo, Titanus Films. Carlos Ponti and Dino De Laurentiis were also elected to the management committee.

Cristaldi is president of Vides Films. His most current production is "A Rose For Everyone," starring Claudia Cardinale, which will be released later this year by Columbia Pictures. He also produced "Divorce, Italian Style."

Exhib Bloss To Appeal Closing of Mich. D-I

DETROIT—Floyd Bloss, who has been following the chronicling of his difficulties in these pages, telephoned the Detroit Bureau from his home in Hastings, Mich.

His Star Dust Drive-In was recently closed by permanent injunction by Judge Fred N. Searl of the Circuit Court. While the meaning of the charge had been his showings were obscene, the Court got around a toothless statute by holding the grounds were those of "nuisance."

Bloss said he was appealing the decision both in the State Court of Appeals, and in the Federal Court.

NGC Names McKinney

LOS ANGELES—Robert K. McKinney has been named manager of National General Corporation's new Fox Fallbrook, Canoga Park, it is jointly announced by John Klee, Pacific Coast division manager, and William Hertz, district manager.

McKinney, 35, who served in the Air Force from 1950 to 1954 as a radar operator and chief projectionist in New Mexico and Arizona, has been transferred from the Fairfax, Los Angeles, to the new West Valley showplace. Previously, he has managed theatres in Pasadena, South Pasadena, and Thousand Oaks.

New Fox Plaza Bows

NEW YORK—Harold Guyett, veteran motion picture showman, has been appointed manager of Fox Eastern Theatres Corporation's Fox Plaza on Staten Island in New York, according to announcement by division manager Roderick Smith.

Located in the New Dorp Shopping Center, the $650,000 deluxe house is the first theatre to be built by Fox Eastern Theatres Corporation, a subsidiary of National General Corporation.

Film Content Information Available To All Parents

NEW YORK—William M. McCutchen, associate in the community relations department of the Motion Pitcure Association of America, in addressing the Newark Kiwanis Club, said: "It is easier today to secure information on the content of movies than ever before."

McCutchen went on to explain that "selecting films for children should be no trouble today for parents who will exercise their sense of responsibility. Information on motion picture content and treatment is readily available not only in newspapers, magazines and other media, but also through the Green sheet, a monthly publication of the Film Board of National Organizations."

In discussing the wide selection of films available to the public, McCutchen said: "There is an ever-increasing variety of film fare now available to many different audiences. Our films today are produced for all types of audiences, around the world as well as in the United States.

"It is important, therefore, to build a moviegoing audience which is informed about movies and which is discriminating in what movies it goes to see. As this kind of audience develops, a heightened appreciation of the motion picture as an exciting and creative medium as well as a superior source of entertainment will be the satisfying result."

McCutchen was introduced by Edgar Goth of Stanley Warner Theatres, who arranged for his appearance.

Downing Heads Fund Drive

NEW YORK—Russell V. Downing, member of the board of directors of the Radio City Music Hall, is 1966 advertising, publishing, entertainment and personal services division chairman for the Red Cross, it was announced by city-wide commerce and industry chairman Douglass Campbell.

Downing heads an all-out drive in these industries to help the American Red Cross in Greater New York raise $5,727,165 this year. The money will support community services including blood distribution, aid to victims of fires and other disasters, and instruction in home nursing, water safety and first aid, as well as Red Cross programs nationwide and abroad.

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At the recent world premiere of Universal's "A Man Could Get Killed" in Miami were, left to right, Jerome M. Evans, U's eastern promotion manager; Al Panetz, manager, Gables Theatre; Harry Botwick, division manager, Florida States Theatres; Mrs. Robert Arthur, wife of the producer; Robert Arthur; and Virginia Kelly, who served as an assistant to Arthur in the production of the picture.

The NEW YORK Scene

By Mel Konecoff

THIS IS NOT EXACTLY NEW, BUT THE SITUATION HAS BECOME INTENSIfied of late. We're referring to weekend matinees, which many exhibitors have discovered can be quite profitable over a long period, as children clamor to see suitable films with their hot 50 cent pieces clutched in their grimy little paws and another chunk of change tucked away in their deepest pocket for a wee bit of nourishment during the unreeling.

Recently, one exhibitor told us that if a company interferes seriously enough with his matinee business on weekends, when adults wouldn't be caught dead in or near a theatre, he wouldn't play the films of that company in his theatres. Evidently, this threat was enough to scare off said company from becoming a pest about the situation. He also told us that the matinee business was a tremendous plus factor during lean periods when the major companies were not putting their best foot forward, and it has meant the difference between profit and loss on some weeks.

Wonder what brought this on? Last week, Edward Anthony (Tony) Myerberg, head of New Trend Associates, a leading independent distributor of films for children, called a press conference to accuse the major distributors of virtually foisting sex pictures on children and acting in restraint of trade. Myerberg has instructed his attorney, Congressman Theodore Kupferman, to send letters to all the major companies advising them that their actions in placing restrictions on exhibitors is making it impossible for him to get playing dates in many situations for his films on Saturday and Sunday matinees. (See story on page 11)

It was charged that these restrictions which are being made in concert with other distributors and exhibitors are in restraint of trade. He claimed that he is now unable to play his pictures at many of the movie houses throughout the country, which have been playing children's matinees for more than two years. It seems that the matinee period is the most suitable for playing films for children, and the majors have refused to allow their bookings of adult "sex" pictures to be interrupted, even for the afternoons when adult business is almost nil.

Unless he is given an opportunity to compete for weekend and holiday matinee playing time, Kupferman will institute a suit on behalf of Myerberg, seeking treble damages under the anti-trust statutes and seeking injunctive relief. This may be the only out as many theatre owners are afraid to anger the distributors for fear that future product may be sidetracked, it was claimed.

Myerberg injected the motive of jealousy on the part of the majors, who became all excited when they heard that "Hansel And Gretel" grossed over a million dollars at weekend matinees and have tried to get into this end of the operation as well. According to Kupferman, who was a brief visitor between appointments, matinees ought to be bid for.

Leo Samuels, vice-president in charge of sales, named the following pictures as prime examples of adult fare being forced on youngsters because of either restrictions in contracts denying an interruption in the run or because demands were made for a percentage of the matinee business to go to the distributors of "The Silencers" (Columbia); "The Group" (United Artists); "The Spy Who Came In From The Cold" (Paramount); "What's New Pussycat?" (United Artists); "Darling" (Embassy); etc.

Myerberg claimed that he's got a tremendous investment in this market, having lined up such films for the kiddies as "Hansel and Gretel," "Tom Sawyer," "Little Lord Fauntleroy," "Small Miracle," and others, and he'd like to get this situation cleared up for his benefit, the exhibitor's, and the children's. The combined investment in children's films by the several leading distributors in this area can exceed several million dollars, he estimated. His deal is usually a 50 per cent one, and this covers his sending in a representative in advance to talk to school officials, get radio and newspaper cooperation, etc.

He was surprised that the major distributors could be so shortsighted about the effort, which is helping to create the motion picture audience of the future and getting kids away from that square box in the living room. He felt, too, that he was helping to establish a market for certain film classics over the years.

Myerberg admitted that the exhibitor seems to be caught in the middle—he can't run his own theatre as he would like. Myerberg thought that something like this called for unified action on the part of theatre owners.

A NOTE TO BE RECKONED WITH: HARRY MANDEL, WHO RECENTLY RE-signed as president of RKO Theatres, has opened an office at 595 Madison avenue. With his background, he is going to make a great industry consultant. . . . Director-producer Robert Wise wants to make sure that we'll remember he's shooting "The Sand Pebbles" in Formosa so he sends along a pen and pencil holder. Wish we had some pens and pencils so we could write down that starring in the cast are Steve McQueen, Candace Bergen, and Richard Attenborough—in color yet. . . . Remember Charlie Okun, former ambassador of good will for Coca Cola? He and Margaret are off to England to attend the Variety convention. Wish we were going, but nobody invited us or even sent plane tickets or anything. . . . "Lt. Robin Crusoe, USN," started comic serialization in 55 major metropolitan newspapers last week, which means 40 million readers will know all about the Dick Van Dyke starrer from Disney come July release time.

"Virginia Woolf" Bow Set

NEW YORK—"Who's Afraid of Virginia Woolf?," starring Elizabeth Taylor and Richard Burton in the Warner Bros. motion picture version of Edward Albee's stage hit, will have its gala New York premiere on June 23 at the Criterion Theatre on Broadway and Loew's Tower East Theatre on Third Avenue.

The premiere announcement was made by Jack L. Warner, president of Warner Bros.; Charles B. Moss, president of B.S. Moss Enterprises, the Criterion's owner; and Bernard Myerson, executive vice-president of Loew's.

TWA Scenic Flights Set To Aid Film Festival

SAN FRANCISCO—Trans World Airlines, a major exhibitor of motion pictures which it shows aloft on various jet flights, has become the first business-industrial participant in the San Francisco International Film Festival, it was announced by Earle Le Masters, chairman of the Festival's finance division.

During May, TWA will operate a series of 55 scenic jet flights around the Bay Area. Proceeds from public sale of tickets at $5 per person will go to the non-profit Film Festival. Le Masters said, "We are hoping to develop approximately $20,000 for the Festival through these scenic jet flights."

Jack Davenport, TWA's senior director of area sales, says the scenic flights will be held as part of the airline's observance of the fifth anniversary of exhibiting in-flight motion pictures, which it pioneered.

Commenting on the fund raising plan, Le Masters said, "At a time when artistic and cultural institutions in this country are frequently operating on deficit budgets and seeking public and private benefactors, TWA has devised a unique way of providing the Film Festival with earned income.

"It is a case of business assisting an artistic endeavor to help itself. We hope to use the example of TWA to attract financial underwriting for other business and industrial sponsors," he said.

The 10th annual San Francisco International Film Festival will be held in San Francisco's Masonic Auditorium, Oct. 20–30. It will be the second year of general sponsorship of the event by the Greater San Francisco Chamber of Commerce, whose board of directors recently adopted a resolution to sponsor it permanently.

NGC Seeks Five Theatres

NEW YORK—National General has filed petitions in Federal Court requesting acquisition of five theatres. They are the 950-seater at the Maple Village Shopping Center, Ann Arbor, Mich.; a 1,000-seater in San Rafael, Calif.; a 1,000-seater at the Fremont Hub Shopping Center, Fremont, Calif.; the 650-car Twin-Vue Drive-In, Los Angeles; and the 850-car Crest Drive-In, Bakersfield, Calif. The first three are new houses, and the latter two acquisitions.

Federal Judge Edmund L. Palmieri will hear the petitions.

Construction recently began on Interstate-Texas Consolidated Theatres' suburban Westwood, Abilene, Texas, and shown at the site are W. E. Mitchell, vice-president and general manager, Texas Consolidated Theatres, left; kneeling, Jack Bridges, George Campbell, and Jim Boykin; and standing, Frank Sheffield and Eddie Boykin.

LONDON Observations

By Jock MacGregor

DRAMATIC CHANGES ARE TAKING PLACE IN THE EXHIBITOR SCENE here. While factions have been endeavoring to break up the Rank and ABC circuits, even though this can only detract from the successful picture without helping the weaker offering, and are hoping for the Monopolies Commission to recommend some form of divorcement, independent groups have been strengthening their forces. Eckart's Star have been expanding steadily and are scratching the 200 mark though nearly half have been converted to Bingo. Eric Rhodes' Classic Cinemas, which specialise mainly in repertory programs booked at standard flat rates, with the acquisition of the Douglas Richards south coast houses, now top 40.

Now the trade has been completely caught off guard by the Grade Organization taking over the 32 Shipman and King cinemas, which for the most part are in the enviable position of being in solitary booking situations. Incredibly, there was not a whisper of the deal. Mainly interested in legit, tv, and artists agencies, Grade has owned Elstree Distributors with Associated British and recently formed Grade Rive to merge these interests with Gala's production—distribution and exhibition activities. Though a new board is being constituted with Leslie Grade, Bernard Delfont, Ken Rive, Robin Fox, and G. Jamieson, S & K will continue as a separate entity. Peter King will be managing director, and Sam King, the founder, is being invited to become honorary president.

The day after the story broke, Peter King was reopening Studio 70, audaciously sited on the doorsteps of the Associated British, MGM British, and ATV studios at Elstree (actually Borehamwood but with a name like that everyone prefers to use the name of the telephone exchange), and Bernie and Ken were much in evidence. The theatre is now in keeping with the future, and the utmost emphasis has been put on comfort with the maximum use of available space. In performing the official ceremony, the chairman of the Elstree Rural District Council expressed the hope that with so fine a theatre, "a night at the flicks with the family" will once again become a major pleasure for those living in the district. Its 24 × 12 ft illuminated display panel is among the largest in the London area. At the ensuing party, Peter King, past president of the Cinema Exhibitors Association, who is most excited about the new setup, told me he had one disappointment about Studio 70. Though he has spent $200,000 on the redevelopment in this expanding district on the North London fringe, some distributors will not book films before South London release. Warner-Pathe is one who does not mind when he plays and arranged for a pre-release of Peter Roger's "Carry On Cowboy," which I found equally enjoyable on second sight, and for its stars to appear in person.

AT THE ASSOCIATION OF CINE AND TV TECHNICIANS ANNUAL GENERAL meeting, president Anthony Asquith again echoed disgust at the butchering of feature films on tv. Motions dealt with the formation of a new circuit of equal strength to Rank or ABC, the operations of foreign controlled companies here with special references to Kodak, the government's prices and income policy, and more parochial matters. I am a member, and it always distresses me that many in the studios have so little knowledge of exhibition and its problems, and seemingly believe that they should make pictures that please themselves without studying whether there is an audience for them.

SHOULD I HEAR DOUGLAS JAY, BOARD OF TRADE PRESIDENT IN THE last government, address the ACTT, or meet the six Slay Girls in Europe to exploit Irving Allen's "The Silencers"? This was my problem on Sunday afternoon. I battled with my conscience and decided on compromise. Since the Royal Garden Hotel Roof Restaurant is so handy, I planned to look in for a few minutes and then go to the more serious session. Briefly dressed as in the teaser adverts, they swept in. Really, in view of the unseasonable weather, they should have been called sleigh girls. After the photographers had finished, I discovered over drinks that Jan Watson and Marilyn Tindall both attended Hollywood High School and have now forgiven the school band and majorettes for having woken me when I last stayed at a nearby hotel. Later, all changed into jersey dresses with hem lengths which no stylish British girl would wear today to rehearse their attractive routine, which they are dancing as a live trailer at some London theatres. I am sure the customers in a 3000 seater would have been more sold by the dream dresses. I found it impossible to tear myself away. I reckoned that this was the exceptional case of six far from dumb beautiful birds in a tree top bar being preferable to a talkative Jay. After all, it is 20 years since Hollywood last sent such a promotion team—the famous Goldwyn Girls. I shall watch their careers.

TWO DAYS EARLIER, ALSO AT THE NEW ROYAL GARDEN WHICH THANKS to the efforts of Viscountess Tarbat is becoming a venue for film functions, I called to see a dog about a movie. "Pickles," who found the football "World Cup," held a press conference at which he received the National Canine Defense League silver medal, a gold coated bone, and a contract to appear with Laurence Harvey in "The Spy With A Cold Nose" for Joe Levine. Frankly, his wuffs were as meaningful as many stars' replies, but he growled at suggestions that by cashing in on his publicity he was doing trained canine actors out of work. He agreed to see "Ugly Dachshund" so that he could prepare against undignified things film people can do to dogs, but judging by his anticipatory sniff, he was more interested in the support—"The Honey Tree."

ON A REALLY SERIOUS NOTE: HAVE THOSE WHO ARE TRYING TO BREAK up the two circuits given thought to what is to happen to the loyal and long serving theatre men, who have pension rights, should they achieve their objective? Would any new set-up handle them with the immense humanity that ABC and Rank extends to them? I wonder how many in the trade realise that Christmas bonuses and the like, which Associated British give their staff, go in the same proportion to the pensioners. . . . Happy birthday, "Sound of Music"! I suspect the cake which Raquel Welch cut at the Dominion will be the first of many which I shall see. . . . Some London critics are a bit hot around the collar that they will have to see "Doctor Zhivago" at a night instead of a normal day press preview.

Diplomats To Co-Host "Russian Adventure" Bow

NEW YORK—The U.S. Ambassador to the United Nations and Mrs. Arthur Goldberg, the U.S.S.R. Ambassador to the United Nations and Mrs. Nikolai Fedorenko, and the president of the United Nations Association and Mrs. Robert Benjamin will host the New York premiere of "Cinerama's Russian Adventure" at the Warner Cinerama tonight (April 13).

The film is being shown in the United States in cooperation with the United States Department of State under the agreement on exchanges between the U.S. and the USSR.

The black-tie gala premiere will be attended by a distinguished international audience including members of the Diplomatic Corps; national, state, and city officials; and representatives of the business, society, and entertainment worlds.

Bing Crosby is the host for the Cinerama spectacle, a J. Jay Frankel Production, presented by Harold J. Dennis and J. Jay Frankel. The United Roadshow Presentations Inc. release takes the audience to the Soviet Union for a new experience in cinematic excitement and entertainment.

It was filmd in the original Cinerama process by Russia's top film-makers.

Highlights include the electrifying Moiseyev Dancers, the world-famous Moscow Circus featuring Popov the Clown, the Bolshoi Ballet, a cross-country reindeer race, a wild boar hunt, an underwater ride on a scooter, an antelope roundup, and other participation sequences that "put the audience into the picture."

The film culminates more than five years of negotiations with Sovexportfilm.

Murphy To Address SMPTE

NEW YORK—Senator George Murphy (Calif.-R.) will be the guest speaker at the Get-Together Luncheon when the Society of Motion Picture and Television Engineers meets for its 99th Technical Conference and Exhibit May 1 at the Sheraton Park Hotel, Washington, D. C.

The five-day conference, at which attendance is expected to run into the thousands, will mark the 50th Anniversary of the founding of the Society, which was incorporated in Washington in 1916. Senator Murphy's long connection with the motion-picture industry makes him a most appropriate figure for the celebration of this significant event.

David McCallum answers questions at a press conference in England before thousands of fans greeted him with a full-fledged riot. McCallum was in England for pre-production work on MGM's "Three Bites Of The Apple."

ALBANY

Columbia sent in Barry Marder as a student salesman. . . . Howard Goldstein, Schenectady, who recently leased with Alan Iselin, the Plattsburgh Drive-In, added a pair of automobilers to his string—the Glen Drive-In, Glens Falls and the Ft. George Drive-In, Lake George Village. He signed a lease with Sam Rosenblatt, Albany, who had previously operated the under-skyers. . . . 20th Century-Fox has reopened its local office on the second floor of the RTA Building under the direction of new sales representative Jack Keegan. . . . Harold de Graw has purchased the Oneonta, Oneonta, long a Schine property. He is a former Schine group manager on the Eastern Shore of Maryland, and will operate the Oneonta until it is demolished for an urban development project, at which time he will begin construction of a new theatre. . . . Charlie Saxe, chief barker, Albany Variety Club, will attend the Variety Clubs International national convention in London in mid-April with Mrs. Saxe. They also attended the recent Variety Club dinner for Prince Philip in New York.

BOSTON

Samuel Pinanski, president, American Theatres Corp., and former head of TOA, will have a new nuclear science building named in his honor at Lowell Technological Institute in Lowell, Mass. He was a member of the Lowell Technological class of 1912 and has been chairman of the board of LTI for the past 16 years. . . . Ben Bebchick, veteran branch manager of MGM here, and well known in the film industry, is retiring and was tendered a luncheon in his honor with all of film row turning out at Nick's Restaurant. Judd Parker, formerly with Continental, will become the new branch manager of MGM. . . . George Kraska, Joseph E. Levine's "man in Boston," and the producer's brother, Maurice Levine, both of Embassy's Boston branch, have returned from Florida vacations. While George was away, his house was burgled twice. . . . Viola Berlin, manager of the Exeter, reported that the second week of "A Patch Of Blue," which opened to a $14,000 first week in the midst of the newspaper blackout, was even bigger, hitting a smash $16,000 despite the absence of the city's major newspapers. . . . Jerry Callahan, branch manager of Allied Artists, has joined Embassy's Boston branch as booker. . . . Ben Sack hosted Jewish War Veterans at opening of "Cast A Giant Shadow" at the Music Hall.

BUFFALO

The Women of Variety, Barbara Quinlivan, president, entertained youngsters at the Children's Rehabilitation Center at an Easter party. Toys and candy were distributed by Mrs. Sarkes D. Stephen, who was dressed in an Easter Bunny costume; Mrs. Nicholas S. Fisher, program chairman; Mrs. Emma M. Dunwoodie, Mrs. Stewart F. Kraft, and Mrs. Herman F. Messinger. . . . After several changes in plans, Jo Mor Enterprises, Inc., Rochester, headed by John R. Martina and Morris P. Slotnick, with Bill Laney as general manager, will break ground for a new motion picture theatre at Panorama Plaza in Penfield Road, it has been announced. It is expected the new building will be opened this summer, possibly by the end of June, Slotnick said. . . . Mike Klein, manager, Buffalo branch of Warner Bros., has been reappointed distributor chairman for the Buffalo exchange area for the Will Rogers Hospital and O'Donnell Memorial Research Laboratories drive. . . . William Knudson, having finished his term with Uncle Sam's fighting forces, is back in Buffalo and has been appointed manager of the Kensington, Dipson circuit operation. Knudson succeeds O. Jim Macris at the Kensington. Macris has taken over the management of the Dipson drive-in in Newark, N. Y. Neil Noah, manager, Amherst, a link in the Dipson chain, has gone to Binghamton, N. Y., for a few weeks to learn drive-in operation at a Dipson ozoner. . . . Rein Rabakukk, who opened the new Loew, Pittsford, N. Y., last summer, and remained there until recently, is now managing director of the new 1200-seat Loew deluxe house at Parsippany-Troy Hills, N. Y. . . . Mr. and Mrs. Joseph Davis have joined the Buffalo Variety Club passenger list on the plane going to London for the Variety Clubs International convention, and Mr. and Mrs. Elmer R. Lux will accompany the Davises. Davis is the head of one of Buffalo's big heating and air-conditioning corporations, and Lux is a past chief barker of Tent 7 and a former president of the Buffalo Common Council. . . . Under the title, "This Is Censorship," the Rochester Democrat and Chronicle said editorially: "The State Assembly has imprudently sent to the Senate a righteous-sounding bill that would authorize injunctions against showing movies that local officials deem obscene. The phony 'label' that makes this arrogant legislation seem virtuous is that it would strengthen state laws against such material. There need be no quarrel with its objective. Indeed, the latest United States Supreme Court decision demonstrates there is a legal limit beyond which pornographic racketeers cannot go. What should frighten thoughtful people is a question about the bill: What local group of officials is competent to play God and decide what movies an individual citizen should see? Under any name this is censorship. Let's hope there are enough statesmen in the Senate to nip it in the bud." . . . Sidney J. Cohen, president, Allied Theatres of New York, Inc., has accepted an invitation from Earl Tuttle, president, Binghamton Moving Picture Machine Operators' Protective Union, Local 396, to address the 50th anniversary celebration, May 9 and 10. . . . Mannie Brown, head of Mannie Brown Associates, announces that his organization now is booking the Transit drive-in on Transit Road near Lockport; the VanBuren outdoorer near Dunkirk; and the Delavan ozoner in Buffalo. . . . Wednesday, March 30, was the first day of the new year for the Rochester drive-in theatres, with most of them opening on full schedule. . . . The Niagara drive-in will be eliminated if a proposed 106-acre Amherst shopping plaza goes through. The plaza is proposed for the east side of Niagara Falls boulevard, between Ridge Lea and Meyer road, south of the Youngman Memorial Highway interchange. The proposed plaza, to be known as Amherst Mall, would probably be the largest in western New York. It would be more than 30 acres larger than Amherst's Boulevard Mall which lies less than a quarter mile south of the proposed plaza site. Among the units in the new development, it is reported would be an art theatre and a civic theatre.

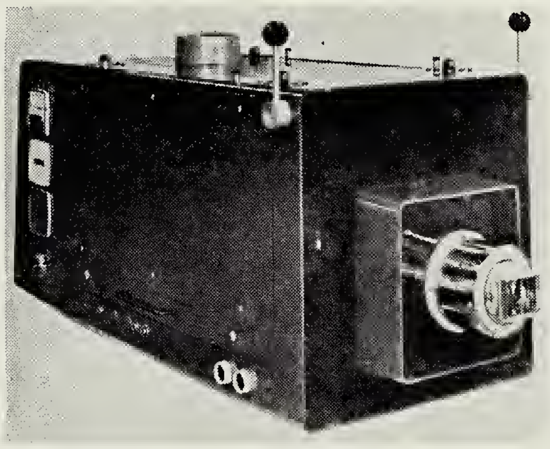
Sue Day, boxoffice treasurer; C. E. O'Bryan, manager, Madison, Detroit; and Jane Buschgen, staff assistant, recently marked the first anniversary of the engagement of 20th-Fox's "The Sound Of Music."

CHARLOTTE

W. G. Enloe, district manager of North Carolina Theatres, has announced plans for construction of an 800-seat motion picture theatre in the North Hills Shopping Center at Raleigh, N. C., which is expected to be completed late this year or early in 1966. The theatre will be the first motion picture house to be built in Raleigh in about 15 years and will show first-run films. It will be equipped to show all dimensions of films. C. E. Stone,

(*Continued on next page*)

HUGHES XENON
ILLUMINATOR



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who also manages the Ambassador, Varsity, and Tower Drive-In, Raleigh, will be in charge of the new theatre, which will have rocking chair seats for extra leg room, transistorized sound equipment, and an almost completely glass enclosed lobby. The new house will be designed by E. H. Geissler, Wil-Kin Theatre Supply Company, Atlanta, and the architectural firm of Six Associates, Asheville, N. C. . . . Bob Hope, in Raleigh, N. C., to do a show, announced as a national sponsor of the Heart Association that Burl Ives will be honorary Heart Fund chairman in North Carolina for 1967. Ives, who is living at Durham, N. C., while undergoing treatment at the Duke University Medical Center, will succeed Andy Griffith, a North Carolina native, as Heart Fund chairman.

CINCINNATI

The last week in March proved to be a banner week for the industry in this city, playing three solid hits. "Sound of Music" celebrated its year-long run at International '70; "Doctor Zhivago" opened brilliantly at the Valley; and "Patch of Blue" on an exclusive run at Mariemont Cinema East and Hollywood. "Sound of Music" was one-year old March 31, and though still shy 26 weeks of the all-time local champ, is still going strong. Cinerama's "Seven Wonders of the World" played 78 weeks to 683,266 customers at the Capitol during 1955–57. "Sound of Music" has completed its 52-week run playing to 310,122 patrons. The film should play at least through the summer months, and it is just possible it might reach the 18-month mark. This city has become a vacation center in this area, drawing thousands of out-of-town visitors. Also, there is an unprecedented number of fans who have been coming back again and again to see the film. In addition, special matinees for young people have accounted so far for 20,000 new patrons, plus the many children attending the regular showings. On March 31, the musical played to 1,175 members of the Golden Age Club at a special matinee. To celebrate the first anniversary of "Music," senior citizens were treated to pieces of the birthday cake which was provided by the Colony Restaurant, and to coffee. MGM's "Dr. Zhivago" opened with great dash at the Valley March 31 with a benefit performance for the Cincinnati Dental Society. The premiere had all the trimmings of a gala performance, with searchlights and Russian music played by an ensemble dressed in Russian costumes. At the preview on the preceding night, the house was packed by an enthusiastic audience of invited city and county officials, leaders of civic clubs, business executives, and area exhibitors. The film should have a long run. Also opening during the week on an exclusive run at the Mariemont Cinema East and Hollywood was MGM's "Patch of Blue," which received unbounded praise from the movie critics. . . . Chakeres Theatres, Springfield, O., held its annual sales-drive meeting for its Ohio and Kentucky managers in mid-March. M. H. Chakeres, vice-president and general manager, presided and introduced three new managers of Ohio drive-ins—William Wood, North Xenia, Xenia, O.; Harley Pence, Piqua #36 Drive-In; and Roger Baker, Park Layne 69, New Carlisle, O. John Tabor, formerly of Greenville, O., is now manager of the Logan and Hocking Drive-In, Logan, O. . . . Starway Drive-In, Frankfort, Ky., has been completely remodeled and was reopened for the season in mid-March with Bill Cantor, former Starlite Drive-In manager, as the new manager. Russ Brown was transferred from the Trail Theatre, Moorehead, Ky., to manage the Starlite, Danville, Ky. Pearl DeLong is new manager for the Trail. . . . David Woolner, Woolner Bros. Pictures, Hollywood, was in town to confer with Jay Goldberg, J.M.G. Film Co. head, and for the screening of the Woolner's June release, "Las Vegas Hillbillys."

CLEVELAND

"Doctor Zhivago" premiered at the SW Colony. The opening was sponsored by the Council on World Affairs. The benefit attracted 1200 moviegoers. Several parties were given prior to the premiere. Hosting the largest party was Mrs. Burton Binyon, Council Director, who entertained about 30 for buffet supper at home. Goal of the affair was to raise matching funds for Foundation Funds to expand Junior Council program for 2200 students in 55 public and parochial area high schools. . . . SW Cleveland theatres have the distinction of having three hits on their screens at the same time, with "Dr. Zhivago" at the Colony, "Battle of the Bulge" at the new Great Northern, and the return of "The Ten Commandments" at the downtown Allen. . . . Howard Higley is managing director of the New Great Northern. Higley (Mr. Playhouse Square) practically grew up in the downtown theatres, having ushered at the RKO Palace while going to school. After graduation, he was transferred to the RKO Hippodrome as assistant manager. Two years later, he went back to the Palace as assistant, then to the RKO 105th Street for a few months. When RKO and SW jointly leased the Allen, he became manager. He will still act as supervisor for the Allen. . . . Paul Newman's "Harper" opened at the downtown Palace and the Richmond and Riverside. . . . Two award nominees, "Ship of Fools" and "Cat Ballou," were revived at the SW Vogue and Continental Art. . . . "The Singing Nun" opens locally in five first-run neighborhood houses. . . . "Thunderball" completed 15 weeks at the Shaker and Detroit. "The Group" bowed in these two houses. . . . Bill Fickel and wife Elinor were to open their Hazelwood Drive-In, just south of Chardon, Ohio. . . . Harold Kaplan, Hipp projectionist and union secretary, was back on the job after a week in the hospital for check-up. . . . Jack Lynch is the new swing man between the SW Allen and the Palace. . . . Joe Buzak, longtime Fairview projectionist, retired in March. Andy Evans from Loew's Ohio moved in. . . . Noel Carter moved from the Palace to the New Great Northern booth.

COLUMBUS, O.

Jack and Paul Vogel, theatre operators in Wellsville, Ohio, announced plans for early construction of an outdoor-indoor theatre on Route 161 near suburban Dublin. The $250,000 project will accommodate 1200 to 1300 cars and seats for 200 patrons in the indoor section. . . . Gene Kent Nitz, manager, Bexley and World, has been promoted to general manager of the 33-theatre circuit of the Art Theatre Guild, with houses from Ohio to California. . . . Miles' Scioto Drive auto theatre will not open for the 1966 season. The site has been acquired by an apartment developer. Mrs. Ethel Miles will continue to operate the North High, East Main, and West Broad drive-ins. . . . Harold Warren, Loew's Ohio projectionist, has been under observation at Grant Hospital. . . . The Columbus Star, weekly tabloid which featured motion picture news, features, and photos, ceased publication with the April 2 issue. Rising production costs were blamed for the demise of the 34-year-old publication. Mary Jose was theatre editor of the Star. . . . Loew's Ohio held "The Group" for a third week. . . . Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, announced the signing of ITOO memberships by the Skirball Theatres of Cleveland. Skirball operates 10 theatres in the Ohio cities of Akron, Bryan, Cincinnati, Mansfield, Massillon, Toledo, and Steubenville. Joe Lissauer is general manager of Skirball.

DALLAS

Two gunmen held up a concession booth at the South Loop d-i and took $718 at pistol-point while patrons watched a crime movie. Manager Jerry Joe Holzer, concessionaire Harold I. Summers, and clerk Mary Merdock told police the two strangers appeared in the concession booth, forced their way into Holzer's office at pistol point, took the money from an unlocked floor safe, and escaped after shutting them in a projection booth. . . . Bob Hope was to receive a special Dallas Times Herald award for humanitarianism when he made a special appearance here at the Palace for a test showing of "The Bob Hope Viet Nam Christmas Show." The comedian was to be honored for his devotion to America's fighting men and his disregard for safety in taking his troupe into dangerous areas to present the Hope Christmas Show in Viet Nam. His Viet

Bernie Myerson, executive vice-president of Loew's Theatres, recently greeted the "Slaygirls" featured in Columbia's "The Silencers" in New York City.

Nam show was a television special last year and this was to be the first big screen showing. If it proves successful, it will be released nationally. . . . Norman Jackter, the national sales manager for Columbia Pictures made his first visit to the city in his new capacity. Jackter outlined the major releases for the remainder of the year from Columbia. . . . Telly Savalas, Gul Stockwell, Doug McClure, and Leslie Nielson are among the stars scheduled to visit 22 cities this summer which are the hometowns of former members of the Foreign Legion who appear in "Beau Geste." Dallas is the home of Andrew G. Lontai, who appears in the film. . . . "Sound of Music," in its 54th week at the Inwood, has been seen during its first year by some 282,614 patrons. . . . Paramount Pictures has given Elvis Presley's 21st motion picture, "Paradise Hawaiian Style," a multiple opening in 21 area and local theatres opening on June 16. . . . The "Big D" d-i staged a dusk till dawn horror show with six film features, the first beginning at 7:15 p.m. . . . Interstate Theatre Circuit, Inc., will open the Belaire in the Belaire Shopping Center at Hurst, between Dallas and Fort Worth. The Belaire has 860 seats and six channel stereo equipment that is interchangeable for 35mm and 70mm film. Bob Narowitz will be manager. He had been manager of the circuit's Tower in Forth Worth since 1952. . . . "Nevada Smith" has been booked to open June 23 at Cinema I in NorthPark for an exclusive five weeks engagement. . . . General Cinema Corp. was to open the Cinema Lochwood, Lochwood Shopping Center, with the showing of "That Darn Cat." The circuit operates three other film theatres and plans a second twin theatre at SouthPark Shopping Center and a Cinema at Arlington, Tex. The Cinema Lochwood has a seating capacity of 900 with smoking permitted in "smokers loges." Melvin Kelly has been named manager, with Ruben Williams as assistant. This is General Cinema's 15th Texas operation, according to H. B. Palmer, district manager, and more are planned in addition to the three mentioned.

HOUSTON

A unique fashion show—of famous movie gowns contrasted with smart contemporary designs—complemented a special showing of "Dr. Zhivago" at the Windsor Cinerama. The fashion and film show benefited the Rotary Club activities. The April 7 showing of "Dr. Zhivago" was for the benefit of the Houston Chapter of Hadassah. . . . The first prize in the 1966 Oscar contest here is to be a 1966 Pontiac Tempest sports coupe. Ballots only appear in the Houston Post and are to be brought or mailed to the Houston Post. Deadline is midnight April 15. There are seven categories to select including best actor, best actress, best supporting actor, best supporting actress, best picture, best song, and best director. There are 38 participating theatres. . . . Plans are being made by Interstate to open the Clear Lake on April 20. . . . The opening performance of "The Singing Nun" with Debbie Reynolds at Meyerland Cinema I was for the benefit of St. Agnes Academy. . . . It has been estimated that 364,283 persons viewed the showing of "The Sound of Music" during its first year at the Alabama.

JACKSONVILLE

Famous comedian Jack Benny made a surprise visit to Jacksonville and was received with a great deal of appreciative joy by residents of the River Garden Hebrew Home for the Aged. While en route back to California after fulfilling a professional engagement in Palm Beach, Benny stopped here with his manager, Irving Fein, for a visit with Mrs. Fannie Fein, the manager's mother, who resides at the home. Mrs. Fein's sister, Mrs. Harry Schreiber, was another surprise visitor for the brief reunion here. . . . Walt Meier, manager, downtown Florida, has completed his elaborate preparations for welcoming Robert Taylor and Geraldine Brooks, stars of "Johnny Tiger," who arrive here from the north on April 18 for a statewide series of public appearances beginning in Jacksonville. . . . Horace Denning, district supervisor for Dixie Drive-In Theatres and convention chairman for the annual gathering of the Motion Picture Exhibitors of Florida, scheduled for May 12–16 at the Grand Bahama Hotel in the Bahama Islands, said that half the allotted rooms reserved for MPEOF members have already been spoken for. Denning said that Marshall H. Fine, president of the National Association of Theatre Owners, is scheduled to be the convention's keynote speaker, and that other national figures in the industry will also be on the agenda. . . . The Preview Theatre is the new name for the 70-seat auditorium on the seventh floor of the Florida Theatre Building. It was formerly known as the Studio Theatre. Film distributors present their advance screenings for exhibitors and other interested groups in intimate atmosphere of the luxurious little theatre. . . . Dave Gustin, who recently received his U. S. Army discharge after service in South Viet Nam, is a new student salesman on Ed McLaughlin's staff at Columbia. . . . Wanda Mickler recently resigned from the United Artists staff. . . . WOMPI members served as hostesses at the downtown Florida on a recent Saturday night as manager Walt Meier staged a well-attended sneak preview of "The Rare Breed." A profitable Tupperware party was held by WOMPI members the night of March 28 at the home of John and Mary Hart. . . . WOMPI girls are on the go collecting clothing, household appliances and furnishings for an all-day rummage sale at the Brentwood Housing Project auditorium on Saturday, June 4. . . . Novel felicitations were extended by the WOMPI group to the following members on their birthdays: Philomena "Phil" Eckert, Columbia; Shirley Gordon, Warner Bros.; Betty Healy, United Artists; Betty Loop, Atlantic Drive-In; and Vivian Ganas and Myrtice Williams, both of Florida State Theatres. . . . The San Marco Art is the only one of the city's 32 motion picture houses which is honored by the Florida Publishing Co. in its Sunday mazagine section of "What to do, where to go, what to see in the Jacksonville area this week." . . . "The Greatest Story Ever Told" moved into its eighth week at Sheldon Mandell's Five Points, and "The Group" went into a holdover week at FST's downtown Center under an "adults only" banner. . . . A fine piece of promotional work was executed here when the staffs and students of 16 local dancing schools received special invitations to attend performances of "An Evening with the Royal Ballet" at the San Marco Art Theatre.

MIAMI, FLA.

Ben Dargush, manager, Beacham, Orlando, received an achievement certificate from William Gehring, southern division sales manager, 20th Century-Fox, for his record-breaking business in the first year of "The Sound of Music." The picture has attracted more viewers than the city's 101,000 population and has become the longest-playing picture ever to be shown in Orlando. Walter Colby, city manager for Florida State Theatres, told newspapermen, "We believe it has been a boon to downtown Orlando, as it has afforded downtown merchants an opportunity to serve large numbers of varied persons inasmuch as we're drawing moviegoers from a 50-mile radius of Orlando." Other Fox officials who came to Orlando to cite the Beacham for the success of the picture were Leon Weston, branch manager, Jacksonville, and Ralph Buring, advance publicity, Atlanta division. . . . The Burton Holmes travel film, "Grand Tour," was an overwhelming success, with virtually "full house" the story at each of the Florida State Theatres showing the two-show-one-day program narrated by Andre de la Varre, Jr. Tieups with local travel agencies were an added promotional effort. . . . In Miami, departing viewers at the Olympia were given special "World Premiere Editions" of the Miami News, to publicize FST's opening of "A Man Could Get Killed" at the Olympia, Gables, Shores, Suniland, Coral Ridge (Ft. Lauderdale), and Florida (Hollywood). Producer Robert Arthur was interviewed widely by all news media when he was in Miami for the premiere. Among activities promoting the film were various contests and a special screening for teen-agers, who met following the screening with producer Arthur and his assistant, Virginia Stuart Kelly, for a question-and-answer period. Florida State Theatres, oldest and largest theatre company in Florida, also has the record of presenting more world premieres than any other company. FST is a subsidiary of American Broadcasting Companies and operates first-run theatres in every major city of Florida. . . . J. B. Lundahl was promoted from usher, Miracle, to be trainee assistant manager, Rio. . . . Greater Miami moviemakers were exempted from a Dade County building code provision that threatened the growing industry here. The Board of Rules and Appeals, meeting in special session, ruled that filmmakers should not fall under the existing building code when erecting temporary sets. Board chairman George Headley has called upon Howard "Ben" Chapman, president of Ivan Tors Studios' South Florida division, to assist in drawing up code provisions governing the movie industry, "since these will set the pattern for the industry in Dade County." . . . Proceeds from the April 13 premiere showing of "Rapture" at the Parkway, sponsored by the Alpha Omega Auxiliary of Miami, were designated for the Variety Children's Hospital's Dental Clinic to furnish a room with chairs, drills, and other needed equipment. . . . Special screenings for nuns, record dealers and disc jockeys, were among promotional efforts put forth by Jack Mitchell for the Wometco Easter program of "The Singing Nun." All Catholic schools were contacted with material and radio contests were set up with record albums as prizes.

NEW HAVEN-HARTFORD

Sam Clark, head of the theatres division, American Broadcasting Company, and Chet Stoddard, president of New England Theatres, Inc., ABC regional affiliate, visited the circuit's city manager, Ray McNamara. . . . William Torre, an industry newcomer, has joined the ABC Allyn house staff in a management training capacity. Clifford Greiff, assistant house manager for the past seven years, is going into semi-retirement. . . . UA's "Lilies of the Field" was screened at Perakos Theatre Associates' Eastwood, East Hartford, for benefit of the town's South Congregational Church, through arrangements by theatre manager Paul Macbeath. . . . RKO General, owner-operator, WHCT-TV (channel 18), Hartford, home base for America's sole on-the-air subscription tv experiment, is offering free decoder rental for a month to a subscriber providing the name of a relative, friend, or neighbor who becomes an STV customer. Moreover, the station's general manager, Keigler E. Flake, is slating a drawing of referral coupons every three months, the winner to receive a color tv set and new subscriber to get a black-and-white tv set. . . . Ray Stone reopened his Waterford, Waterford; Groton, Groton; and Bridge, Groton, Drive-Ins for the season. . . . Bobby Hyde, projectionist at the Stanley Warner Garde, New London, marked his 67th birthday April 1. A boyhood friend of playwright Eugene O'Neill, Hyde has been on the Garde's staff since its August, 1926, opening. . . . The Bowl Drive-In, West Haven, reopening for the season, has a new 120-foot screen. . . . The Lockwood and Gordon Sky-Vue Drive-In, Torrington, reopened for the season, initial program consisting of MGM's "To Trap a Spy" and "The Spy With My Face." . . . The Capitol, Pittsfield, Mass., held MGM's "A Patch of Blue" for an unprecedented third week. . . . In Worcester, Mass., The Chamber of Commerce's latest economic report notes that the area's business picture is characterized by high employment, low unemployment, high wages, rising retail and industrial sales, and booming construction. . . . The downtown, 70mm. equipped Stanley Warner Strand, Hartford, is experimenting with a series of midweek (Wednesday and Thursday) reissue screenings, featuring top classics of past years, and then resuming regular first-run policy remainder of the week. . . . In Springfield, Mass., Irwin Cohen, operator of the downtown, first-run Bijou Cinema, has leased the long-shuttered Poli, down the block on Worthington street, from the Century Investment Company, for an undisclosed sum, and reopened the 2,000-seater as the Poli Cinema. The theatre was owned and operated for many years by Loew's Poli-New England Theatres, Inc.

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PHILADELPHIA

David E. Milgram, president, Milgram Theatre Enterprises, and Harry S. Sylk, chairman of the board of Penrose Industries and vice president of William Penn Broadcasting Company, will serve as general chairmen for the "City Of Hope Circus Days" on May 8 and 15 at the Clyde Beatty-Cole Brothers Circus to be held at the John F. Kennedy (Municipal) Stadium. . . . Mrs. Morton Magill has been nominated for president of the Variety Club Women of Tent 13. The election meeting will be held on May 17. . . . Ellis' Nixon and Tower, closed for renovations, will reopen soon. . . . Jack Vandevere, Triangle Sign Studio, was on the sick list. . . . Warners branch manager William Mansell held a trade screening of "Stop The World—I Want To Get Off" at the SW Logan.

PROVIDENCE, R.I.

In Warwick, R.I., Fox Eastern Theatres Corp. has purchased the 900-seat Warwick Cinema from Town and Country Theatres, Inc. The Fox chain, which operates approximately 230 houses throughout the country, acquired one of Rhode Island's newest "showcase" operations, the Warwick Cinema being considered among the most beautiful, well-appointed, and best operated theatres in the state. The management recently received a special citation upon the first anniversary of the showing of "The Sound of Music." This film holds the record as being the longest run engagement in the history of Rhode Island theatre business. The Board of Public Safety approved a license transfer for the Warwick Cinema without carrying over conditions which limited the type of films the former licensee was permitted to show. In applying for a license in 1964, Town and Country Theatres, Inc., said no movies condemned by the Catholic Legion of Decency would be shown. The board granted the license with this agreement as a binding condition. In December of that year, the board threatened to withdraw the theatre's license if they continued to show "Kiss Me Stupid." The management of the popular Warwick house complied and withdrew the film. Asked what kind of films the new management would show, Lloyd Ross, attorney for the Fox outfit, said hopefully, "'The Sound of Music' may run forever."

PORTLAND

Ground was broken for the first of two twin theatres to be operated by Tom Moyer, veteran exhibitor here. Mayor Terry Schrunk, Irving Benveniste, and H. A. Anderson were among those present. The 1,800-seat house (1,300 seats in the larger house: 500 in the smaller) will be built on the booming East Side here and should be open this fall. The Westgate, also to be operated by Moyer and built by Irving Benveniste and Associates of Palm Springs and Portland, will be built in the Beaverton area, also an expanding shopping center area. Architect is John Jensen of Portland. Contractor is H. A. Anderson Co., the firm that built the Portland Hilton here. Interiors of the houses, both of washed aggregate concrete, will differ somewhat. Moyer plans on first runs. . . . First Middle Eastern motion picture, "The Broken Wing," a love story with Arabic dialogue and English subtitles, played the Oriental. Accompanying the picture, the tragic autobiographic love story of Kalhil Gibran, the Lebanese author-artist-mystic educated in the United States, was a $1 million art exhibit of Gibran's paintings and a personal appearance of a young Beirut actor who co-stars in the drama, Saladin Nader. He admitted this picture wasn't as well made or as "sophisticated" as a Hollywood production but reports that the Lebonese film industry is 10 years old and expanding. He would like to enroll at UCLA to study motion picture technique—which would include acting, directing, writing, and camera technique. . . . "Dr. Zhivago" opens April 6 on the Paramount screen with a premiere sponsored by the Multnomah County Young Republicans Committee. . . . Plans for the immediate construction of The Village, a shopping center theatre to be built and equipped at a close to $1 million expenditure, were announced here jointly by M. M. Mesher, vice-president and general manager, Portland Paramount Corp., and Harold J. Schnitzer, president, Harsh Investment Corp. Mesher, general manager of the Paramount, one of the west coast's largest houses (3,100-seats), said the 1,000-seat contemporary Village will be built by the investment firm at the San Raefel Shopping Center.

WASHINGTON

The dinner dance committee of WOMPI met at the home of Mrs. Doris Chown recently to launch plans for their fourth annual installation dinner dance, to be held on June 4 at the Skyline Inn. Proceeds of the annual event are for the benefit of the Jewish Foundation for Retarded Children. An Easter party was given by WOMPI, also for the children of the Foundation. Entertainment was provided by Dick Gray, well known magician; Linda Peluzzo, an accordionist; and "Uncle" Dave Ginsburg and his dog, "Rusty." . . . Dean Martin's newest co-star came to town recently. A beauty with a style that's unique and movements all her own, with vital statistics that measure 50,8,12—in feet, not inches—the new star is a moving van which plays an important role in Martin's latest film, "The Silencers," now at the Town. The vehicle toured the metropolitan area. Sid Zins, publicity representative for Columbia, made the necessary arrangements. Zins reports that it would cost a quarter of a million dollars to construct a duplicate of the moving van and the equipment it carries, all operated by radio remote control. Six of the original beautiful Slaygirls who appear in the film acted as official hostesses, and wore eye-catching costumes. Radio station WAVA arranged to have its helicopter land on top of the van at 12 noon to officially greet the charming hostesses, and Herb Davis, WEEL, interviewed the girls on his broadcast. . . . The Robert Wise production of "The Sound of Music," top boxoffice picture of 1965 and winner of 10 Academy Award nominations, celebrated the first anniversary of its Washington engagement at the Ontario. Peggy Wood (who plays Mother Abbess) and Nicholas Hammond (who portrays Friedrich von Trapp) helped cut the elaborate birthday cake.

REVIEWS

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Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 29-year-old service is both numerically more complete and informatively more candid, than any similar analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

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Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

SECTION TWO
Vol. 75, No. 10

April 13, 1966

AMERICAN-INT.

Ghost In The Invisible Bikini

Comedy
82M.

AIP
(6604)
(Panavision)
(Pathecolor)

Estimate: The Beach gang switches to a haunted house.

Cast: Tommy Kirk, Deborah Walley, Aron Kincaid, Quinn O'Hara, Jesse White, Harvey Lembeck, Nancy Sinatra, Claudia Martin, Francis X. Bushman, Benny Rubin, Bobbi Shaw, George Barrows; with Basil Rathbone, Patsy Kelly, Boris Karloff, and Susan Hart as guest stars; and featuring the Bobby Fuller Four. Produced by James H. Nicholson and Samuel Z. Arkoff; directed by Don Weis; co-producer, Anthony Carras.

Story: After wealthy Boris Karloff dies, he is visited in his crypt by Susan Hart, a sweetheart of many years ago, and is given a chance to come into heaven and become youthful if he can accomplish a good deed in 24 hours without leaving his crypt. He is allowed to have Hart assist him. Karloff decides to make sure that his heirs receive their share of his estate despite the scheming of his attorney, Basil Rathbone. The latter has sought the assistance of Jesse White, Indian chief Benny Rubin, Bobbi Shaw, and a pet gorilla, as well as his daughter, Quinn O'Hara, to eliminate heirs Tommy Kirk, Deborah Walley, and Patsy Kelly so that he might keep the million dollars for himself. Kelly's nephew, Aron Kincaid, arrives at the spooky mansion along with a gang of his beach buddies, and they liven things up despite the bumbling attempts at murder. Harvey Lembeck and his pack of motorcycle rats wind up on the scene chasing Shaw, and eventually Rathbone gets his just desserts, the heirs get the money, there is a love scene between Kirk and Walley, and Karloff is allowed into heaven and made youthful once again—an infant.

X-Ray: Take the gang of twisters from the beach, rearrange the story a bit with the usual villains on one side and the usual good guys and gals on the other, throw them all together in a haunted castle, jazz up the gimmicks, and you've got another entry that should please the juvenile set and adults who like their comedy really broad. The acting is suitable, and direction and production are okay. The use of color helps the nonsense look more pleasant. The screenplay is by Louis M. Hayward and Elwood Ullman, based on a story by Hayward.

Ad Lines: "The Kookiest Haunted House Comedy Ever"; "When The Beach Gang Goes After Some Ghosts, Anything Can Happen And Does."

CONTINENTAL

Judex

Melodrama
96M.

Continental
(French-made)
(English titles)

Estimate: Moderately interesting import.

Cast: Michel Vitold, Channing Pollock, Jaques Louanneau, Edith Scob, Francine Berge, Theo Sarapo, Philippe Mareuil, Rene Genin, Sylva Koscina. Directed by Georges Franju.

Story: In France in 1914, crooked banker Michel Vitold receives a note signed by Judex demanding restitution to his victims or face the consequences. Vitold engages a detective to track down the writer of the note as well to oversee the ball at which time the engagement of his daughter, Edith Scob, will be announced to a nobleman in need of funds. At midnight, Vitold falls dead, a victim of Judex. Scob is informed by her father's elderly secretary of her father's chicanery, after which she renounces her inheritance except for the portion that would go to her daughter. This causes the nobleman to break the engagement, which doesn't bother her in the least. Meanwhile, Judex tells Scot that he stands ready to protect her should she ever need him because of her renouncement. Francine Berge and Theo Sarapo try to get part of the money, but Scob is rescued by Judex, who she discovers is really her father's secretary, Channing Pollock, in disguise. Vitold, it turns out, is not really dead but was drugged and imprisoned by Pollock. He recovers and escapes but is killed in a fight. Pollock takes care of the villains seeking to prey on Scob, and the latter and Pollock are now free to follow their love for each other.

X-Ray: The setting of this entry dates back to 1914, and while there is interest throughout much of it, still the pace and story are slow moving. Viewers get their action and intrigue in spurts, and one gets the feeling that not only is this dated as to setting but also as to execution. It is claimed that this is the forerunner of the serials of yesterday, and it well could be. The performances are adequate, and direction and production are okay. It is a bit arty so art house audiences may enjoy the end result. The screenplay is by Francis Lacassin and Jacques Champreux.

Ad Lines: "Criminals Feared The Mention Of His Name"; "A Thrilling Adventure Of An Avenger Seeking Justice For The Downtrodden."

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features as caught by our skilled reviewers. Pages are cumulatively numbered.

McGuire, Go Home!

Melodrama
101M.

Continental
(English-made in Cyprus)
(Eastman Color)

Estimate: Well-made meller may have heavy going in U.S.

Cast: Dirk Bogarde, George Chakiris, Susan Strasberg, Denholm Elliott, Gregoire Aslan, Colin Campbell, Joseph Furst, Katherine Kath, George Pastell, Paul Stassino, Nigel Stock. A J. Arthur Rank Production produced by Betty E. Box; directed by Ralph Thomas with screenplay by Ian Stuart Black.

Story: In the 1950's, guerrilla warfare erupts on Cyprus between Cypriot terrorists and British authorities. British Intelligence officer Dirk Bogarde fears for the safety of American Susan Strasberg, who is visiting Cypriot friends while on an archaeological research expedition. She desires to stay neutral, but is involved when she learns that terrorist leader Gregoire Aslan is hiding in her friend's house. She is considered dangerous by terrorist George Chakiris, and it is decided she must die. Bogarde realizes her danger and forces them to let her return to America. On the way to the airport, she escapes a plot against her life and finally is hidden in Bogarde's apartment. They fall in love, but Bogarde has violated too many army regulations and is transferred to Athens. Strasberg follows but Chakiris is on the same plane. He makes his move at the Athens airport, but Strasberg is saved by one of Bogarde's men, who kills Chakiris after he himself is fatally wounded. Bogarde and Strasberg are reunited.

X-Ray: There can be no quarrel with the manner in which this fast moving tale of intrigue and terrorism has been produced or directed—and the cast is first-rate. The problem, at least as far as American audiences are concerned, is that few people will have any real interest or knowledge about the political climate in which the action takes place. This is certain to work against general acceptance of the film. It would be best to downplay the Cypriot angle, although fine colorful photography of the authentic locales is one of the film's real assets. Happily, Bogarde, Chakiris and Strasberg all have American followings of a sort, and there is enough action for those who like their violence sudden and deadly. To sum up, it's well done in all departments, but it may be difficult to find the right audience for it.

Ad Lines: "An Island Exploding With Terror And Sudden Violence . . . And A Girl Was The Cause Of It All"; "Both Sides Cried Out, 'McGuire Go Home'."

MGM

Around The World Under The Sea

Melodrama
110M.

MGM
(Metrocolor)
(Panavision)

Estimate: Exciting dramatization of underwater seismological expedition, replete with underwater love interest.

Cast: Lloyd Bridges, Shirley Eaton, Brian Kelly, David McCallum, Keenan Wynn, Marshall Thompson, Gary Merill, Ron Hayes, George Shibata, Frank Logan, Don Wells, Donald Linton, Jack Ewalt, George DeVries, Tony Gulliver. Produced and directed by Andrew Marton; screen play by Arthur Weiss and Art Arthur.

Story: Six scientists, all specialists in various phases of undersea life, are assembled as a crew for the Hydronaut, a deep diving atomic submarine designed to plant seismographic sensors on the floor of the sea to warn the world of impending earthquakes and tidal waves. A series of strong volcanic eruptions underwater takes many lives, and the scientists (Lloyd Bridges, Brian Kelly, Shirley Eaton, David McCallum, Keenan Wynn, and Marshall Thompson) hasten to complete their globe-circling voyage. Personality conflicts between Wynn, a self-taught authority on underwater breathing gases, and McCallum, a genius in electronics, and the inevitable tensions resulting from close confinement of the crew with a beautiful female spark a few eruptions aboard the Hydronaut before the voyage is completed. A treasure hunt at the conclusion of the voyage, which McCallum insisted upon as a condition to his joining the expedition, nearly results in the death of all, but the crew manages to escape in a hair-raising episode that finally unifies the feelings of all.

X-Ray: As underwater adventure with authentic scientific overtones, this excellently produced entry abounds with action interest and unusual photography. Writers Arthur Weiss and Art Arthur, director of photography Clifford Poland, and underwater photography director Lamar Boren, along with producer-director Andrew Marton, have largely steered the Hydronaut voyage clear of the tired girl-on-a-desert-island-with-six-men theme, and Miss Eaton's presence is both natural and welcome in the adventurous plot. The actors are forceful enough to create vital personalities from rather stereotyped parts, while veteran Keenan Wynn and newcomer David McCallum ("The Man from U.N.C.L.E.") usurp much of the dramatic spotlight. The submarine interiors and underwater footage are excellently handled, offering the audience much informative as well as entertaining material. Recommended for general audiences as better than average entertainment fare.

Ad Lines: "A Timely, Authentic Drama That Will Keep You On The Edge On Your Seat"; "They Dared A Desparate Mission Miles Beneath The Seas."

Maya

Drama
91M.

MGM
(Panavision)
(Technicolor)
(Made In India)

Estimate: Good entry for family audiences and children.

Cast: Clint Walker, Jay North, I. S. Johar, Sajid Kahn, Jairaj, Sonia Sahni, Uma Rao, Nana Palshikar, Madhusdan Patrak. Directed by John Berry; produced by Frank and Maurice King.

Story: Teenager Jay North arrives from America to join his father, Clint Walker, a white hunter in India. He receives a cold reception from Walker, who is now a coward as a result of a near-fatal clawing by a man-eating tiger and who is living with Indian girl Sonia Sahni. When Walker shoots a cheetah cub North has been trying to raise as a pet, North runs away into the jungle. He is saved from drowning by Hindu boy Sajid Kahn, who has been entrusted by his father to take female elephant Maya and her calf, valuable and sacred white elephant Primo, to a faraway temple. They set out on the journey together and rescue the treasured white elephant from a native village, only to encounter a one-eyed evil man, I. S. Johar, who hopes to steal the sacred elephant and sell it for a fortune. North and Kahn again escape. They are pursued by villagers aroused by Johar, and by Walker and his servant, Jairaj, who have been hot on their trail. They get into the Valley of the Tigers, where Walker's courage returns, and he kills one of the tigers, saving the boys, but not before a tiger kills Maya. The boys continue their journey with Primo to the temple where they present the sacred elephant to the priests.

X-Ray: This actionful adventure based on "The Wild Elephant," by Jalal Din and Lois Roth, and produced on location in India emerges as a worthwhile entry for the family audiences. This is due to the nature of its subject matter—two teen-age boys, one native Hindu and one American—and the presence of the elephants and other wild animals. There is plenty of Hindu lore, and the authenticity of the locations as well as the color enhance things. Interest is held all the way, and this should have little trouble in finding a play-off niche. The teenagers are fine in their roles, and are given top support by the native actors as well as by Clint Walker, who turns in a most natural performance. This is truly a commendable effort at going to great distance and lengths to bring to the screen something different in entertainment. It deserves a wide play-off.

Ad Lines: "From The Jungles Of India Comes This Saga Of A Sacred White Elephant"; "Action, Thrills, Jungle Beasts In Far Off India."

Son Of A Gunfighter

Western
92M.

MGM
(CinemaScope)
(MetroColor)

Estimate: Satisfactory western meller for the action program.

Cast: Russell Tamblyn, Kieron Moore, James Philbrook, Fernando Rey, Maria Granada, Aldo Sambrell, Antonio Casas, Barta Barri, Ralph Browne, Andy Anza, Fernando Hilbeck, Hector Quiroga, Carmen Tarrazo, Maria Jose Callado. Produced by Lester Welch; directed by Paul Landres. Written by Clarke Reynolds.

Story: James Philbrook's outlaw band is watched by sheriff Ralph Browne and deputy Kieron Moore, who are accompanying a gold shipment. They give a lift to youthful Russell Tamblyn, who seems to have an old score to settle with Philbrook. The gang strikes but is driven off by the trio. Tamblyn pursues Philbrook, and Moore accompanies him, desiring to get a reward. Tamblyn saves the life of Mexican rancher Fernando Rey in a bandit attack. He is wounded, but recovers thanks to the care of Rey's daughter, Maria Granada, who falls in love with him. Moore then allies himself with bandit chief Aldo Sambrell, who also has a score to settle with Philbrook. Tamblyn and Moore find Philbrook's hideout and it is revealed that Philbrook is Tamblyn's father. Their confrontation is delayed as the bandits attack. Philbrook is wounded by Moore, who is dropped by Tamblyn. Rey rides to the rescue and Tamblyn and Philbrook are taken to the ranch. Philbrook and Tamblyn finally understand one another, and they join forces against the bandits. The final gun battle sees Philbrook killed as the bandits are beaten. Tamblyn, freed from his hate, finds love with Granada.

X-Ray: This formula western has sufficient action, gunplay, and scenic appeal to satisfy most western fans. Performances, production, and direction are acceptable, and it rates a place on the program at houses featuring such fare. While the character motivation becomes fuzzy at times and a few holes can be punched in the plot development, the next gun battle is never far away. Tamblyn is an attractive hero, although his role gives him little to do but scowl balefully as he seeks revenge.

Tiko And The Shark

Novelty
100M.

MGM
(6622)
(Eastman Color)
(Filmed in French Polynesia)

Estimate: Okay novelty for family type audiences and art houses.

Cast: Marlene Among, Al Kauwe, Denis Pouira, Diane Samsoi, Roau. Directed by Folco Quilici; produced by Goffredo Lombardo. A Titanus-Metro Film.

Story: Denis Pouira (Tiko) and his island playmate, Diane Samsoi, raise and train a baby shark as a pet. Eventually, he has to free the shark from its lagoon, and soon he also loses his companion, who is taken to America to be educated. In the decade that follows, all three are reunited. Tiko and Diane are adults; the shark is a dangerous man-eater; and the inroads of civilization have left their mark on the tropical island, which is taken over by commercial interests. When urged to give up his carefree independence to work for a company digging for mother-of-pearl, Tiko (now played by Al Kauwe) refuses. Instead, he and Diane (now played by Marlene Among) leave the now commercialized island to find another tropical, unspoiled paradise—and the shark goes along, too.

X-Ray: This novelty based on a novel by Clement Richer features some beautiful color photography of its Polynesian Island setting and some fine underwater shots. The simple fable is entertainingly presented and is naturally enacted by its all-native cast, particularly its two leads, Al Kauwe and attractive Marlene Among. The native customs, particularly fishing and mother-of-pearl digging, are both educational and fascinating. There is no nudity in the film, and it should prove a welcome novelty as a change of pace, particularly for the family audiences as part of the program, or in the art houses.

Ad Lines: "A Fable Of The Polynesian Islands"; "A Thrill-Filled Life Of A South Seas Youth Who Made A Friend Of A Man-Killer Shark."

PARAMOUNT

The Night Of The Grizzly

Melodrama
102M.

Paramount
(Technicolor) (Techniscope)

Estimate: Good adventure film.

Cast: Clint Walker, Martha Heyer, Keenan Wynn, Nancy Kulp, Kevin Brodie, Ellen Corby, Jack Elam, Ron Ely, Med Flory, Leo Gordon, Don Haggerty, Sammy Jackson, Candy Moore, Victoria Paige Meyerink, Regis Toomey. Produced by Burt Dunne; directed by Joseph Pevney.

Story: Clint Walker, former Utah lawman, inherits some Wyoming land and takes his family, wife Martha Hyer; children Kevin Brodie, 14; Victoria Meyerink, five; and orphaned niece Candy Moore, there to settle. He makes a loan from banker Regis Toomey and finds his property is coveted by Keenan Wynn. These troubles are nothing as compared with that of a grizzly bear whose forays are beyond his ken. Walker mortgages his land to Wynn, and his son goes in pursuit of the bear. Leo Gordon, vengeance-vowed killer, whom Walker had once imprisoned, comes after Walker. Brodie is almost killed by the bear, and the bear kills Gordon. Walker kills the beast, and his troubles are evidently over.

X-Ray: What happens when an ex-lawman and family and a friend inherit a run-down ranch and try to make a go of it makes for an interesting and oft-times exciting adventure. Some extra thrills are injected by the angle of a killer bear vs humans in the area. The hero, Clint Walker, and his brood must overcome the beast, and this heightens the elements of interest and suspense. Performances are good, and direction and production capable. Color is an added plus for this family entertainment. Plentiful action highlights things. This was written by Warren Douglas.

Ad Lines: "A Wholesome Outdoor Adventure"; "A Killer Grizzly Bear Terrifies The Community."

UNITED ARTISTS

Cast A Giant Shadow

Melodrama
140½M.

United Artists
(Color by DeLuxe)
(Panavision)

Estimate: Well-made tale about a man of action.

Cast: Kirk Douglas, Senta Berger, Angie Dickinson, James Donald, Stathis Giallelis, Luther Adler, Gary Merrill, Haym Topol, Frank Sinatra, Yul Brynner, John Wayne, Ruth White, Gordon Jackson, Michael Hordern, Allan Cuthbertson. Produced and directed by Melville Shavelson; co-produced by Michael Wayne.

Story: In 1947, after Kirk Douglas has served the U.S. with distinction during World War II, he is approached by an agent of the unofficial Israeli government, which is waiting to take over from the British when they pull out, and requested to act as an adviser, write various military manuals that will be needed, etc. He refuses at first but finally gives in. His wife, Angie Dickinson, is resigned to see him go off to get into a fight just for the sake of being in the middle of the action. Arriving in Israel under an assumed name, he finds unorganized chaos among the various factions, and he is also resented. He becomes discouraged and leaves, using illness of Dickinson as an excuse. While in the U.S., he does try to get help for Israel in the form of recognition, arms, etc. His old buddy, General John Wayne, does what he can, and when Douglas returns to Israel, it's in an old plane piloted by Frank Sinatra, a soldier of fortune, who tries to help stem the invasion of the Arab forces on the day of liberation. Sinatra is eventually shot down and killed. Yul Brynner, commander of one of the Israeli units, offers more cooperation this time, and defense minister Luther Adler makes Douglas a general, giving him orders to coordinate the armed forces of the new country. Faced with a problem that could see Jerusalem become separated from the rest of the country, Douglas overcomes the Arab forces holding up unification as the UN steps in. Meanwhile, he has been having a romance with Israeli soldier Senta Berger, and as Jerusalem is freed, he decides to break off with Berger and return home to Dickinson. His intent is shortlived as a nervous sentry kills him accidentally at night. His body is escorted to the rear as replacement soldiers move up towards the border.

X-Ray: "Cast A Giant Shadow" is devoted to both the life of a man of action and to the formation of a nation, Israel, out of a shapeless mass of biblical dedication. As such, it bears much of interest in both areas. As an entertainment, it holds interest well and moves at a pace that should be approved by viewers with a tale that has action, drama, touches of humour, bits of romance, and an intriguing revelation of how a people came into being and a defense system was organized. Kirk Douglas is good as the man of action and dedication, and the others in the cast are also of competent stature. The direction is able, and the production values are an asset as is the color. A bit of editing might have helped, but this is a matter of opinion. Note should be taken here also of the method of presentation. It opened in the New York area in a trio of theatres on a roadshow basis, presumably as an experiment, and while this plan may be of value here and in a few other big cities, it would stand to reason that release of the film would serve better on a more accepted pattern elsewhere, with the action, drama, and romance stressed. Melville Shavelson wrote the screenplay, based on the book by Ted Berkman.

Ad Lines: "They Stunned The World With Their Incredible Victory"; "The Absorbing Story Of A Man Of Action."

WARNERS

Stop The World— I Want To Get Off

Musical
98M.

Warners
(Technicolor)
(Filmed abroad)

Estimate: Filmed stage musical for selective audiences.

Cast: Tony Tanner, Millicent Martin, Leila Croft, Valerie Croft, Neil Hawley. Produced by Bill Sargent; directed by Philip Saville; stage director, Michael Lindsay-Hogg.

Story: Clown Tony Tanner explains that each show on stage is different because the cast members improvise as they go along. This time, he plays the part of a young man who gets a lowly job in a factory and becomes friendly with the boss' daughter, Millicent Martin, who at first rebuffs him and then gives in, becoming pregnant in the process of their getting to know each other. Marriage is the only solution, and promotions come along as do two daughters. On a foreign assignment in Moscow, he and Russian Millicent Martin have an affair. Back home, he finds that his wife has turned to the Japanese motif in their home even to engaging a cute Japanese maid, Millicent Martin, and they have a thing going soon. A third assignment takes him to New York where the American version of Millicent Martin attracts him until he is suddenly summoned home to attend the wedding of one of his daughters, who has suddenly become pregnant. After he has become managing director of the factory, he decides to turn to politics and is elected to Parliament. He is eventually made a peer and given honors and acclaim. As he grows older, he awaits his reckoning, wondering about his loves and where his life has gone.

X-Ray: Here is another stage presentation that has been put on film as it is being presented to an audience. The property should be presold to a certain extent for a segment of the populace by its lengthy run as a stage presentation and by some of the musical numbers that were given wide play. Those who do not appreciate stage attractions that are off-beat and minus a conventional story will frankly be at loose ends waiting for something to happen. The close confines of the stage, despite some clever mimic bits and imaginative stage routines, are limiting as far as some in the audience are concerned. This then is more suitable for the art spots and some regulation houses in the big cities, university towns where drama groups flourish, etc. The team of Tanner and Martin come off well in their numbers and routines, with Martin quite noteworthy. Direction and production are capable. Among the numbers heard are "Gonna Build A Mountain," "What Kind Of Fool Am I?," "Once In A Lifetime," "Someone Nice Like You." The original book, music, lyrics are by Anthony Newley and Leslie Bricusse.

Ad Lines: "The Musical Hit of the Year"; "It Was A Hit Stage Attraction And Now It Has Become A Big-Screen Hit."

MISCELLANEOUS

Cinerama's Russian Adventure

Documentary
162M.
plus overture and intermission

United Roadshow Presentations
(Color)

Estimate: Documentary on Russia has much to offer.

Credits: Narration and introduction by Bing Crosby. Produced by Harold J. Dennis; directed by Leonid Kristy, Roman Karmen, Boris Dolin, Oleg Lebedev, Solomon Kogan, Vassily Katanian.

Content: Contained herein are a troika race, a visit to Leningrad and Moscow, a trip down the Volga, a ride on the Moscow subway, a visit to the North Pole, a race between reindeer, skin diving off the Kamchatka Peninsula, a trip to Sochi, a spring carnival in Moscow, a performance of the Piatnitsky Folk Dance Ensemble, an evening at the Bolshoi Ballet, etc.

X-Ray: This compilation in Cinerama offers the viewer exciting footage and a look behind the iron curtain. It also offers the screen split into three images as in the early days of Cinerama, and this sometimes proves a distraction. Some of the scenes are more exciting than others as a variety of offerings are thrown together. The end result is generally interesting though on the overlong side. The unfamiliarity of some of the footage should hold interest fairly well, but some viewers will recall seeing bits and pieces in other releases if they have been avid filmgoers. The narration by Bing Crosby ties the various segments together into a palatable package that should give the Cinerama houses an added starter for their screens. The subject matter is varied enough to give most viewers something to dig their teeth into.

ALPHABETICAL GUIDE TO 215 Feature Reviews

This index covers features reviewed thus far during the 1965–66 season in addition to features of the 1964–65 season, reviewed after the issue of Aug. 18, 1965.—Ed.

A

Agent for H.A.R.M.—84m.—U 5364
Agony And The Ecstasy, The—140m.—Fox 5326
Alice In Wonderful In Paris—52m.—Misc. 5371
All Men Are Apes—85m.—Misc. 5354
Alphabet Murders, The—90m.—MGM 5381
Alphaville—100m.—For. 5347
Apache Gold—91m.—Col. 5321
Apache Uprising—90m.—Para. 5363
Around The World Under The Sea—110m.—MGM 5390

B

Ballad If Love, A—45m.—For. 5378
Band Of Outsiders—94m.—For. 5386
Battle Of The Bulge—162m.—WB 5359
Beach Ball—83m.—Par. 5330
Bedford Incident, The—102m.—Col. 5334
Big T.N.T. Show, The—93m.—AIP 5361
Billie—87m.—UA 5323
Blood and Black Lace—88m.—AA 5333
Blood Bath—69m.—AIP 5381
Boeing, Boeing—102m.—Para. 5346
Born Free—94m.—Col. 5385
Boy Cried Murder, The—86m.—U 5383
Breakfast At Tiffany's—115m.—Par.—Re. 5322
Bremen Town Musicians, The—66m.—For. 5347
Brigand of Kandahar, The—81m.—Col. 5362
Bunny Lake Is Missing—107m.—Col. 5334

C

Caressed—81m.—Fox 5327
Carry On Cleo—92m.—Fox 5347
Cast A Giant Shadow—140½m.—UA 5391
Cavern, The—83m.—Fox 5346
Chase, The—130m.—Col. 5369
Cincinnati Kid, The—101m.—MGM 5335
Cinerama's Russian Adventure—162m.—Misc. 5391
City of Fear—88m.—AA 5333
Coast of Skeletons—90m.—For. 5347
Crazy Paradise—95m.—For. 5324
Curse of The Fly, The—86m.—Fox 5322
Curse of The Voodoo—77m.—AA 5345

D

Dear John—115m.—For. 5383
Desert Raven, The—80m.—AA 5373
Devils of Darkness—88m.—Fox 5322
Die, Monster, Die—80m.—A-1 5349
Do Not Disturb—102m.—Fox 5358
Dr. Goldfoot And The Bikini Machine—90m.—A-1 5349
Doctor Zhivago—197m.—MGM 5357
Dracula—Prince Of Darkness—90m.—Fox 5369

E

Ecco—100m.—A-1 5345
El Cid—181m.—AA—Re. 5381
Escape By Night—75m.—AA 5341
Evening With The Royal Ballet, An—93m.—For. 5354

F

Face of Fu Manchu, The—96m.—For. 5331
Father Of A Soldier—83m.—For. 5378
Fiendish Ghouls, The—74m.—For. 5338
Finger On The Trigger—87m.—AA 5333
Flame And The Fire—80m.—Cont. 5363
Flight Of The Phoenix, The—148m.—Fox. 5358
Frankenstein Meets The Space Monster—78m.—AA 5345
Frankie And Johnny—87m.—UA 5386
Friend Of The Family—95m.—For. 5352

G

Ghidrah, The Three-Headed Monster—85m.—Cont. 5334
Ghost And Mr. Chicken, The—90m.—U. 5364
Ghost In The Invisible Bikini—82m.—AIP 5389
Git!—92m.—Emb. 5350
Gospel According To St. Matthew, The—136m.—Cont. 5373
Great Sioux Massacre, The—91m.—Col. 5329
Greed In The Sun—112m.—MGM 5325
Group, The—150m.—UA 5378
Gunmen of The Rio Grande—96m.—AA 5321
Gunpoint—86m.—U 5386

H

Hamlet—148m.—UA 5382
Hansel And Gretel—52m.—For. 5355
Harper—121m.—WB. 5374
Harum Scarum—85m.—MGM 5343
Hercules Against The Moon Men—90m.—For. 5338
Heroes Of Telemark, The—131m.—Col. 5349
Hill, The—122m.—MGM 5329
Hold On—85m.—MGM 5382
Horrors of Spider Island—75m.—Misc. 5337
Hours of Love, The—89m.—For. 5338
How Not To Rob A Department Store—95m.—For. 5365
Human Duplicators, The—82m.—AA 5345

I

Inside Daisy Clover—128m.—WB 5359
Italiano Brava Gente—156m.—Emb. 5342

J

John F. Kennedy: Years Of Lightning, Day Of Drums—87m.—Emb. 5385
Johnny Nobody—88m.—For. 5355
Johnny Reno—83m.—Para. 5377
Judex—96m.—Cont. 5389
Judith—109m.—Para. 5363
Juliet of The Spirits—148m.—For. 5347

K

Kid Rodelo—91m.—Para. 5364
King and Country—90m—AA-Landau 5329
King Rat—133m.—Col. 5341
Knockout—42m.—Misc. 5346
Kwaidan—125m.—Cont. 5350

L

La Boheme—108m.—WB 5337
La Dolce Vita—175m.—AIP—Re. 5381
La Fuga—92m.—For. 5379
Leather Boys, The—105m.—AA. 5361
Life At The Top—117m.—For. 5355
Life Upside Down—93m.—For. 5339
Little Nuns, The—101m.—Emb 5325
Little Ones, The—66m.—Col. 5325
Living It Up—85m.—Par.—Re. 5322
Lollipop—89m.—For. 5383
Lord Love A Duck—104m.—UA 5370
Love In Four Dimensions—108m.—For. 5339
Loved One, The—116m.—MGM 5336

M

Mad Executioners, The—92m.—Para. 5343
Madame X—100m.—U 5378
Made In Paris—101m.—MGM 5369
Magic World Of Topo Gigio, The—75m.—Col. 5362
Male Companion—92m.—For. 5365
Man Could Get Killed, A—99m.—U 5383
Marriage On The Rocks—109m.—WB 5327
Married Woman, The—94m.—For. 5328
Maya—91m.—MGM 5390
McGuire, Go Home—101m.—Cont. 5389
Merry Wives Of Windsor, The—97m.—For. 5386
Mickey One—93m.—Col. 5329
Moment To Moment—108m.—U 5370
Money Trap, The—92m.—MGM 5363
Mozambique—98m.—For. 5366
Murder Game, The—75m.—Fox 5386
Murder In Mississippi—84m.—Misc. 5371
Murieta—108m.—WB 5323
Mutiny In Outer Space—85m.—AA 5341

N

Naked Prey, The—94m.—Para. 5382
Nanny, The—93m.—Fox 5336
Never Too Late—105m.—WB. 5344
Night Of The Grizzly, The—102m.—Para. 5390
Nobody Waves Goodbye—80m.—Misc. 5223
North By Northwest—137m.—MGM—Re. 5382

O

Once A Thief—107m.—MGM 5321
Operation C.I.A.—90m.—AA 5349
Oscar, The—119m.—Emb. 5374
Othello—166m.—WB. 5365
Our Man Flint—107m.—Fox 5358

P

Pardners—88m.—Par.—Re. 5322
Paris Secret, 84m.—For. 5328
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Pinocchio In Outer Space—71m.—U 5337
Plague Of The Zombies, The—90m.—Fox 5370
Planet Of The Vampires—86m.—A-1 5353
Playground, The—95m.—For. 5346
Promise Her Anything—91m.—Para. 5374
Pussycat Alley—99m.—For. 5366

Q

Queen Of Blood—81m.—AIP 5381

R

Racing Fever—90m.—AA 5341
Rage To Live, A—101m.—UA 5327
Railroad Man, The—105m.—Cont. 5339
Rare Breed, The—97m.—U 5371
Ravagers, The—79m.—For. 5366
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S

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Sandra—100m.—For. 5375
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Secret Agent Fireball—89m.—AIP 5361
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Seven Slaves Against the World—96m.—Par. 5331
7 Women—93m.—MGM 5353
Shane—118m.—Para.—RE. 5378
Shepherd Girl, The—105m.—For. 5355
Shop On Main Street, The—128m.—For. 5375
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Singing Nun, The—98m.—MGM 5382
Situation Hopeless—But Not Serious—97m.—Par. 5330
Skull, The—83m.—Par. 5322
Sleeping Beauty—70m.—For. 5339
Sleeping Car Murder, The—90m.—For. 5371
Slender Thread, The—98m.—Par. 5354
Snow White—74m.—For. 5340
Son Of A Gunfighter—92m.—MGM 5390
Spaceflight IC-1—65m.—Fox 5336
Spy In Your Eye—85m.—AIP 5361
Spy Who Came In From The Cold, The—112m.—Para. 5354
Spy With My Face, The—88m.—MGM 5377
Stop The World—I Want To Get Off—98m.—WB 5391
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T

Taffy And The Jungle Hunter—87m.—AA 5333
Ten Commandments, The—219m.—Para.—Re. 5382
Ten Little Indians—92m.—For. 5366
10th Victim, The—92m.—Emb. 5357
That Darn Cat—116m.—BV 5325
That Man In Istanbul—117m.—Col. 5362
Thousand Clowns, A—118m.—UA 5351
Thunderball—131m.—UA 5359
Tiko And The Shark—100m.—MGM 5390
Time of Indifference—84m.—Cont. 5335
To Trap A Spy—92m.—MGM 5377
Treasure of Silver Lake—82m.—Col. 5321
Trouble With Angels, The—112m.—Col. 5385

U

Ugly Dachshund, The—93m.—BV. 5362
Underworld Informers—105m.—Cont. 5335

V

Village of The Giants—80m.—Emb. 5335
Violent And The Damned, The—62m.—For. 5328
Viva Maria—114m.—UA 5358

W

Walk In The Shadow—93m.—Cont. 5373
War Lord, The—123m.—U 5331
Weird, Wicked World—82m.—For. 5387
When The Boys Meet The Girls—110m.—MGM 5351
Where The Spies Are—110m.—MGM 5351
Who Killed Teddy Bear?—90m.—Misc. 5338
WIA (Wounded In Action)—87m.—For. 5387
Wild On The Beach—77m.—Fox 5323
Wild, Wild Winter—80m.—U. 5364
Willy McBean and His Magic Machine—94m.—Misc. 5324
Winter A-Go-Go—88m.—Col. 5342

Y

Year Of The Horse, The—58m.—Misc. 5387
You Must Be Joking—100m.—Col. 5342

MOTION PICTURE EXHIBITOR
The Showmen's Trade Review

April 13, 1966 SECTION THREE
Vol. 75, No. 10

EXPLOITATION

***ACTUAL PROMOTIONS** from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.*

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

"The Loved One" In S. A.

RIO DE JANIERO. . . . Barbara Hines and Pamela Curran, two of the "Whispering Glades" hostesses from MGM-Filmways' "The Loved One," scored a publicity triumph on their arrival here by garnering huge front-page space in all four of the city's daily newspapers. The two actresses, here on the third leg of their promotional tour for the Latin American openings of the satire, struck the fancy of the city's press during their "PRESS WAKE" and later appeared on four of Brazil's top television shows. They arrived here from Montevideo, Uruguay, where the Martin Ransohoff Production opened to extraordinary business at the Metro Theatre. On their first stop at Mar del Plata Film Festival in Buenos Aires, they accepted the "Best Picture Award" for the film from the Mar del Plata Cine Club. Miss Hines and Miss Curran will visit Chile, Peru, Panama, Venezuela, Trinidad and Jamaica before returning to the United States in April. Extensive promotional kits have been sent to all leading newspaper, radio and TV personnel in each country and advance reports indicate that press coverage will be sensational.

Universal in Tour Tie-up

Universal City Studios have announced that American Airlines is now the official carrier for visitors to the studio tour. Tickets for the tour will be available at all American Airlines ticket counters. Point of sale displays and brochures announce the tie-up at all American Airlines sales installations.

All movies shown on American's Astrovision will end with a filmed tag inviting passengers to visit Universal on their trip to Los Angeles.

In addition to making tickets for the Universal City Studio Tour available nationally, American Airlines, whose Astrojets serve Los Angeles with non-stop service from 16 major U.S. cities has its own sight-seeing attraction at Universal—a huge mockup of the 707 Astrojet.

"Countess" In Life

The April 1st issue of Life Magazine features Charlie Chaplin and Sophia Loren on the cover and in a nine page layout and text in connection with Universal's "A Countess From Hong Kong" which is currently in production in London.

Cover line reads "Charlie Chaplin Directs Sophia" and has a color shot of both of them. Caption line of the cover reads "Director Charlie Chaplin, 76, rehearses Sophia Loren for a movie scene with Marlon Brando."

Inside text starts with six page photo layout of Chaplin and Miss Loren and Chaplin with Brando.

"Winnie The Pooh" Characters Wind Up Smash, 22-City Tour

Entertainer Dick Winslow accompanies Walt Disney characters at a show for young patients at Denver's Children Hospital during a 21-city tour previous to the opening of Buena Vista's "The Ugly Dachshound" and "Winnie The Pooh and The Honey Tree."

Stars Phone On 'Boat'

Doris Day and Rod Taylor will conduct a series of telephone interviews with key newspaper editors around the country to publicize summer openings of Metro-Goldwyn-Mayer's "The Glass Bottom Boat."

Included in Miss Day's calls will be many to the nation's top disc jockeys calling attention to her Columbia Record of the title tune.

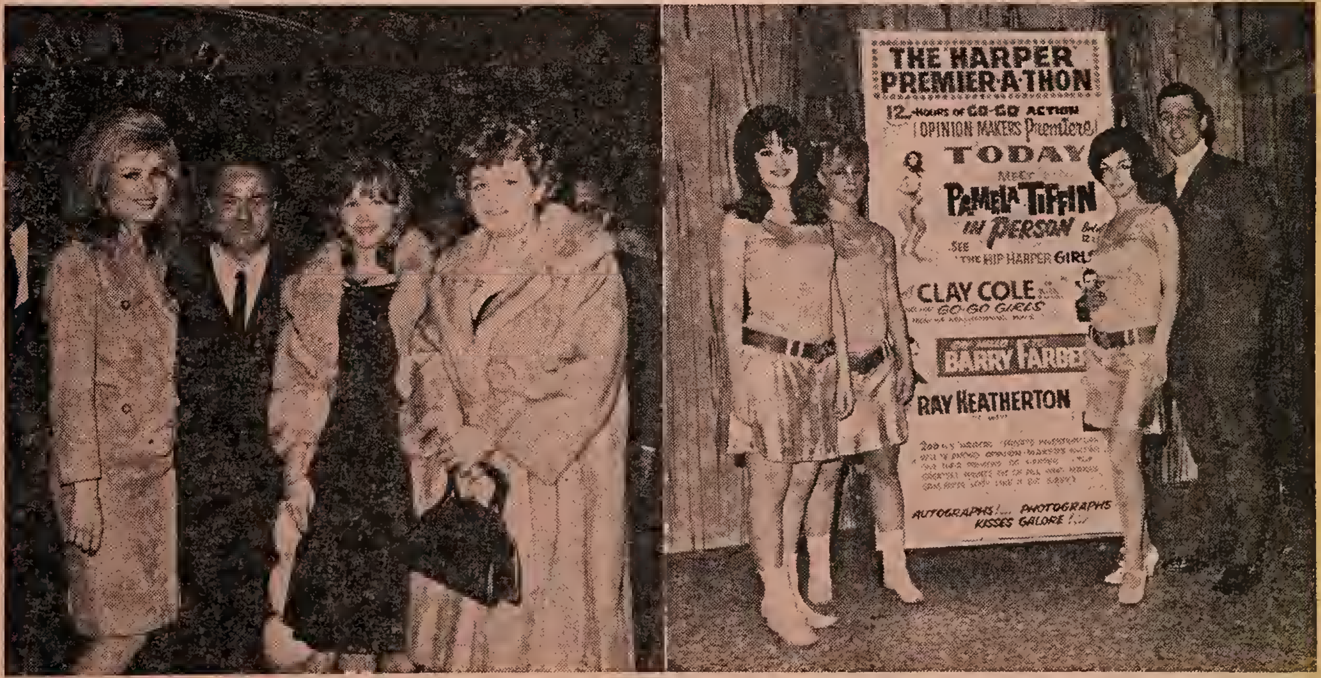
The most extensive and penetrating publicity tour ever undertaken by the Walt Disney Studio was recently completed on behalf of "Winnie the Pooh." The tour, which included 22 cities in a 28-day period, was a carefully planned, highly organized combined effort by Disney and the Sears Roebuck Co.

The tour covered Miami, Atlanta, Washington, D.C., Pittsburgh, Philadelphia, Boston, Buffalo, Cleveland, Detroit, Minneapolis, Milwaukee, Chicago, Indianapolis, St. Louis, Kansas City, Houston, Dallas, Denver, Salt Lake City, Los Angeles and San Diego in that order.

The touring group included five extremely photogenic POOH characters, created by a group of artisans and technicians at Disneyland. The characters were WINNIE THE POOH, EEYORE, OWL, RABBIT and KANGA. Ramrodding the tour was Disney publicist Tom Garrison, and Disneyland's Marvin Marker was talent supervisor. Dick Winslow, Disneyland's music director, acted as M.C. and accompanist. The tour was timed to create maximum impact at the local level, coinciding with the release of the combination program of Disney's—"The Ugly Dachshund" and "Winnie the Pooh."

The wide range of impressive, ticket-sell-

(*Continued on page* EX-754)



A "Harper" Premiere-A-Thon consisting of 12 hours of Go-Go Action was featured at the recent opening of Warners' "Harper" at the RKO 58th Street Theatre, New York. On the left, left to right, are Pamela Tiffin; RKO Theatres president Matthew Polon; Julie Harris; and Shelly Winters, who joined in the festivities; and on the right are Clay Cole, of WPIX-TV, and his Go-Go Girls, who provided continuous action for the premiere.

Scholastic Magazine Signs Pact To Publish Walt Disney Properties

Maurice R. Robinson, Chairman of the Board of Scholastic Magazine, Inc., and Walt Disney, of Walt Disney Productions, has announced the signing of a long-term book publishing contract. Under the agreement, Scholastic will have access to Disney properties and studio talent in creating a series of paperbound and hardcover books for supplementary school use and general retail distribution.

Of course, Walt Disney Productions will continue its present long-term publishing agreement with Western Publishing Company, which will continue to release Disney books and comics through its subsidiary companies, Golden Press, Whitman Publishing Company, Watkins-Strathmore and Gold Key.

Books published in Scholastic's paperbound formats, and the clothbound editions published by Four Winds Press (Scholastic's hardcover trade division), will be distributed by Scholastic to schools, libraries, book stores, and wholesalers in the United States and its possessions, and in Canada. Scholastic-Disney paperbacks will also be available to members of Scholastic's classroom book programs: See-Saw, Lucky, Arrow, Teen Age and Campus Book Clubs.

Announcing the new program, Robinson said "the Disney creative genius has a tremendous educational potential. We at Scholastic welcome the opportunity to draw upon this genius in our continuing effort to make exciting new instructional materials readily available to schools."

"We are most fortunate," Robinson added, "in having the wholehearted support of Disney and his associates in our standing commitment to literary taste and editorial integrity. Authors who would like to be part of this program are cordially invited to be in touch with us."

Disney said, "The Scholastic organization holds a unique place in both the publishing and educational worlds. We look forward to our association with them and to having our film and television stories published by them, not only for school-age readers, but for book lovers of all ages."

The new affiliation brings together two leaders in their respective fields. Scholastic, for 45 years a pioneer in creative educational publishing, has won high honors from parents, teachers and librarians for its magazines and books. Disney's films, both for theatre and television, have won Oscars, Emmies, and numerous other awards.

Scholastic was launched in October, 1920, when Maurice R. Robinson, just out of Dartmouth College and the Army, distributed the first issue of The Western Pennsylvania Scholastic to 50 high schools in the Pittsburgh area. Two years later, the magazine "went national" under its new name, The Scholastic. It has expanded since that time into the areas of language arts, social studies, science, home economics, sports and, most recently, foreign language study; thirty-one classroom magazines now appear under the Scholastic imprint. Scholastic branched out into paperback book publishing in 1948; into the distribution of records to schools in 1965. The Four Winds Press, its newest venture, marks Scholastic's entry into the field of hardcover book publishing. Today Scholastic provides instructional and recreational material to children in almost half a million classrooms.

Three years after M. R. Robinson founded Scholastic Magazines in 1920, Walt Disney arrived in California to begin drawing and photographing his own animated short subjects. Disney's first Mickey Mouse cartoon was released in 1928, and it was followed by many Silly Symphonies and other animated shorts. His first feature cartoon was "Snow White and the Seven Dwarfs," released in 1937. Later came "Pinocchio," "Fantasia," and, after the war, "Cinderella," "Alice in Wonderland," "Peter Pan," "Lady and the Tramp," "Sleeping Beauty," "101 Dalmations" and "The Sword in the Stone." In 1955, he entered television and has had an hour show each week ever since. Also in 1955 Disneyland opened, and more than 55,000,000 have made memorable visits to the park.

The first list of books to be published by

(*Continued on page* EX-756)

To publicize Columbia's "The Silencers" at Boston's Savoy Theatre during the recent newspaper strike in that city, these six local models were used as "Slaygirls" to bally the picture. They formed a walking billboard as they covered the downtown Boston area. At each corner, they put the six panels together to form a single billboard, and passed out "Save Me" heralds.

Sammy Davis, star of Embassy's "A Man Called Adam," is the focal point of a national contest by Adam Hats to introduce the Fall, 1966 Adam Hat lines.

Sammy Davis' Adam Hat

Sammy Davis, star of the forthcoming Embassy picture, "A Man Called Adam," will be the focal point of a nationwide contest sponsored by Adam Hats. The contest will involve the 2,500 Adam Hat dealers through in-store promotions, window displays, and entry blank stations.

Contestants will pick up official entry blanks at their Adam Hat dealer. The person who best completes the phrase "I think Sammy Davis is the Man Called Adam because . . ." will win a "Sammy Davis weekend in New York." This will include visits to the star's favorite nightclubs and restaurants, seats at his favorite Broadway show, tours of his favorite sections of New York and other activities.

The contest will be backed up by an extensive national promotion campaign run in conjunction with the Fall release of "A Man Called Adam."

Davis greeted the Adam Hat sales force at their recent national meeting, during which the plans for the campaign were announced.

Adam Hat retailers will be working closely with theatres showing "A Man Called Adam" during the campaign. Tie-ins between local theatres and Adam Hat retailers are being developed, and the Embassy Pictures publicity staff is distributing display and promotional material in connection with the contest.

"Winnie The Pooh"

(*Continued from page* EX-753)

ing appearances and activities in each of the local markets was set up by Buena Vista district and branch managers working with Sears promotion managers. Idea for the tour and its joint promotion was conceived by Disney merchandise head Vince Jefferds, Buena Vista Prexy Irving Ludwig, and Sears' children's department supervisor Gordon Heaton of Chicago.

No bases were left untouched and the tour proved a smashing success despite severe winter weather in many cities. Television and radio programs, Sears store visits, Pooh-rades, POOH parties, coloring contests, theatre lobby displays, press parties, cocktail parties, luncheons and dinners were all used in fantastic local campaigns, many of which began weeks in advance of Winnie's arrival and all of which culminated in special city-wide, Sears-sponsored POOH WEEKS.

Newspaper Strike Circumvented

BOSTON, MASS. . . . Neither rain nor sleet or in this case, a newspaper strike deterred MGM's fieldmen from their appointed rounds. Faced with a shutdown of all major newspapers in the area, MGM found a number of substitute ways to bring their products to the public's attention. The first page of the standard study guide for "A Patch of Blue" starring Sidney Poitier, Shelley Winters and Elizabeth Hartman was altered to include mention of the Academy Award nominations in addition to listings of theatre playdates and information on how tickets could be obtained. These revised study guides were distributed in restaurants, hotels, college dormitories, gas stations, various retail stores and given to patrons in theatres playing the production. Capsules of the reviews delivered by film critics over radio and television were reproduced and placed in front of theatres. Key representatives from all media were invited to see the film, which resulted in many favorable ad-lib comments on a number of shows aired throughout the area. Special screenings were set up for a cross-section of the population to stimulate a favorable word of mouth campaign. Ads were placed in a number of peripheral and college newspapers, and a heavy, four-day radio buy was made on stations cutting across every conceivable type of audience. The result: All MGM pictures, including two which opened during the strike, "Dr. Zhivago" and "A Patch of Blue," recorded excellent box office grosses.

Venture Looks At "Fox"

"After The Fox," the United Artists comedy starring Peter Sellers, Britt Ekland, Victor Mature, and Martin Balsam, is extensively covered in a seven page illustrated article in the April/May 1966 issue of Venture, the quality travel magazine published by the Cowles company.

Titled, "After The Fox In Ischia," the story by the noted author Aubrey Menen covers the location filming in the Italian seaside resort of Ischia where Vittorio De Sica directed the all-star cast. The article is profusely illustrated with color photos showing the principles and the townspeople who became involved in the production.

This giant display for Warners' "Stop The World—I Want To Get Off" was a traffic-stopper in the lobby of the Pantages, Hollywood, where the film recently had its world premiere.

Jock MacGregor, MOTION PICTURE EXHIBITOR's London editor, recently gave a timely warning to "The Slaygirls" on their arrival to exploit Columbia's "The Silencers."

British Showmanship

By Jock MacGregor

William Harrower recently appointed manager of the Tower, Helensburgh, Scotland, got squarely behind the Boultings comedy "Rotten to the Core." Highlighting a comprehensive campaign he persuaded a local paper to run a contest in which readers were invited to submit their ideas as to how the film should be exploited with a prize of guest tickets and a pound donation to the winner's favorite charity for the best entry. While he got the press break he admits the suggestions though plentiful were pathetic! A printer's error in an advertisement resulted in a front of house display inviting passers by to spot the mistake. A glamor pose contest was run in another paper for prizes presented by stores which further cooperated with window displays and entry forms.

Harry Bolton found once again the dare offered in a local paper for a girl to see a horror program alone at midnight paid off when he played "The Monster of Terror"—"The Haunted Place" combo at the ABC, Woolwich, SE London. A hairdresser offered her a free perm to put her hair right since it was expected to stand on end. Two photos and editorial breaks resulted and the hair dresser gave the stunt publicity in his window for two weeks prior to playdate.

With all drivers under instruction in the U.K. having to display "L" plates fore and aft on their vehicles until they have been passed by a ministry inspector, Albert Hallam, of the ABC Nuneaton, managed to promote a full page composite advert in the Evening Tribune tying in local driving schools when he played MGM's "Lady L." Considering Paul Newman's crazy driving as the aged chauffeur the tieup was doubly appropriate.

Lavi In Stockholm

Stockholm—Daliah Lavi, who stars with Dean Martin in "The Silencers," will arrive in the center of Stockholm via helicopter, through special permission granted by the officials of the city. Miss Lavi will arrive in the city from the airport 30 miles out of town and land in front of the Grand Hotel during a personal appearance tour of Europe in behalf of the Columbia Pictures release. The only other person to be accorded such special privileges was Premier Khrushchev.

The tour began in Amsterdam, where Miss Lavi "drove" a trolley car, specially decorated for "The Silencers," which ran through the city for three days in advance of the opening. From Holland, she went to Stockholm for personal appearances and then to Munich for promotional activities. Miss Lavi has already participated in extensive promotional activities in Rome while there for dubbing of the Irving Allen production.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor.

"Cast A Giant Shadow" Music

The huge music campaign for "Cast A Giant Shadow" continues to grow, it was announced by United Artists Music Companies Vice President Murray Deutch, who reported that two new versions of "Love Me True," the film's love theme, have been recorded.

Popular recording star Jane Morgan has a single vocal of the song on Epic Records which is being made available as an immediate release. Also, Nelson Riddle and His Orchestra, who record for Reprise Records, have waxed "Love Me True" as an instrumental single and will include it in their newest album.

Other singles on "Love Me True" include a vocal on Tower Records by Vince Hill, who sings the theme over the credits of the United Artists release, an instrumental single by pianist Jack La Forge on the Audio Fidelity label and an instrumental single on United Artists Records by Elmer Bernstein who wrote the song with Ernie Sheldon.

Additionally, Jack La Forge will include the "Cast A Giant Shadow" theme on his next Audio Fidelity album and the original soundtrack album of the music composed and conducted by Elmer Bernstein will be on the UA Records label.

THE EXHIBITOR'S EXPLOITATION EFFORTS

HARRY GAINES, manager, Trans-Texas Theatres' Hollywood, Ft. Worth, Texas, recently centered his campaign on 20th Century-Fox's "Do Not Disturb" around a tie-in with Green Oaks Inn, Ft. Worth's new motor inn. A contest, or more specifically, he had patrons register for a drawing which was held the evening of the last day's showing. The winner received a "Do Not Disturb" weekend at this beautiful motor inn. Registration began two weeks in advance of playdate and the response was truly terrific. On radio, 12 record albums were given away. The music, of course, from the picture. The theatre's spots were tagged with mention of the "Do Not Disturb" weekend at Green Oaks and Green Oaks gave cross plugs on their radio time. "Do Not Disturb" signs were used in two of the largest downtown hotels and also at the Green Oaks Inn. The managers of these hostelries were very kind and cooperative and strung hundreds of these signs on the doors. Many art breaks and column mentions were received in local newspapers.

GENEVA WOOD, manager, Trans-Texas Theatres' Fine Arts, Denton, Texas, feels that the success of her recent run of Walt Disney's "That Darn Cat" was due to lots of advertising well in advance of playdate. Six weeks in advance a very eye-catching back bar display at the concession stand was set up, utilizing a a six sheet and paperback books. At the same time a smaller display was arranged at a local book store. Two weeks in advance 50 window cards were distributed county wide as well as in town. At this same time, a table front door display was set up in the local J. C. Penney store tieing in with the national Look Magazine advertising and plugging the Fine Arts playdate. Also, the local Yamaha agent arranged a window display at his shop. Both stores then set up an attractive lobby display with mannequins, Yamaha and other materials featured in the national advertising. One week prior to opening, the sidewalks leading to the theatre were stenciled with "Follow That Cat" and cat paws leading to the theatre. Another effective bit of advertising was a front lobby poster made up of pictures of the manager's own Siamese cat with clever quotes under each still. This was set up out front four weeks in advance and attracted plenty of attention.

RONNIE DANKERT, manager, Redstone's Lee Highway Drive-In, Merrifield, Va., recently decided that old fashioned street ballyhoos were more valuable in shopping centers and accordingly visited several with two young costumed aids. One was dressed in a mummy's costume and the other as Dracula. This, of course, was to plug a horror-film combination. The stunt caused such a crowd to form that the special security police asked them to leave. During the run of the show they gave out "Zombie" eyes and "Dracula" fangs at the box-office.

Gentlemen's Connery

Sean Connery in Warner Bros.' "A Fine Madness" gets the cover of the April issue of Gentlemen's Quarterly. The cover photo of the nation's number-one boxoffice star was taken during the filming of "A Fine Madness," which Warner Bros. will release this summer.

Harry Gaines, manager, Trans-Texas' Hollywood, Ft. Worth, Texas, recently tied in with a local motor inn on a "Do Not Disturb" weekend on the 20th-Fox feature of the same name. The winner is also shown.

"Glasshopper" For "Boat"

In a major merchandising coup, a glass-bottom boat will be on the national market to coincide with late spring and summer openings of MGM's "The Glass Bottom Boat."

An unsinkable, standard-sized dinghy with clear decking is being manufactured by the Dunbar-Stanley Finishing Company of Charlotte, North Carolina, with promotional tie-ins set with MGM.

Called "The Glasshopper," the revolutionary new boat, can be powered by a small outboard motor and will be exhibited outside theatres showing the film. Cross-plugs will be given the picture in stores where the boat is sold.

Scholastic Magazine

(*Continued from page* EX-754)

Scholastic under the agreement will appear in early 1967. Most titles will be published simultaneously in both paperbound and clothbound editions. Also included will be selected reissues in the highly acclaimed True-Life Adventure series (THE LIVING DESERT, THE VANISHING PRAIRIE, SEAL ISLAND, etc.) as well as previously unpublished books based on these prize-winning documentary films.

Ronnie Dankert, manager, Redstone's Lee Highway Drive-In, Merrifield, Va., is seen with two costumed exploitation aids as they recently visited area shopping centers to plug a horror-film combination.

Advance 'Paris' Plug

In the largest ad it has ever had for a motion picture, Paramount Pictures took three full pages in a recent New York Times to announce the forthcoming reserved-seat engagement of "Is Paris Burning?" at the Criterion Theatre on Broadway.

Running almost eight months in advance of the October 18th opening of the film, the ad opened with a simple page of type listing many of the top tourist attractions of Paris, with the dramatic headline, "Burn Them All!", across the bottom of the page.

The first page opened on to a panoramic two-page spread describing the film and highlighting its all-star international cast. Pointing to the success of the best-selling book on which the film is based, the "Is Paris Burning?" ad proclaimed that "to this story's many themes, this motion picture brings flesh and blood and a further greatness."

The ad also featured the first mail-order coupon for "Is Paris Burning?", which will be presented on a reserved-seat basis at the Criterion with an admission scale ranging from $2.00 to $4.25.

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BINGO CARDS DIE CUT! 1, 75–500 combinations. 1, 100–200 combinations. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York N. Y. 10036.

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CENTURY CC, R-2 Sound Heads. HD base, mighty 90 lamps, 90 amp. rect., sil. bulbs all rebuilt. Japanese lens, anamorphics. 1220 E. 7th St., Charlotte, N. C.

EQUIPMENT WANTED

TOP PRICES PAID for soundheads, lamphouses, rectifiers, projectors, lenses and portable projectors. What have you? STAR CINEMA SUPPLY, 621 West 55th St., New York 10019.

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800 SEAT motion picture theatre, Harrington, Delaware. Must be sold to settle estate. Priced right. MRS. REESE B. HARRINGTON, Box 208, Harrington, Delaware 19952.

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KANSAS THEATRES, Indoor and Drive-In: Operating 6 days a week. In good condition. Fixtures and real estate included. $35,000 with terms. INDOOR AND DRIVE-IN: Growing Kansas Town. Indoor has $200 per month rental income. Good yearly gross. Large trade area. WE TRADE! JAYHAWK REALTY CO., INC., Box 1666, Hutchinson, Kansas.

THEATRE FOR SALE or long term lease: Well established West Coast ART Theatre. The only one of its type in a fourty mile heavily populated radius. Modern Theatre, with 4 rental offices in building. Excellent business, Family operation, Retiring. BOX 297, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.

THEATRE FOR SALE OR RENT, South New Jersey, 600 seats, grosses 30,-35,000 a year, early picture availability. Conc. sales net $4,000 profit, parking available. Wonderful opportunity for a husband and wife. For more details write: FRANK THEATRES, 303 N. 13th St., Philadelphia.

THEATRE SEATING

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SPECIALISTS IN REBUILDING CHAIRS. Best workmanship, reasonable prices. Have men, will travel. Rebuilt theatre chairs for sale. NEVA BURN PRODUCTS CORP., 262 South St., N.Y.C.

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DISPOSABLE PAPER COLLARS and Dickies, Neckties, Shirts, Cummerbunds, etc. Write for prices. GIBSON LEE, INC., 95 Binney Street, Cambridge, Mass. 02142.

WINDOW CARDS

WEEKLY THEATRE and drive-in cards, 100—14 × 22—$7.00 F.O.B. All colors. Other prices and sizes on request. WINDEX DIVISION, E. A. Underwood Printing Co., 533 N. 11th St., Phila., Pa. 19123.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it. And it is completely FREE!

***A (WO) MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

WANTED: Experienced theatre manager with company that is expanding. Many benefits, including retirement plan. Apply **WALTER READE-STERLING, INC., Mayfair House, Deal Road, Oakhurst, N. J.** (46)

PROJECTIONIST, licensed Pennsylvania, wants full time year-round work. Age 53. Started 1931. Must afford a living wage or will accept room and utilities as part of wages. **ELMER H. ROWLEY, P. O. Box 176, Burgettstown, Pa. 15021.** (46)

ASSISTANT MANAGER, 7 years experience, presently employed large New York circuit, working 5 day week. Available 1 day a week, either Monday or Thursday for relief work anywhere within N.Y.C. or nearby area. **BOX A330, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PROJECTIONIST WANTED for theatre on Cape Cod. Summer only. **Write SHAFIR, 600 W. 111th St., New York, N. Y. 10025.** (330)

PROJECTIONIST-DISPLAY ARTIST, now available. 22 years experience. Married, three children. Honest, sober, willing to work. **BENNY NORTHAM, 115 65th St., Lubbock, Texas 79412, Phone: SH4-5485.** (330)

PROJECTIONIST, 5 years experience, available immediately. Sober, slightly handicapped but able to do a good days work. **ARTHUR T. WAGSTAFF, 321 St. James, Georgetown, S. C.** (330)

WANTED: MANAGER and assistant for Philadelphia area new, deluxe theatre. Excellent opportunity for right men with top-flight organization offering full benefits. Full particulars and photo to **BOX A413, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

35 YEARS experience indoor and drive-in. Advertising and exploitation, now employed some circuit 12 years. Desire change. Family man. **BOX B413, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

MANAGER-PROJECTIONIST, Negro, licensed Baltimore, Md., 15 years experience. Available part-time now, full time February 1967. Excellent references. Desire location in Baltimore or Washington, D. C. **BOX C413, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

FULLY QUALIFIED theatre manager presently employed large chain, desires change independent or small circuit as manager or advertising supervisor. Year round or lay off winters. **BOX D413, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

COLLEGE GRADUATE, 32, experienced news reporter, movie critic, reviewer, desires public relations work, publicist, advertising. Will relocate desirable area. Willing, able to learn. **BOX A46, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

Address all Correspondence to— ***The A—MAN Corner***
Motion Picture Exhibitor
317 N. Broad St., Phila., Pa. 19107

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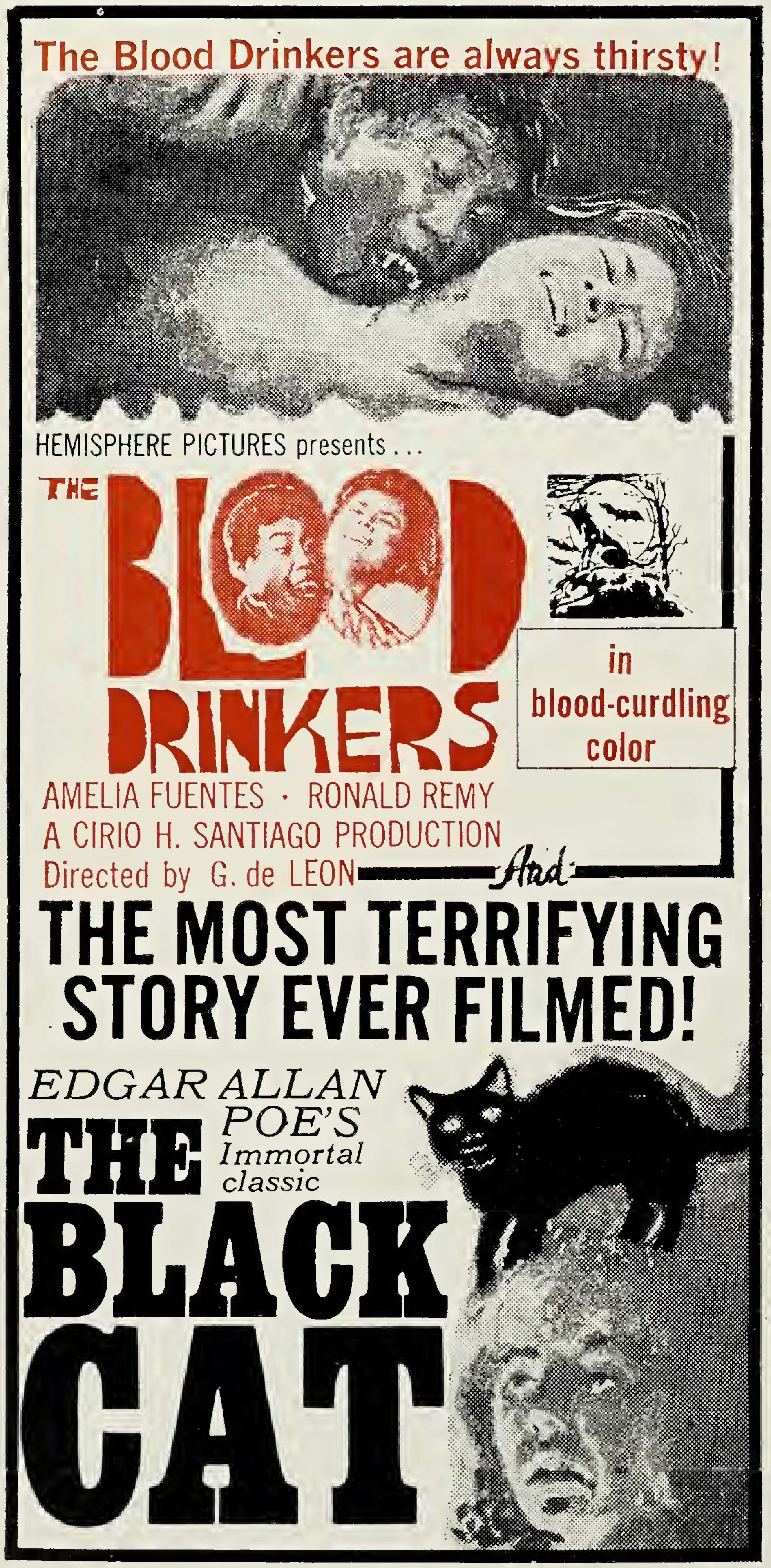

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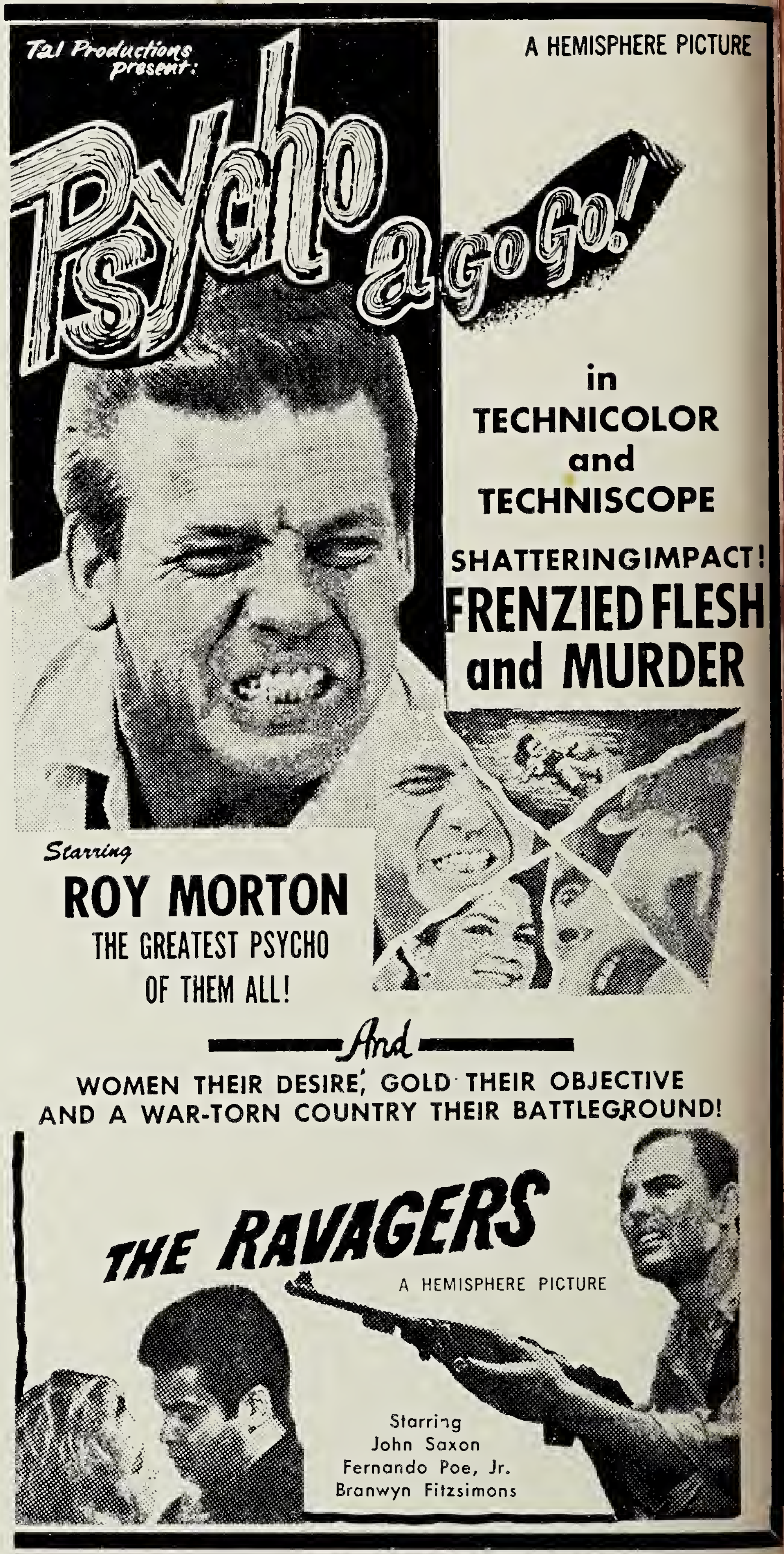

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MOTION PICTURE

EXHIBITOR

APRIL 20, 1966 Volume 75 Number 11

IN TWO SECTIONS • THIS IS SECTION ONE

**TOP President
Welcomes
NATO President**

Para. Dissidents Sell Their Stock

(See Page 13)

Physical Theatre— Extra Profits Dept.

David Milgram, left, president, Theatre Owners of Pennsylvania, welcomes Marshall Fine, president, National Association of Theatre Owners, to the Philadelphia Theatre Clinic sponsored by TOP for area exhibitors.

"A FIRST-RUN JUNGLE" . . . *see editorial—page 3*

WE NEED YOU!

Too busy with your personal affairs to read this? We refer to some persons in the industry who let the other fellow carry the burden of beloved Will Rogers Hospital. It's not fair. Will Rogers is a credit to our industry. It takes care of all alike. Our 1966-67 "40th Anniversary Drive" is starting now. Emphasis on research for humanity makes the need for your help greater than ever. To those who have been loyal through the years our fervent thanks. To those who have not been holding audience collections, PLEASE do so now. This is a glowing year to begin. Let us all work together, with God's blessing for our greatest success!

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Volume 75 • No. 11 April 20, 1966 Our 48th Year

"A FIRST-RUN JUNGLE"

We sometimes think that our problems are neither understood nor appreciated by those on the outside of our industry. This is not always the case. In the April 10 issue of the Detroit News, reporter Arnold S. Hirsch displays an uncanny knowledge of one of the most pressing problems facing exhibitors today. The piece is headlined, "MOVIE BUSINESS BECOMES A FIRST-RUN JUNGLE HERE."

Mr. Hirsch echoes our sentiments, and so we are reprinting his article in its entirety. The quick buck from an orgy of first-runs leaves films with nowhere to go, and that's the real tragedy. Mr. Hirsch writes:

The extraordinary business racked up this week by "Harper" at some of Detroit's unlikeliest "first-run" theatres has underlined the prosperous but utterly chaotic state of the movies in the metropolitan area.

Every theatreman with four walls, a silver screen, a pair of projectors and 500 seats thinks he has as much right as anybody else —from the Michigan Theatre on down—to play Hollywood's best pictures first run.

As a result, moviegoing for Detroit has become a bewildering experience.

Where once the film fan could count on order, now there is confusion.

It was traditional for a new film to open in one of the big downtown showcases and a few weeks later move into some 30 or 40 neighborhood theatres.

Slowly, if not always majestically, it filtered down into ever-smaller theatres, sometimes winding up on a last-gasp triple-bill at an all-night grind house on lower Michigan Avenue.

Now virtually every neighborhood theatre hotly competes with the once untouchable downtown houses for the big new releases from Hollywood.

As a result, films now open in an ever-changing pattern—at a single theatre, at four or five, at 35 or 40. And rarely are they the same four or five, or 35 or 40. Sometimes the combination includes one of the downtown houses.

But wherever and on whatever number of screens it opens, if a new movie happens to be one that Detroiters want to see, they will see it—and wait patiently in long lines, if need be, and pay the first-run prices.

Once badly depressed, the Detroit movie market is now regarded as one of the healthiest in the U.S. It is generally rated as fifth—behind New York, Los Angeles, Chicago, and Philadelphia.

So out of chaos has come prosperity. The reason: variety. More new pictures are available for viewing in more places than ever before.

"Just look at the newspaper ads and you'll see that the theatregoer has a choice he never had before," beams one theatre-chain operator. "In the old days, you had 30 or 40 theatres playing the same picture."

Adds his counterpart at another group of theatres:

"Nobody complains anymore that every theatre in his neighborhood is playing the same thing. Now it's a matter of "There are three pictures I want to see and which one will it be?"

Strangely enough, despite all the prosperity and profusion of new pictures, many moviemakers and their distributors are unhappy with the Detroit situation—reportedly one of the most unordered in the country.

"Here no one has enough theatres to dominate the city, so it gets a little wilder than in other towns," says the local branch manager for one big studio.

"It's anarchy," declares another manager. "The town is really wild. But maybe," he says hopefully, "it will moderate later and we can develop more reasonable patterns of release."

Says a third branch manager:

"The problem is that there are four or five factions—each very good and with excellent theatres—vying for pictures.

"You'd have to have somebody like the czar of baseball to straighten things out."

Such talk smacks of collusion and anti-trust, however, and from past experience moviemen are aware that Uncle Sam is notoriously sensitive about these matters.

But if the market is so healthy, the public so well served, the money coming in so bountifully, why are the movie distributors unhappy about a situation they helped create?

The answer: They're starting to think that more money could come in if pictures were "played off" in more orderly fashion.

After a new picture plays a grouping of neighborhood houses first-run, where do you put it for its second-run? The other neighborhood theatres are playing their own first-run pictures, thank you.

"We pick up sensational money from the first-runs in these multiple situations," observes one of the branch managers. "But we completely dissipate what we used to get from the subsequent runs. The only clear-cut second-run theatres we can count on are the drive-ins."

Things have reached the point where even some of the theatremen who pioneered the switch from downtown to neighborhood openings admit the situation has gone far beyond their intentions.

"Personally, I would like to see it changed," says one of the young exhibitors. "But most of the theatre-owners feel about their theatres the way they feel about their kids—very, very proud. If the other guy can play first-run, they say, so can I.

"Right now there are a lot of new pictures on the market. When there isn't, perhaps, the situation will change. It's too bad we can't do it ourselves, but that's what it might take."

If that's what it will take, moviegoers, prepare for continued chaos. There is no sign of production slackening by the studios. Prosperity inspires rather than diminishes production.

Indeed, most Detroit-area theatres have their schedules blocked out with new pictures through next September.

NEWS CAPSULES

FILM FAMILY ALBUM

Diamond Rings

Peter Silberman, a member of Paramount Pictures' advertising-publicity department, has become engaged to **Joan Eillen Kranz,** of New York.

Judith Sloane is engaged to **Allan Birnbaum,** whose father is **Jack Birnbaum,** a booker of Skouras Theatres. She is a native of Hollywood, Fla.

Wedding Bands

Margie Arnswalder was married at the Americana Hotel, New York, to **Howard Ratner.** Her father is **Alex Arnswalder,** 20th Century-Fox New York branch manager.

Terry Lee Taono, daughter of **Mr. and Mrs. James K. Taono,** Westbury, L.I., was married to **John P. Hooper.**

Arrivals

A son, **Wayne, Jr.,** was born to **Sheila and Wayne Weil,** at St. Barnabus Hospital, Livingston, N.J. Weil is a member of the MGM exploitation department.

Obituaries

Julia Faye Merrill, 72, actress of silent films whose career continued until 1956, died at her Pacific Palisades home following an illness of several months. Born in Richmond, Va., she began her career in films in 1916. Surviving are six cousins.

Wellington Wales, 48, whose father was business manager for Famous Players-Lasky and whose mother was a character actress, died suddenly of a heart attack in his New York City apartment. He was a newspaper man, most recently with the New York Times editorial staff.

MGM Board Okays Split

NEW YORK—The board of directors of Metro-Goldwyn-Mayer, Inc., at a special meeting announced plans to split the company's common stock 2-for-1 on May 24; to increase the quarterly dividend by 25 per cent, to 25 cents per share per quarter on the basis of the split shares, payable July, 1966; and to increase the authorized common stock to 8,000,000 shares.

The company believes the stock split will make MGM shares more attractive to individual investors, and widen the market for the stock. The increase in the authorized shares will give the company a reservoir of shares which will be available for acquisitions, financing, and other corporate purposes.

Filmways Earnings Soar

NEW YORK—Net income after taxes of Filmways, Inc. for the six month period ended Feb. 28, amounted to $583,497 or 85 cents per share on 690,182 shares outstanding, it was announced by Lee Moselle, president. This sum compares with $251,235 or 40 cents per share for the corresponding period in 1965.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., APRIL 18

Nation's Eyes On Oscar; Here Are The Winners

SANTA MONICA, CALIF.—The eyes of the world were on the motion picture industry this week as "Oscar" made his annual appearance at the 38th annual Academy Awards presentation. A full list of the winners and a detailed report on the proceedings will be carried in next week's issue, but here are some of the more prominent winners.

Best Picture—"The Sound Of Music," 20th-Fox

Best Actor—Lee Marvin, "Cat Ballou," Columbia

Best Actress—Julie Christie, "Darling," Embassy

Best Supporting Actor—Martin Balsam, "A Thousand Clowns," UA

Best Supporting Actress—Shelley Winters, "A Patch Of Blue," MGM

Best Director—Robert Wise, "The Sound Of Music"

Best Song—"The Shadow Of Your Smile," MGM's "The Sandpiper"

Best Foreign Film—"The Shop On Main Street," Czechoslovakia

Joe Pasternak produced the gala event.

Para. Board Enlarged

NEW YORK—The announcement that Paramount's proxy fight was off, thanks to the purchase by Gulf & Western Industries of 143,000 shares formerly held by dissident stockholders, was greeted enthusiastically by the motion picture industry.

Paramount's board will be enlarged from 11 to 13 members. Gulf & Western, holding nine per cent of outstanding stock, will have three seats on the board. Chairman Charles G. Bluhdorn will be joined on the board by John H. Duncan, president, and David N. Judelson.

A special meeting called for May 23 has been cancelled, but Paramount directors will meet before the June 7 annual meeting to approve the enlargement of the board.

BROADWAY GROSSES

Spring Product Strong

NEW YORK—Spring attractions continued strong in the Broadway first-runs, where very good grosses were reported. There was only one newcomer, "Cinerama's Russian Adventure," at the Warner Cinerama. The breakdown was as follows:

"THE SINGING NUN" (MGM). Radio City Music Hall, with Easter stage show, did $143,700 from Thursday through Sunday, with the fifth week sure to top $205,000.

"CAST A GIANT SHADOW" (UA). DeMille reported $35,000 for the third week.

"DR. ZHIVAGO" (MGM). Capitol claimed $51,000 for the 17th week.

"THE OSCAR" (Embassy). Loew's State announced that the last four days of the seventh week was $14,000.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli stated the 60th week was $63,000.

"THE GROUP" (UA). Astor reported $22,000 for the fifth week.

"THE TROUBLE WITH ANGELS" (Columbia). Victoria claimed $49,000 for the second week.

"MY FAIR LADY" (Warners). Criterion did $45,900 on the 78th week.

"CINERAMA'S RUSSIAN ADVENTURE" (United Roadshows). Warner Cinerama stated the opening week was $45,000.

Film Seizure Illegal

PHILADELPHIA—The State Superior Court ruled that due to inadequate State laws, the seizure of allegedly obscene motion picture films from Philadelphia theatres was illegal. The high court urged passage of new anti-obscenity laws that would "leave no doubt" as to what is necessary for prosecution. The majority opinion was written by Judge J. Sydney Hoffman and upheld a ruling by Common Pleas Court Judge Earl Chudoff.

A VOTE FOR THE TRADE PRESS

The value of the trade press is sometimes taken for granted, but not by Debbs A. Reynolds, who heads a booking office in Dallas. Mr. Reynolds has written to all the film companies as follows:

"Gentlemen: Every industry of any size has its own trade magazines and they are vitally important.

"Certainly our business has them and they are highly appreciated and read by the entire trade.

"Why are you fellows so cheap you can't support them with a few ads? Not only do we want to see your ads and get acquainted with your pictures but also it will keep them in business and we definitely need them.

"EXHIBITOR this week had no ads, and Boxoffice had one.

"I plead with you to keep our trade magazines healthy and they in turn will help us."

We thank Mr. Reynolds for taking the time to put himself on record. We like to think that his views are shared by the great majority of theatremen. We have never had any correspondence with Mr. Reynolds on this matter. He, along with other exhibitors, apparently feels strongly enough about the matter to take direct action.

NATO Asks Kiddie Show Discretion

Exhibs Should Inform Film Companies Of Matinee Plans Before Contract Is Signed; Fine Sees "Gathering Storm"

CLEVELAND—"The National Association of Theatre Owners urges every exhibitor to use discretion in the booking of special Saturday and Sunday matinees to avoid the problems of a gathering storm over special kiddie shows," president Marshall H. Fine advises the membership.

"The terms of some film contracts require payment of a percentage of the boxoffice receipts for the entire day unless the matinee is specifically excluded by the exhibitor in the license agreement," Fine explains. "If the exhibitor does not intend to schedule a percentage picture on matinees either because of theatre policy or because the picture is not suitable for matinee audiences, he should make certain that this is understood at the time of negotiation and clearly stated in the contract application in order to avoid possible difficulties. Every exhibitor should be aware of the problems involved and should be certain to notify the distributor before substituting a feature on a percentage engagement."

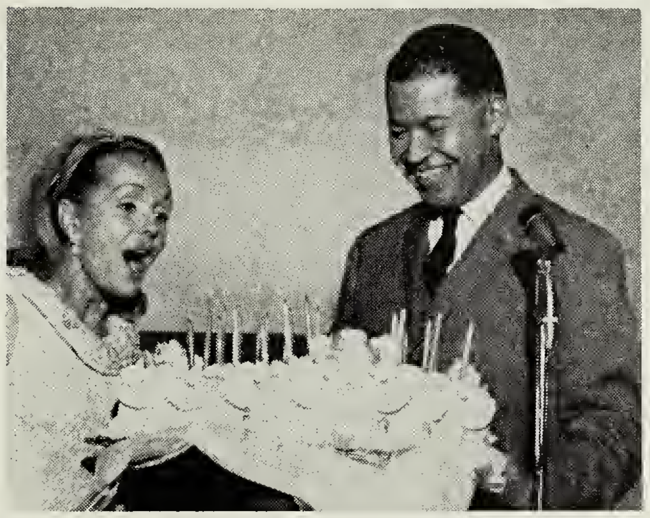
Many theatres have long-established policies of catering exclusively to children on Saturday mornings or matinees, and of consistently showing at these times only films which are suitable for very young audiences and acceptable by the entire community. These "kiddie matinees" serve many useful purposes for the entire motion picture industry: they are a valid argument against the need for censorship or classification; they instill the movie-going habit in coming generations of entertainment seekers; and they provide the means for contact and cooperation with parents, schools, and communities. The value of a consistent Saturday kiddie matinee policy is widely recognized.

The distributor will generally agree to a substitute program on Saturday morning and afternoon if the percentage picture is in the nature of adult entertainment and if he knows in advance that the percentage picture will not be scheduled until the evening performances.

"Difficulties arise when a program is substituted without the prior knowledge and consent of the distributor. The problem is aggravated when the theatre has no consistent matinee policy and the distributor suspects that a substitution was made only to avoid payment of percentage terms. The trouble becomes acute when a percentage picture which has special appeal to children and family audiences is pulled from a kiddie matinee and another program substituted," according to president Fine.

The distributors are also obviously concerned over the increasing number of children's features being booked for both Saturday and Sunday afternoons at percentage terms. Unlike Saturday matinees, Sunday afternoons are not exclusively for the children. Adult audiences can be attracted on Sunday matinees. Usually a major portion of Sunday's receipts are in the boxoffice before sundown. It is understandable that a distributor would want to know before he awards a bid or approves a percentage engagement whether his feature will be scheduled all day on Sunday or only on Sunday evening.

"In bringing all aspects of this situation to the attention of exhibitors and in cautioning all members not to arbitrarily substitute matinee programs in violation of a percentage contract, the National Association of Theatre Owners hopes to prevent drastic countermeasures by the distributors which would adversely affect all of exhibition," president Fine concludes.



Massachusetts Attorney General Edmund W. Brooke recently surprised Debbie Reynolds on her birthday by presenting her a cake at the benefit performance of MGM's "The Singing Nun" at Redstone's Circle Theatre. Proceeds were given to Variety Clubs' Children's Cancer Research Foundation—Jimmy Fund.

Ohio Exhibitors Asked To Keep Tabs On CATV

COLUMBUS, O.—Ohio exhibitors were asked by Ken Prickett, executive secretary of Independent Theatre Owners of Ohio, to contact his office if any Ohio CATV operators attempt to start programming without having permission from the Federal Communications Commission.

New FCC regulations provide that no CATV system in the top 100 television market areas may bring in programs from distant stations without FCC approval. Buckeye Cable TV of Toledo, said Prickett, has been ordered to show cause in an April 28 hearing why it shouldn't be required to stop bringing television programs into Toledo from two Michigan stations.

Extension of time for start of CATV service in Whitehall, Columbus suburb, has been asked of Whitehall city council by Edward L. Glockner, president of Multi-Channel Cable Co. of Portsmouth, O. Multi-Channel was licensed last June to start cable transmission in Whitehall by June, 1966. Glockner said the new FCC regulations prompted the requested extension. He said it might take as long as three years before completion of his hearing before the FCC on a license application.

ABC Declares Dividend

NEW YORK — Leonard H. Goldenson, president of American Broadcasting Companies, Inc., announced that the board declared the second quarterly dividend of 40 cents per share on the outstanding common stock of the corporation, payable June 15 to holders of record on May 20.

Penna. Exhib Unit Attends Clinic For "Top Dollars"

PHILADELPHIA—An overflow crowd of Pennsylvania theatremen attended the "Theatre Clinic for Top Dollars" sponsored by Theatre Owners of Pennsylvania (TOP) at the Bellevue Stratford Hotel. Meeting plans were covered in last week's issue of MOTION PICTURE EXHIBITOR.

The morning session was devoted to a survey of new products from all major companies and a discussion of merchandising and advertising policies on forthcoming product. Jay Emanuel, publisher of MOTION PICTURE EXHIBITOR, moderated the session and representing distributors were Jack Goldstein, Allied Artists; Ruth Pologe, American International; Jerry Levine, Columbia; David McGrath, MGM; Paul Lazarus, National Screen Service; Mort Hock, Paramount; Hal Marshall, 20th-Fox; Jerry Evans, Universal; Al Fisher, United Artists; and Max Stein, Warners.

The luncheon, sponsored by Coca-Cola, featured speakers on a variety of industry problems in a session moderated by TOP president David Milgram. William McCutcheon, MPAA community relations department, discussed the organization's efforts to inform the public on motion picture matters. These include contacts in the educational field to get students involved in film courses and exhibitors to work with schools.

Isadore H. Bellis, Philadelphia Councilman chairing a committee considering local CATV franchise applications, predicted the eventual approval of CATV with the possibility of pay-TV in the offing, but assured theatremen that their objections would be considered.

Philip Harling, who has headed the industry's continuing battle against pay-TV for the past 15 years, emphasized that the industry backs FCC control of CATV to keep it from being a back-door approach to pay-TV. He reaffirmed industry opposition to pay-TV, which, he said, must use first-run movies in order to succeed. The industry will continue to push for legislation outlawing pay-TV.

Stuart Aarons discussed the thorny problem of blind bidding.

Marshall Fine, first president of National Association of Theatre Owners (NATO), outlined the organization's program of industry research, technical development, examination of trade practices, and legislative action. NATO, he pointed out, now represents every exhibitor organization. Particular stress in meetings with distributors has been placed on establishment of a National Movie Week in September.

Head table guests, in addition to those mentioned, included Jack Beresin, ABC Consolidated Corp.; Darsey B. Boyle, Coca-Cola; John Coyne, Sr., Comerford Theatres; Frank J. Damis, Stanley Warner Theatres; D. J. Edele, Embassy; Martin B. Ellis, Ellis Theatres; Milton Feinberg, National Screen Service; Nathan B. Feinstein, attorney; Jules Lapidus, Warner Bros.; Hugh Owen, Paramount; Herman L. Ripps, MGM; Norman Robbins, National Screen Service; Roy Robbins, Stanley Warner; George Roscoe, NATO; Ernest Sands, Paramount; Merton Shapiro, Sameric Theatres; Norman Silverman, Silverman Theatres; and Eugene Tunick, UA.

Thalberg Award Voted To Wyler; DePatie Wins Humanitarian Award

HOLLYWOOD—William Wyler has been voted the Irving G. Thalberg Memorial Award and Edmond L. DePatie the Jean Hersholt Humanitarian Award by the Board of Governors of the Academy of Motion Picture Arts and Sciences, Arthur Freed, Academy president, announced.

Wyler, long regarded as one of the industry's leading motion picture creators, was a nominee this year for a Best Director "Oscar," for "The Collector." He is a three-time Academy Award winner and has received 14 nominations since 1936.

DePatie, a vice-president at Warner Bros., has been part of the film industry for more than 40 years. He presently is serving as vice-chairman of the Association of Motion Picture and Television Producers.

Presentation of the two Awards was to be made during the 38th annual "Oscar" presentation at Santa Monica Civic Auditorium.

The Thalberg Award, established in 1937, is voted by the Board only in those years in which it feels there is a deserving recipient. It recognizes continuing creative contributions to motion picture production.

Wyler is the 15th Award recipient, although it has been voted 18 times. Rules now prohibit any individual from receiving the Award more than once.

The Wyler record includes Academy Awards for direction of "Mrs. Miniver," 1942; "The Best Years of Our Lives," 1946; and "Ben-Hur," 1959.

Among other films for which he received a Best Director nomination are "Dodsworth," 1936; "Wuthering Heights," 1939; "The Letter," 1940; "The Little Foxes," 1941; "The Heiress," 1949; "Detective Story," 1951; "Roman Holiday," 1953; and "Friendly Persuasion," 1956.

Wyler also produced "Roman Holiday" and "Friendly Persuasion," both of which received Best Picture nominations. His current film, "The Collector," is another Wyler production.

He served on the Academy's Board of Governors from 1947 to 1948, for one year, as fourth vice-president.

The Jean Hersholt Humanitarian Award recognizes an industry member "whose humanitarian efforts have brought credit to the industry," and has been voted nine times since its creation in 1956.

DePatie is a board member and past president of the Motion Picture Permanent Charities. He has served many years as chairman of various finance committees and as a member of the Board of Trustees of the Motion Picture Health and Welfare Fund, Producers Pension Plan, and the Directors Guild Pension Plan.

He also has devoted substantial time to the Motion Picture Relief Fund, as a member of the organization's board of directors and chairman of the board of trustees. DePatie received this organization's humanitarian award last year.

Former recipients of the Thalberg Award are Darryl F. Zanuck, 1937, 1944, and 1950; Hal B. Wallis, 1938 and 1943; David O. Selznik, 1939; Walt Disney, 1941; Sidney Franklin, 1942; Samuel Goldwyn, 1946; Jerry Wald, 1947; Arthur Freed, 1951; Cecil B. DeMille, 1952; George Stevens, 1953; Buddy Adler, 1956; Jack L. Warner, 1958; Stanley Kramer, 1961; and Sam Spiegel, 1963.

MGM Gal's Afghan Tops $400 For Hospital

NEW YORK—The outcome of MGM "hello girl" Ann Weimer's idea to raffle off an Afghan for the Will Rogers Memorial Hospital is almost like a Cinderella story. At only 25 cents a chance, the total receipts amounted to $405.50, with contributions pouring in from all parts of the country as a result of publication of the heart-warming story in the trade press.

The Afghan, which Mrs. Weimer worked on for six months, was won by Miss Elba Santiago, a clerk in MGM's accounting department. After the conclusion of the major Will Rogers annual raffle in June, which is being launched shortly, the idea originated by a modest "Hello Girl" in New York "in gratitude for the care given a friend at the Saranac Lake Hospital," will be developed on a national basis—all for the benefit of the industry's famed institution.

Paramount Earnings Dip

NEW YORK—Paramount Pictures Corporation reported that consolidated net earnings last year totaled $6,243,000, or $3 a share. In addition, it earned $1,092,000, or 68 cents a share from the sale of investments.

In 1964, the company earned $6,599,000, or $4.22 a share. In addition, it had $9,033,000, or $5.77 a share, in income on the sale of properties and investments.

Indicated fourth-quarter net income was $728,000, or 43 cents a share, compared with $722,629, or 51 cents a share in the 1964 quarter.

Paramount declined comment on the dip in earnings because it is involved in a proxy contest for control of the company, and all statements must be cleared with the Securities and Exchange Commission.

Technical Awards Honor Light, Sound Achievements

HOLLYWOOD—Awards for scientific or technical achievement presented at the 38th annual Academy Awards presentation were announced prior to the Awards show by Arthur Freed, president, Academy of Motion Picture Arts and Sciences.

The Awards were voted by the Academy board of governors from recommendations made by the scientific or technical awards committee.

The following awards were to be presented at the 38th "Oscar" presentation on Monday at Santa Monica Civic Auditorium:

Class II Award (Plaque) went to Arthur J. Hatch, Strong Electric Corporation, for the design and development of an Air Blown Carbon Arc Projection Lamp. This projection lamp provides a new high intensity light source for the projection of motion pictures at proper illumination levels in drive-ins and other large-screen theatre installations. A high degree of engineering achievement is demonstrated in the development of this lamp, which is a refinement of the blown arc technique originated by Dr. Edgar Gretener in Switzerland and which utilizes automatic crater positioning with a novel optical system and auxiliary mirror.

The same Award went to Stefan Kudelski for the design and development of the Nagra portable ¼" tape recording system for motion picture sound recording. This equipment provides the motion picture industry with a well-engineered, high quality, compact, versatile recording system for location operation. An outstanding feature of the recorder is the constant speed characteristic resulting from its unique control circuitry.

David Picker To UA Board

NEW YORK—David V. Picker was elected a member of the board of directors of United Artists Corporation, it was announced by Robert S. Benjamin, chairman of the board.

In January, 1965, Picker was promoted to the newly-created post of first vice-president, with expanded responsibilities in all areas of company operation. Prior to that, he had been vice-president of United Artists, with responsibilities basically in production, and president of United Artists Records.

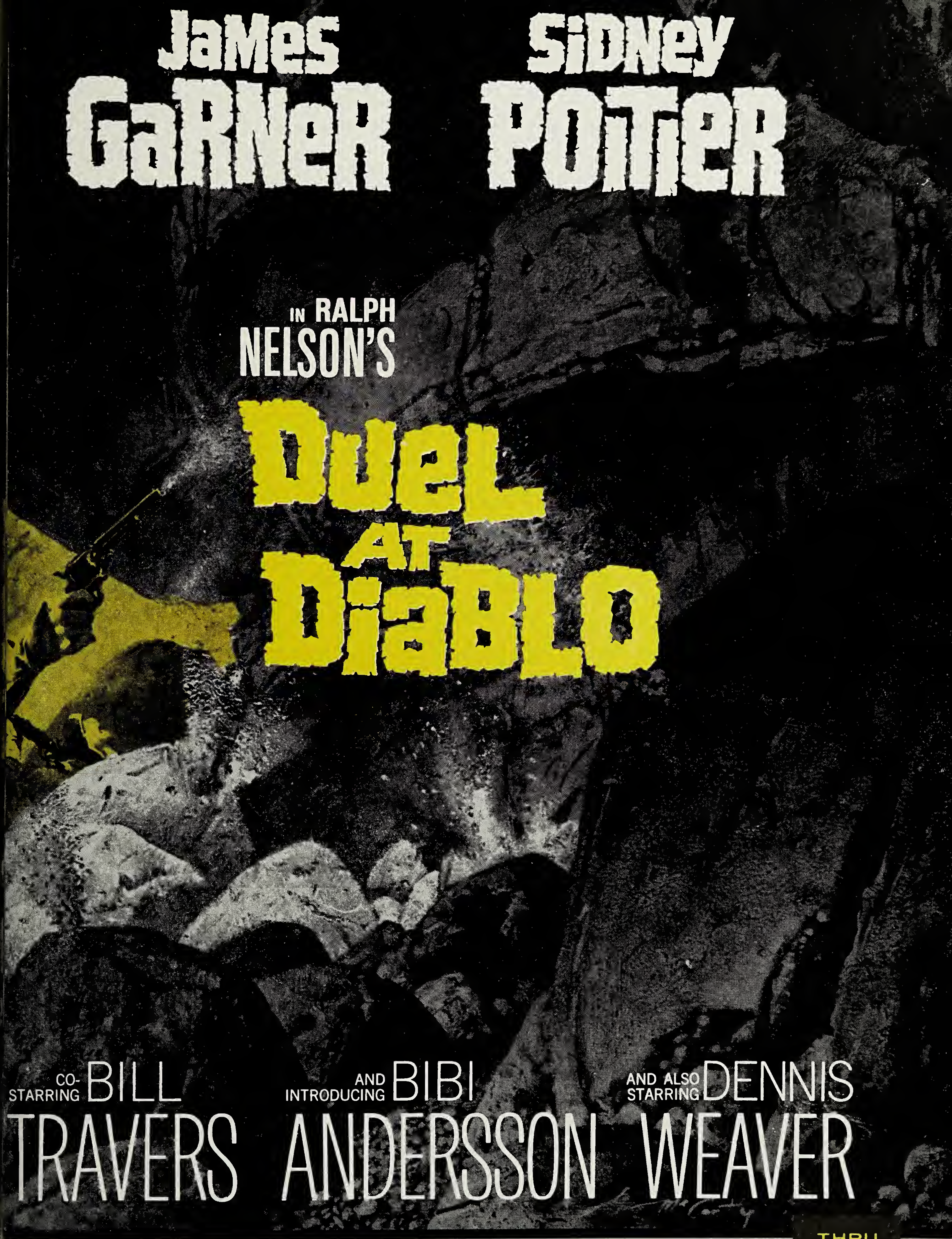
Executives of United Screen Arts are seen in New York at a recent sales conference. From left to right are Sidney Cooper, vice-president in charge of sales; Vern Carstensen, executive vice-president; Everett C. Callow, vice-president of advertising and publicity; Robert Le Buhn, president; and Harry Gaffney, head of foreign and tv sales.

A LESSON IN BOXOFFICE CHEMISTRY:

Take one bold story Add great stars Mix with the kind of outdoor action the fans love Color it with color...and you have the exciting ingredients that make for

BLOCKBUSTER SCREEN EXCITEMENT!

Screenplay by
Marvin Albert and Michel Grilikhes Based on the Novel "Apache Rising" by Marvin Albert Directed by RALPH NEL



JAMES GARNER SIDNEY POITIER

IN RALPH NELSON'S

DUEL AT DIABLO

CO-STARRING BILL TRAVERS AND INTRODUCING BIBI ANDERSSON AND ALSO STARRING DENNIS WEAVER

ced by RALPH NELSON and FRED ENGEL **COLOR BY DELUXE**

THRU UA

Value Line Highly Enthusiastic Over Industry Earning Potential

NEW YORK—The domestic movie industry has entered what could become one of its most vigorous earnings eras, if film company managements conduct corporate activities on a reasonably conservative, businesslike basis, says The Value Line Investment Survey, an independent investment advisory service. In addition to an upsurge in theatre attendance and boxoffice revenues, Hollywood is beginning to benefit from a virtual silent partnership with its former arch-enemy, television.

Motion pictures have never enjoyed greater mass popularity or artistic potency, says the Value Line Survey. Moreover, theatre attendance and boxoffice revenues are expected to continue to increase, supported by an expanding population, technically superior film fare, increasing leisure time, and improving theatre coverage of heavily populated suburban areas.

Because of intensified network television demand for feature films as a 'round-the-clock programming staple, numerous Hollywood-tv arrangements are now being signed and negotiated. These agreements should bolster earnings of the motion picture industry over the next several years.

The emergence of a new Hollywood, led by business-oriented executives, subsidized by television, and responsive to a reasonable blend of aesthetic responsibility and public taste could ensure a vigorous earnings era for the domestic movie industry, concludes the Value Line Survey.

Smerling Heads Trans-Beacon

LOS ANGELES—At a meeting of the board of directors of Trans-Beacon Corporation (formerly Television Industries, Inc.), Sheldon Smerling was elected president and chief executive officer. Smerling was president of the Beacon Corporation which was acquired by Television Industries, Inc., as previously reported.

Other officer changes involved were Basil Estreich, chairman; Edwin Shapiro, executive vice-president; Morton Seigal, secretary; Martin Schildkraut, treasurer; and Charles A. Greenfield, Jr., assistant secretary and treasurer.

New directors elected at the meeting were Smerling, Shapiro, Basil Estreich, Greenfield, and Lawrence Brinn.

Trans-Beacon Corporation distributes feature films and other film products to television stations both in the U. S. and abroad. Two 90-minute specials on the Bolshoi Ballet are currently in distribution. Beacon operates the largest exclusive independent chain of reserved seat theatres in the U.S. and Canada, and is also engaged in television and theatrical production.

J.F.K. Pic Sets Record

NEW YORK—"John F. Kennedy: Years of Lightning, Day of Drums," the color feature-length film about the late President Kennedy, continued its astounding opening week at the 57th Street Lincoln Art by registering a huge $5,006 at the boxoffice Tuesday, thus setting a new one-day house record at the theatre, and shattering the record of $4,779 set on the previous day.

Robert S. Ferguson, left, Columbia vice-president in charge of advertising and publicity, recently was presented with a special citation awarded by the Federation of Motion Picture Councils in New York to "Born Free." Making the presentation are Mrs. Leroy Lewis, Federation president, and Taylor Mills, MPAA director of public relations.

20th-Fox Publicity Reps Briefed On New Campaigns

NEW YORK—Regional publicity and advertising managers, representing 12 20th-Fox branches located throughout the country, were briefed on promotion campaigns for upcoming product in a series of meetings conducted in the home office by Rodney Bush, 20th-Fox exploitation director.

Among the films discussed were "Stagecoach," How to Steal a Million," "Modesty Blaise," "Smoky," and "Batman." Special emphasis was placed on campaigns for the upcoming 20th-Fox roadshows: "The Bible" and "The Blue Max," as well as the continuing campaigns on "The Sound of Music" and "The Agony and the Ecstasy." Chuck Panama, 20th-Fox Hollywood publicity staff, also addressed the gathering.

Regional managers attending sessions were Harry Weiss, Boston; Hal Marshall, Philadelphia; Charles Funk, Buffalo; Manny Pearson, Cleveland; Pat Dwyer, St. Louis; Chick Evens, Kansas City; Sol Gordon, Chicago; James Cullen, Dallas; Ralph Buring, Atlanta; Norman Delaney, San Francisco; Helen Yorke, Los Angeles; and Sam Glasier, Toronto.

NGC Expansion Okayed

LOS ANGELES—National General Corporation received Federal Court approval to acquire the Twin-Vue Drive-In, Los Angeles, and the Crest Drive-In, Bakersfield, Calif. The latter will be converted from a twin-screen to a single screen center with capacity for 950 cars. The petition was granted by Judge Edmund L. Palmieri of the District Court for the Southern District of New York.

Re-approval has been granted to NGC by Judge Palmieri to build a deluxe, freestanding, 1200-seat theatre in Denver. New approval was necessary when building site was moved two miles north of its original location. Construction will start shortly and the new house is expected to be operational by early Fall.

Levine Guest Lecturer At College Film Course

HANOVER, N. H.—"Motion pictures are an art form and a business. They're inter-dependent. It's impossible to have one without the other," Joseph E. Levine declared before a class of Dartmouth College students comprising the enrollment in the course in the History and Appreciation of the Motion Picture being conducted here by Arthur Mayer.

The Embassy Pictures president, invited by Mayer to be a "guest lecturer," told his audience that it has "the two most saleable commodities that all companies want—youth and education."

"The motion picture business is a dynamic business with a great potential for growth," he stated. "But it will never grow if people like you and I just sit and talk. With continuing research and new technology, I'll bet anyone in this room that in 1995 our business will be nothing like what it is today—and you are the people who will make those dramatic changes," Levine said.

"By "research," however, is not meant scientific investigation of audience taste, Levine noted. "We must explore new creative fields without the advantages of a General Electric or Westinghouse top-graded research staff. I have yet to see the computer that can be programmed for a box-office hit. We have to anticipate nine months to a year in advance on what the public will buy. We never know until opening day and then's it's generally too late."

Levine credited the art film with having "created a new type of motion picture theatre" catering to discriminating audiences and programming both art films and the best of American films. In these theatres, with "their coffee and their warm and friendly surroundings, architectural splendor has given way to service," Levine noted.

"Today's movie-goer is more sophisticated, more discerning and more impatient," Levine further noted. Referring to the spectacular business done by "John F. Kennedy: Years of Lightning, Day of Drums," during its few days at the Lincoln Art Theatre in New York, Levine stated that "although normally documentaries don't do well at the box-office, this film is a runaway hit!"

A question and answer period followed Levine's talk to the students. Later, Levine and his wife were guests of honor at a party hosted by Dartmouth vice-president Alton Hicks.

Dexter To Sinatra Ent.

NEW YORK—Brad Dexter has been appointed vice-president in charge of all motion picture activities for Sinatra Enterprises, it was announced by Frank Sinatra.

In the newly created post, Dexter will coordinate all feature film plans for the company in order to develop a continuous production program. Dexter is currently in London on pre-production meetings for "The Naked Runner," to be filmed by a British subsidiary of Sinatra Enterprises, beginning Aug. 1, and released by Warner Brothers. Dexter will be associate producer of the film, which he purchased for the company in galley form last September.

While in London, Dexter will also finalize plans for the May 1 opening of Sinatra Enterprises there. Frank Sinatra arrives in the British capital on that date to begin scouting locations for the production with director Sidney J. Furie, writer Stanley Mann, and production manager Freddie Slark. Present plans call for the picture to location in London, Copenhagen, and West Germany.

MGM Seeks Two-For-One Split of Common Stock

NEW YORK—Following the purchase of 46,300 shares from Joseph E. Levine by Philip J. Levin, dissident director and Metro Goldwyn Mayer's largest individual stockholder with 10 per cent of the outstanding stock, MGM management proposed a two-for-one split of common stock and an increase in authorized shares to eight million from three million.

Robert H. O'Brien, president of MGM announced that a special board meeting had been called for directors to act on the management recommendations. The final decision on the proposals rest with the board and with stockholders, whose approval is required before the split can become effective.

Levin recently increased his holdings to 250,000 shares out of 2,500,000 outstanding. Levin was removed from MGM's executive committee following the Feb. 24 annual meeting. This followed a long-simmering dispute over policy between Levin and O'Brien.

If the two-for-one split goes through, the company will increase its total shares outstanding to about five million. Levin will continue to have about 10 per cent of these shares. However, with five million shares outstanding, and with eight million shares authorized, the company will have about three million shares available for corporate purposes.

It is speculated that management will make an effort to acquire another company, possibly in the entertainment field, in exchange for MGM stock. This would have the effect of increasing MGM's shares outstanding and diluting the percentage held by the dissidents headed by Levin.

If directors approve the two-for-one split and holders approve, this could lead to a showdown if Levin decides to oppose the proposed split and the increase in authorized stock.

After consultations with Louis Nizer, well-known industry attorney, MGM announced that it had given Levin the right to inspect the company's books, confidential records, and documents from Sept. 1, 1963, to the present.

New RKO Appointments

NEW YORK—Matthew Polon, president of RKO Theatres, announced the appointments of Milton Samuels as executive assistant to the president and Hortense Grant as controller.

Samuels started with the company 10 years ago as office manager in charge of special assignments. He was later appointed director of concessions and vending, which responsibility he will maintain in addition to his new office.

Mrs. Grant has been with the company for many years. She started in the accounting department and was then appointed to financial manager.

WOMPI Visits Will Rogers

NEW YORK—New York's Women of the Motion Picture Industry were guests of the Will Rogers Memorial Hospital on April 16. They were given a guided tour of the hospital and a luncheon was held in their honor. WOMPI International sponsors a room yearly at the hospital at Saranac Lake, N.Y.

Reade Employees Show Customers They Believe "Courtesy Contagious"

Geneva, N.Y., Theatre Does Double-Duty As Church

GENEVA, N.Y.—For the past 52 weeks, since their church was destroyed by fire, the parishioners of St. Francis De Sales Roman Catholic Church have been holding their services at the Geneva Theatre.

Recently, with the completion of their new church, the parishioners of the church took occasion to publicly extend their gratitude to the Schine Theatre Corporation and to Jerry Fowler, manager of the theatre, in particular. As indicated in the commendation, Fowler called at the rectory on the very day that the fire burned down the church, and offered the use of the theatre, after consulting with the Schine offices concerning such an offer.

As a result of Fowler's efforts, the Geneva has been the recipient of a number of rentals from organizations in the community manifesting their appreciation of his civic endeavors and charitable work. Fowler has been an employee of the Schine Theatres for more than 30 years, most of which has been spent in Geneva.

Dallas Classifiers Upheld In Suit Over "Viva Maria"

DALLAS—The Texas Fifth Court of Civil Appeals has upheld the constitutionality of the motion picture classification ordinance of the City of Dallas.

Presiding Judge Dick Dixon in a nine page opinion and a five page concurring opinion by Associate Justice Harold Bateman, denied Interstate Circuit's contention that the ordinance violated the first and 14th Amendments to the U. S. Constitution and provisions of the Texas Constitution.

The appeal was on District Judge A. R. Stout's ruling that an injunction be granted the City of Dallas to prohibit the showing of the movie, "Viva Maria," to persons under 16 years old not accompanied by parent, guardian, husband or wife.

Judge Dixon said in his opinion, "We hold that 'Viva Maria' has only a minimum of social value, if any at all, as to children under age of 16 years."

The U. S. Supreme Court has ruled that only movies with "no social value at all" can be censored or banned.

The opinion concluded that "we hold that the ordinance and its application in this case do not violate the constitutional provisions."

Ellman Joins Rand Firm

NEW YORK—Steve Ellman has joined Harold Rand and Co. as accounts supervisor, it was announced by Harold Rand, head of the recently-formed diversified publicity and public relations firm.

Ellman formerly held the dual positions of radio-television and trade press contact for Joseph E. Levine's Embassy Pictures. Prior to joining Embassy, he served as trade press contact for Metro-Goldwyn-Mayer.

NEW YORK—"Courtesy Is Contagious" has blossomed out again in all the more than 50 motion picture theatres of Walter Reade-Sterling, Inc.

The circuit, which pioneered a concentrated courtesy campaign more than a decade ago, and has periodically revived the effort, is again stressing, on an up-dated basis and with new material, that "Courtesy is Contagious" to its patrons.

Box-office decals, big uniform buttons, lobby signs, and the attraction of special prizes are the means by which the circuit in the April, May, and June quarter will re-emphasize to its theatre staffs the importance of courteous treatment to patrons, and advise patrons that the staffs are making special efforts to make them feel welcome to the theatres.

Nick Schermerhorn, vice-president for theatre operations, said the theatres have been divided into two groups; those in New York, San Francisco, and other larger cities; and those in the smaller New Jersey and upstate New York communities. Each month, one employee will be singled out in each group to receive both a courtesy "Oscar" plaque, and a U.S. Savings Bond.

The campaign was preceded by meetings of all theatre employees in each community, to both see a special "Courtesy is Contagious" film, and to discuss with the city manager the ways of making patrons feel welcome. This ranged from the "thank you" from the cashier, to the "good evening" by the doorman, to the "May I help you please" by the concession attendant, and personal greetings to familiar patrons by the manager and his assistants.

Walter Reade, Jr., president of the company, initiated the courtesy campaign in the early 1950s. This year, all campaign material has been redesigned, with gold and blue buttons and decals among the principal accessories.

Judging of employees will be on the recommendation of managers, and the visits to the theatres by executive personnel and special checker. Use of the plaques as prizes, as a lasting remembrance of recognition for the monthly winners, is among the new features of the current drive.

Schermerhorn stressed that while the courtesy effort has been a continuous one in circuit operation, the use of the special drive has helped renew employee interest in the effort, and also alert the public to the theatre's concern about their reception and comfort. "We aim," Schermerhorn said, "not only to have our employees be polite and courteous, but above all, to be sure that the friendly greetings are enthusiastic and sincere."

Para. Int. Ups Goldstein

NEW YORK—Milton Goldstein has been appointed sales manager of Paramount International Films, Inc., it was announced by James E. Perkins, president of Paramount Pictures' international distribution organization.

An executive with many years of experience in the international sales of motion pictures, Goldstein has been assistant to Perkins for special productions since 1964. For three years previously, he was vice-president in charge of foreign sales for the Samuel Bronston organization.

Hartford Pay-TV Experiment Seen As Relative Success By Proponents

HARTFORD, CONN.—On the eve of its fourth birthday, WHCT-TV (channel 18), home base for America's sole over-the-air subscription television experiment, reports a number of encouraging developments.

General manager Keigler E. Flake remarked: "We're not only in business, but we mean business. There are some who may not have taken us seriously four years ago, when we were nothing but an idea. It's different now. We've a very firm foothold in the future of entertainment. We've proven our idea works, and every day we learn that more and more people like our service."

Flake is figuring on a near goal of 9,500 subscribers for the RKO General owned-and-operated facility.

He continued: "It's not quite accurate to say we've been traveling an unchartered road. Rather, we've been building it as we've gone along. We have tried, where economically feasible, to fulfill all our programming obligations.

"Some things simply didn't work out; they weren't in demand, so we dropped them. We have tried to be as broad as possible in our approach to supplemental telecasting.

"We've made no effort at the 'supermarket' program approach as practiced by the networks. We have no visions of replacing network services or any of the program qualities now being offered in networks. We're special. After all, that was the idea in the first place!"

WHCT-TV is converting to color telecasting. The station will originate both subscription and commercial color. (As in the case of many other stations, it currently is equipped to transmit color from another source).

Within a few months, new color compatible equipment will be available to replace present decoders on color sets. This will be accomplished at no extra cost to subscribers with color sets.

Public response over the past four years, Flake adds, has been strong, the station emerging with a fine, hard-core of loyal viewers.

"Zhivago" Going To Cannes

NEW YORK — Metro-Goldwyn-Mayer's "Doctor Zhivago" will be shown "hors concours" (out of competition) on Saturday, May 14, at the Cannes Film Festival, which this year celebrates its 20th anniversary, it was announced by Maurice Silverstein, president of MGM International.

Activities centering around the David Lean film will dominate that weekend of the international film fete. In a radical departure from the Festival's normal procedure of showing two films per day, no other film will be shown that Saturday. The press will see the Carlo Ponti production in the morning, with the special gala presentation attended by leading figures of the film world scheduled for 8:30 p.m.

Two-time Academy Award winning director Lean and producer Carlo Ponti will be in Cannes for the affair and will attend a special press conference the following day. The entire corps of more than 100 international reporters covering the Festival will attend.

Also expected at Cannes for the gala showing are three of the film's stars—Geraldine Chaplin, Julie Christie and Omar Sharif.

James F. Gould, president, Radio City Music Hall, New York, recently signed for Henry H. "Hi" Martin, vice-president and general sales manager of Universal, to play "Arabesque."

Stevens Granted Order For NBC To "Show Cause"

HOLLYWOOD—George Stevens has been awarded an order from Judge Ralph F. Nutter, Los Angeles Superior Court, directing National Broadcasting Company, its locally owned station, KNBC-TV, and Paramount Pictures to show cause why they should not be held in contempt of court for disobeying the preliminary injunction issued by him on Feb. 15, enjoining the defendants from inserting commercials in the film, "A Place In The Sun" which would "so alter, adversely affect or emasculate the artistic quality" of the picture "as to destroy or distort materially or substantially the mood, effect, or continuity" of the film.

In his affadavit supporting his application, Stevens pointed out to the court that, although protected by the court's preliminary injunction, his picture when broadcast by NBC on March 12, had actually been treated no differently from any other picture shown on NBC's "Saturday Night At The Movies." He charged that his film has been "broken into 10 segments by nine commercial interruptions."

Judge Nutter ordered a hearing on the order to show cause to be held on April 26, 1966.

Two Theatres To Meagher

GRAPEVINE, TEX.—The Palace Theatre and the Grapevine Drive-In have been purchased by Jerry Meagher and Vernon Watson, operating as Meagher Enterprises. They plan an extensive remodeling program on the two properties prior to reopening them.

The downtown Palace will be remodeled both inside and out and the seats re-arranged to handle 700 patrons. The Palace will become a full time operation and is scheduled for reopening on June 1. The Grapevine d-i is to be updated and ready for opening in the summer of 1967.

Expansion, Refurbishing Keys Interstate "Explosion"

NEW YORK—Interstate Circuit, Inc., pioneer exhibitor in Texas with its home office in Dallas, is making an immediate $6,000,000 investment in the future of the motion picture business in the Lone Star State, and plans are to spend more.

Karl Hoblitzelle, president of the American Broadcasting Companies theatre chain, opened his first theatre, the Majestic, in Dallas in 1905. The newest theatre opened April 6 with a gala invitational preview-cocktail party-buffet. It is the Belaire, Hurst (between Fort Worth and Dallas), and is the third of nine new theatres planned by Interstate in a construction and acquisition program costing almost $4,000,000. The six others are scheduled to be flying the Interstate banner before the end of 1966.

In addition, the circuit has for two years been conducting a refurbishing and redecorating program for its older film houses in many of the 26 Texas cities it serves. This program has thus far cost in excess of $2,000,000.

John Q. Adams, executive vice-president of Interstate, said: "And we are not through with expansion; we already have at least four additional sites on which we are currently negotiating and we will continue to expand in the future into areas which we think need and can support motion picture theatres."

The Interstate "explosion" started last June when the Westwood was opened in Richardson, a burgeoning town near Dallas, as one of the most modern and most attractive new film houses in the country.

Then in February, the circuit acquired the Lake Air Drive-In, Waco. This 850-car drive-in opened last July.

The other six theatres, with construction under way or scheduled to start soon, are Clear Lake, Clear Lake, to open April 20; Parkview, Pasadena, to open June 15; Northgate, El Paso, to open in late May as a de luxe first-run film house; Westwood, Abilene, to open in early June; Wonder, San Antonio, to open this fall; and Wedgwood, South Fort Worth, with a Thanksgiving opening expected.

The eight hard top theatres are of different designs, each with its own "personality," and all encompass the latest ideas in patron comfort, modern decor, and newest projection equipment. The theatres will seat about 900 patrons and there are no balconies.

Lt. Twyman Recovering

WASHINGTON—First Lieutenant Charles G. Twyman, son of Margaret Twyman, director of community relations for the Motion Picture Association of America, has been evacuated to Walter Reed Hospital, Washington, D. C., following serious injuries in Viet Nam. Lt. Twyman's condition was listed as critical for several days following his return, but is now improved.

Mrs. Twyman has returned to her office after being with her son for the past two weeks.

Filmways Goes Musical

NEW YORK—Filmways Records, a subsidiary of Filmways, Inc., has been formed with Tommy Oliver appointed executive in charge of production it was announced by Filmways production head Martin Ransohoff.

Plans for the newly-formed company include the production of both single records and long-playing albums, with the product to be distributed by a company to be named shortly.

Interstate's Mabey Exits At Gala Testimonial Fete

BOSTON—A testimonial dinner was tendered retiring theatre manager Arthur Mabey, manager, State, Milford, Mass., who has worked for the Interstate Theatre Corp. for more than 40 years, and was manager of the State Theatres for 30 years, at the famous Anthony's Pier 4 Restaurant, with a large attendance from the motion picture industry and top executives of Interstate Theatre Corp.

Heading the list of distinguished guests who gathered to pay tribute to Mabey were James M. Stoneman, vice-president of Interstate; Malcolm C. Green, treasurer of Interstate; James F. Mahoney, general manager of Interstate; William S. Koster, executive director of the Jimmy Fund and Variety Club.

Preceding the testimonial dinner by motion picture industry executives, another testimonial dinner for the retiring theatre manager was held in his home area at Lake View ballroom in Mendon, Mass., attended by 300 friends, community leaders, business associates, and relatives. They gathered to pay tribute to the theatre manager who was well known for taking part in many community activities over the years. Elmer C. Nelson, Nelson Motor Co., located next to the State for more than a quarter of a century, and the former Republican state committee chairman, was toastmaster. He presented Mabey a purse of money on behalf of the guests, and Mrs. Mabey was presented a bouquet.

Among the speakers were House Speaker John F. X. Davoren, Selectman Louis P. Bertonazzi, Police Chief William F. Fitzpatrick, James F. Mahoney, Interstate Theatres; Supt. of Schools David I. Davoren, Judge William P. DiVitto, State Rep. Nathan Rosenfeld, president Anthony E. Allegrezza of the Rotary Club; president Anthony Rando, Kiwanis Club; president Ernest Richards, Lions Club; chairman Joseph Scolavino, Bellingham selectman.

Committee members who planned the testimonial included Miss Margaret Hayes, who has been manager of the theatre ticket office for many years, and Mrs. Pauline Rouleau, also a former State employee.

Buyse From UA To Fox

NEW YORK—The appointment of Emile Buyse as director of advertising and publicity for Europe and the Middle East was announced by Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation of 20th-Fox.

Buyse will be stationed in Paris, headquarters for 20th-Fox's Continental distribution. He replaces Daniel E. Chamberlin who has designed.

Buyse, who leaves the comparable position with United Artists, is a 20-year veteran of the motion picture industry, starting with RKO Radio in Belgium in 1946.

Bookers Elect Officers

NEW YORK—The Motion Picture Bookers Club of New York has elected Marvin Friedlander, president; Alan Pinsker, first vice-president; Etta Segall, second vice-president; Lillian Bloomberg, secretary; Harold Lager, treasurer; Lee Herbst, financial secretary; and Harold Rosen, sergeant at arms. Fred Mayer and Lee Kaye are trustees, while Eddie Richter, Harry Margolis, Max Fried, Jerry Horowitz, Jack Birnbaum, and Kitty Flynn comprise the board of directors.

Paramount Proxy Fight Called Off As Dissidents Sell 143,000 Shares

NEW YORK—The two dissident directors of Paramount Pictures Corp. have sold their 143,000 Paramount shares and are resigning from the board. The stock controlled by the dissidents, Herbert Siegel and Ernest Martin, has been sold to Gulf & Western Industries, headed by Charles G. Bluhdorn, Chairman. The announcement was made by Siegel.

Bluhdorn was put on the Paramount Board by the management, March 24.

The stock sale puts an end to a threatened proxy fight and leaves the management in unchallenged control of the movie company.

The 143,000 Paramount Pictures shares had been owned by Baldwin Montrose Chemical Co., controlled by Siegel and by Feuer & Martin Productions, headed by Martin and FMI Ltd., controlled by Feuer & Martin Productions.

The Siegel and Martin companies had bought through a tender offer last May some 125,000 Paramount shares at $65 a share. They subsequently bought more stock lifting their holdings to 143,000 shares.

Paramount closed prior to the sale on the N. Y. Stock Exchange at 73½, up 2⅛.

Gulf & Western Industries thus becomes the largest single holder of Paramount stock. Gulf & Western earlier agreed in principle to a merger with Universal American Corp., with Gulf & Western to be the surviving company.

George Weltner, president, Paramount Pictures, announced recently that the company's inventory as of last Jan. 1 was $90,893,000, the greatest since the corporation as now constituted was formed Jan. 1, 1950. This is $26,000,000 over the inventory of a year ago and includes $12,971,000 as the television portion of released films.

During 1965, the company repaid $1,970,000 of funded debt and bank loans outstanding at Jan. 2, 1965.

Paramount disposed of its 50 per cent owned interest in Talent Associates-Paramount at a loss in 1965 of $143,000; but the wholly-owned Plautus Productions continues to maintain its stature as an important source of television programming.

Elizabeth Taylor and Richard Burton recently gave a press conference on the Italian set of their new film for Columbia release, "The Taming Of The Shrew."

Gainesville Welcomes New FST Luxury Theatre

GAINESVILLE, FLA.—Many of the leading figures of Jacksonville's Film Row moved here to this university city to help Florida State Theatres with the grand opening of the circuit's newest luxury theatre, the twin-auditoria Center in a suburban shopping center area. Opening attraction for the new playhouse was "The Trouble With Angels."

An opening address was delivered from the theatre's stage by LaMar Sarra, FST vice-president. It was particularly fitting that Sarra welcomed opening night guests to the theatre, following an afternoon cocktail party. Sarra formerly lived here and was captain of the University of Florida football team back in the mid-twenties. He later became president of the University of Florida Alumni Association. The new theatre is conveniently near the university's campus and its 15,000 students.

The Center is the first north Florida theatre to be equipped with rocking chair seats spaced three and one-half feet between rows. The auditoria are named the Blue and the Gold, and they present new shows every hour to provide less waiting time for patrons.

Manager of the new theatre is Bill Duggan, who formerly managed FST's local Florida, also a first-run operation which is being managed by Bill Goewey, former FST relief manager in Jacksonville.

The Center is well-provided with an auto parking area on the theatre's own facility. It is equipped with stereophonic sound, a "laundered-air" air conditioning system, two of the largest indoor screens in the south which extend from ceiling to floor and wall to wall, and unusually lavish lounges and powder rooms designed especially for college co-eds.

Moss Assoc. Expands

NEW YORK—Moss Associates, Inc., Advertising, has moved to new, larger quarters on the fifth floor at 415 Lexington Avenue. The new offices were designed by W. Fontaine Jones, AID. The physical expansion was necessitated by a substantial increase in the agency's business and by the addition of new accounts.

Variety Honors Frankovich

LOS ANGELES—M. J. "Mike" Frankovich, first vice-president and production head of Columbia Pictures, was honored with the coveted "Heart Award" of the Variety Club of Southern California, Tent 25.

The award given to Frankovich at a special Variety Club luncheon was for "his outstanding humanitarian efforts in behalf of Variety Club, not only here in Southern California, but also overseas in England where he has served as chief barker of the London Tent." The honor also cited the Columbia film executive's instrumental role in making the recent fund-raising tour of England's Prince Philip "the remarkable success that it was."

Russian Film Technicians Are Gals; Many Equipment Innovations Seen

LOS ANGELES—It's a woman's world in Russia—at least in the film industry—says a USC cinema specialist who has toured Soviet movie-making facilities.

Herbert E. Farmer, director of University of Southern California's audio visual services, Department of Cinema, toured the U.S.S.R. as a delegate of the Society of Motion Picture and Television Engineers.

"We didn't see one male film editor in the Soviet Union," Farmer reports. "The sound technicians were women, the laboratories were 'manned' by women, sound recording was done by women, and even the projection booth in Russia's largest theatre (6,000 seats) had a feminine staff."

Farmer, SMPTE editorial vice-president, was chairman of the U.S. group which studied film-making methods and innovations in the U.S.S.R. through arrangements with the U.S. State Department.

"We were interested in what is happening in the U.S.S.R. today in motion pictures, in the studios, in related research and development, and in the motion picture labs.

"We also studied their programs for education and training for young people going into the film industry, and looked for new developments that might be starting there in the field of optics," he said.

The group headed by Farmer toured Moscow, Leningrad, Minsk, Kiev, and Kharkov.

Russian studios look much like American ones. Their cameras and other equipment seem to be of the very latest styles and are well designed and built, he said.

"Although most of the equipment we saw was inspired by western design, some of it definitely had some new principles not yet being used by U.S. film makers," he reports.

Farmer said that some equipment is highly developed and much more expensive than U.S. film making companies would be willing to buy. He saw one special view-finder worth $7,000 being used on a newsreel-type camera.

"We just don't spend money this way, but the Russians apparently have a different set of values," he said.

"In Russia, if they need to increase production in the labs, they don't build a bigger or faster machine, they just add more machines—and more people to run them."

Especially interesting to the U.S. group was the country's showplace—the Palace of Congresses which seats 6,000 for opera, ballet, and other large gatherings. It has 6,000 loudspeakers, one in back of every seat in the auditorium. In addition, in the arm of every seat is an earphone and a 14-channel, simultaneous-translation system for multi-lingual conferences. Another complete sound system backstage is used for motion picture presentations. The Palace also has loudspeakers for a five-channel stereo sound system, and microphones in the floor for radio broadcasting.

Some Russian innovations not seen in the United States include, a government-supported central school, the All-Union State Film Institute for Cinematography, to train creative film people, including directors of photography, writers, editors, set designers, actors; the building of larger and larger theatres to seat up to 3,000 people, with a second, smaller theatre in the lobby where theatregoers sit to watch documentaries while waiting to enter the main auditorium; more emphasis on photography in the pure sciences—anthropology, archeology, etc.; an abundance of technical research equipment at the universities where there is a great deal of instruction in specialized fields of microphotography, high-speed instrumentation, etc.

TEC Sets Distrib Deals For Theatrical, TV Fare

HOLLYWOOD—All theatrical and television product, including the more than 70 feature films in the TEC library, will be distributed in Canada by Empire Films, Ltd., according to a joint announcement by Harold Goldman, president of Television Enterprises Corporation (TEC), and Paul L. Nathanson, president of Empire Films, Ltd.

Sales for the library will be under the direction of Herb Mathers, director of sales and general manager of Empire Films.

Empire, with headquarters in Toronto, also has branch offices in all six Canadian exchange centers.

TEC currently has a schedule of 20 feature films to be produced in around-the-world locations during 1966. Total includes five film co-production deal with CCC of Berlin, Germany, plus pictures to be shot in Mexico, Greece, England, and Spain.

TEC also has a library of some 70 feature films in U. S. television release. This entire group will now be made available to the Canadian market. Appointment of Joseph McConville as director of Central and South American sales was recently announced by TEC, completing the company's Western Hemisphere sales group.

Goldman recently completed a round of New York production conferences. He confirmed a series of important theatrical and television production deals. He and business associate Jerry Kurtz met with Dan Overmeyer to discuss programming for the latter's group of six television stations, with all projected shows scheduled to be on the air within the next six months.

Goldman announced the completion of "Dimension 5," a feature film made in color in Hollywood. He also revealed that he had signed Fernando Lamas to direct and star in a major feature to be produced in color in Mexico City. A third important deal, he stated, has been made with Ferde Grofe, Jr., to produce "Ride the Tiger," an adventure film starring George Montgomery and Jean Pierre Aumont.

TEC has also completed negotiations for its initial European distribution pact, selling United Kingdom theatrical rights on its first two co-productions to Grand National Pictures, Ltd., of London.

Pictures involved in the agreement are "Destination Inner Space" and "Cyborg 2087." Both films were co-produced with United Pictures Corporation.

MGM Earnings Increase; "Dr. Zhivago" Leads Way

NEW YORK—Robert H. O'Brien, president of Metro-Goldwyn-Mayer Inc., announced in his quarterly letter to stockholders that "the upward trend of our earnings continued in the 16 weeks ended March 17, 1966, the second quarter of our fiscal year, resulting in a net profit of $2,633,000 or $1.04 per share compared to a net profit of $2,045,000 or 78 cents per share in the corresponding period last year." The net profit for the first two quarters of the current fiscal year, 28 weeks, totaled $4,717,000 or $1.87 per share, compared to a net profit of $3,611,000 or $1.38 per share for the similar period a year ago.

A quarterly dividend check at the rate of 40 cents per share accompanied the report. Dated April 8, the letter did not discuss the recommendation made by management that the company's common stock be split two-for-one.

O'Brien reported to stockholders that the Company's most important second quarter release was David Lean's film of "Doctor Zhivago," which is currently playing road show engagements in 34 cities. "From a standpoint of boxoffice success, audience acclaim, awards already received and the 10 nominations for awards to be given by The Motion Picture Academy," continued O'Brien, "this production is comparable only to 'Ben Hur' among our reserved seat attractions, far outstripping 'How The West Was Won' both at the boxoffice and in award categories." Additional current attractions include "A Patch of Blue," "The Singing Nun," "The Loved One," "Hold On," and the two motion picture features released from "The Man From U.N.C.L.E." television series.

Gordon Will Filed

BEAUMONT, TEX.—The will of Julius Gordon, Beaumont and Port Arthur businessman, who died while on a visit in California on April 1, was filed for probate in the Jefferson County clerk's office.

Attorney Carl D. Levy of Beaumont said in the application that Gordon's estate was in excess of $100,000.

Levy was named executor of the estate with instructions to continue operations of any and all businesses, including the Jefferson Amusement Co., theatre circuit. Also named to be retained as employees of the theatre firm were M. L. Wertheim, Sam E. Tanner, L. C. Kuburz, Morie Marks, and Levy.

Gordon's two daughters and his two nieces were listed to receive all his stock in the Jefferson Amusement Co., to be shared equally.

Cinerama Cuts Losses

HOLLYWOOD — William R. Forman, president, Cinerama, Inc., said in the company's message to stockholders that the possibility that Cinerama may be delisted by the American Stock Exchange since the film company has shown an operating loss for three consecutive years has been averted.

The company had a net loss of $522,974 on gross income of $5,246,236 in the fiscal year ended Jan. 1. This compared with a net operating loss of $17,908,893 and special charges of $5,219,286 in the fiscal year ended Jan. 2, 1965, on gross revenue of $9,081,972.

Forman said that management is "hopeful" that operations will show a profit for the current fiscal year.

Indianapolis 500-Mile Race Via Satellite To England

UNIVERSAL CITY, CALIF.—An historic addition has been made to this year's live Visualcast of the famed Indianapolis Speedway 500-Mile Race with the announcement that it will be beamed via the Early Bird satellite to 12 theatre locations in Great Britain. The disclosure was made by Tom Dunn, sales executive for MCA-TV.

The foreign-beamed Visualcast came as a direct result of the tremendous success of the event for the past two years in 143 theatres and auditoriums throughout the United States and Canada, and marks the first time Early Bird has been used for such a purpose and the first time it has been utilized for such an extended period of time for a single event.

This premiere inter-continental Visualcast of the 50th annual Golden Jubilee "500" is the first phase of a project that will, in the near future, become an international event that will blanket the world. To date, Germany, France, Italy, and Sweden have already been lined up for the Early Bird coverage next year of this annual event.

The satellite Visualcast on May 30 will begin at 6:30 p.m. London time, and will last for two hours, which includes the final hour and 45 minutes of the actual race "live" and 15 minutes of taped highlights of the first part of the event.

In the United States and Canada, the entire "500" live Visualcast from start to finish, including 30 minutes of prerace activities, will be seen in 177 locations covering 144 cities in 43 states and provinces.

June 22 Bow For "Max"

NEW YORK—"The Blue Max," 20th Century-Fox's epic adventure-drama of World War I, will have its reserved-seat world premiere at the Sutton Theatre, New York, on June 22, it was announced jointly by Sidney G. Deneau, executive vice-president of Rugoff Theatres, and Joseph M. Sugar, 20th-Fox vice-president in charge of domestic sales.

The decision to present "The Blue Max" as a hard-ticket attraction was reached, according to Sugar, following a screening of a rough cut of the film in London which was attended by Darryl F. Zanuck, 20th-Fox president; Seymour Poe, executive vice-president; Sugar; Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation; and David Raphel, vice-president of 20th Century-Fox International.

New Pact For Conrad

BURBANK, CALIF.—Jack L. Warner, who recently promoted William Conrad to executive producer status on a number of Warner Bros. motion pictures to be made within the next year, has announced that Conrad has been awarded a new long-term contract.

Conrad was appointed to his new production post last December. The first of the proposed 12 pictures on his schedule is well underway: "An American Dream."

Conrad is directly responsible to the president of Warner Bros. for his schedule of top productions to be filmed in color and scope.

In addition, Conrad has at least four other properties in various stages of preparation. They include "A Covenant With Death," "Speak Not Evil," "House On Green Apple Road," and "The Cool Ones."

The NEW YORK Scene

By Mel Konecoff

"PURPLE SEATS?," EXCLAIMED ONE VISITOR WITH AWE IN HIS VOICE as he moved down the aisle towards a lavish buffet. "But I guess it fits in nicely with the greens, blues, purple, and charcoal in the carpeting and wall fabrics."

This profound observation was made at the recent unveiling for industry executives of Loew's new theatre on route 46 in Parsippany-Troy Hills in New Jersey. According to Laurence Tisch, president of the circuit, this house represents a new concept in theatre design and decor and is one of 20 similar theatres scheduled in the company's coast-to-coast major expansion program.

Services and comforts embodied in the new 1,200 seat house include acres of macadamized, lighted free parking; spacious rocking-chair seats, widely-spaced and staggered to permit an unobstructed view of the giant 60-foot screen from any location; all-purpose film projectors to make possible the presentation of all of the wide-screen ratios up to 70 mm; 10-channel, high fidelity stereophonic sound; and robot-controlled, all-weather air conditioning. A special feature is an art gallery in which the works of local artists are displayed, the showings subject to frequent change. The boxoffice is of the counter-type.

A large mural in blacks, whites, and greys is one of the striking foyer attractions consisting of a montage of motion picture symbols. Rein Rabakukk is the managing director, and during ordinary weeks, one matinee showing and two evening performances will be in order. With week-end and holiday periods, programs will be continuous.

Not to neglect the area of extra profits, a large, brightly lighted refreshment stand, designed to provide instant service and featuring a host of nationally known products, is conveniently located in the lobby, augmented by a bank of built-in vending machines.

The messers Tisch, Arthur M. Tolchin, and Bernie Myerson, chief executives of the circuit, participated in tape-cutting ceremonies along with the local mayor, etc.

RESERVED: THIS SPACE WAS RESERVED FOR JOE LEVINE, WHO WAS supposed to tell us how great the fine documentary "John F. Kennedy: Years of Lightening, Day of Drums" is doing boxofficewise. Instead, Levine went to college, Dartmouth, to address a class in the history and appreciation of the motion picture, conducted by Arthur Mayer, a professor from way back. Joe and Rosalie were guests of honor at a party hosted by Dartmouth vice-president, Colonel Orton Hicks. But we're left with white space.

* * *

ADVERTISING: THE OTHER DAY, RIDING THE SUBWAY, WE NOTICED A lad of seven or eight staring at a poster and moving his lips. The ad he was so avidly interested in had a hand clutching a gun and a figure of Paul Newman with gun in hand. The copy read: "This is Harper's gun. See how black and shiny it is. It is Harper's best friend. See how much Harper needs his friend. See Harper. Paul Newman is Harper. See Harper soon." We don't know whether or not the lad got off to run and see the film because he could appreciate the ad so well. We got off before he did. Even without the younger kids, the film is doing quite well.

THE METROPOLITAN SCENE: DAUGHTER OF FOX SALES EXECUTIVE Alex Arnswalder married recently at the Hotel Americana. . . . This fall, Yale University will join colleges offering a course in motion pictures covering the development of film as an art form. Concentration will be on the films of the thirties. . . . Press agent Seymour Krawitz sends along a note to the effect that the serial, "Captain Marvel," was opening at the Trans-Lux Theatre on Broadway, but because "the Trans-Lux Theatre people, noted throughout the length and breadth of our land as humanitarians bearing vast tolerance, for the sensibilities of film critics, editors, and publishers whose lives may be occasionally touched by the psychic, physical, and sociological ills of their needed, loved, and wanted profession," and also because it runs over 3½ hours—a holiday was declared for critics and no screening of "Captain Marvel" was to be held. . . . Universal holding a special preview for the youngsters of magazine, press, radio, and television representatives of "And Now Miguel," the new Bob Radnitz production, at the DeMille. . . . Nancy Sinatra sings "The Last of the Secret Agents" on a Reprise Record, which Paramount is pushing like crazy? Wonder why?

Denver Airport Joins Skyport Cinema Service

DENVER—A free movie lounge for waiting air travelers has opened at Denver's Stapleton International Airport.

The Skyport Cinema free movie service includes travel, sports, and business short subjects on a continuous 10-hour schedule, daily and weekends. The 50-seat lounge is located in the mezzanine of the airport's new terminal building which opened April 1.

Movie lounges are already operating in Cincinnati, Minneapolis-St. Paul, Kansas City, and Atlanta airports. Skyport Cinema is a division of Modern Talking Picture Service, Inc., nation's largest distributor of public relations films. The films shown are provided by various associations, government agencies, and major corporations and range from 14 minutes to ½-hour long.

Film showings are extended beyond scheduled hours whenever heavy air traffic generates a substantial audience. Average viewing time by waiting passengers at Skyport Cinema lounges is slightly more than one hour.

Surveys at Skyport Cinemas show that the free movies are especially popular in afternoon and evening hours and during heavy air traffic periods. The service is growing, Modern's management believes, for the same reason that new entertainment systems are popular aboard jetliners; air travelers with time on their hands greatly enjoy being entertained.

LONDON Observations

by Jock MacGregor

WITH BRITAIN ALREADY PREDOMINANTLY A BUYERS' MARKET, SOME distributors are eyeing the growing strength of certain independent circuits with concern. Not only do they fear changing policies in some situations, but also that ultimately rentals may be affected. The Rank and ABC circuits have long established sliding scales based on trading experience, and these are accepted as fair even if producers do think they should receive more. There are independents in strong solus booking positions who already dictate the terms, and a top man has been telling me of one who said that he would only pay 25 per cent for any program and that if the seller did not like it, he knew what he could do. Another demands terms after showing. Currently, rentals at the 2000 plus theatres operating here average under 40 per cent for a full program, and those companies which abide by New York controlled terms have to forego many dates. Most distributors do their utmost to help exhibitors in danger of going out of business. The industry cannot afford to lose any more theatres. Many Americans would enjoy exhibiting here!

FEW REALLY DISAPPROVE OF ANGLO AMERICAN PRODUCTION WHEREBY American distributors finance British projects, and Spiegel, Foreman, Broccoli, Schneer, Allen, and others are regarded as part of the industry here. There is, however, growing concern over the increasing American producer-director-writer packages which are taking the floor with a minimum of British participation. A number of Hollywood exiles are attempting to set up production deals to exploit the more economical conditions and the Eady money. Regularly, there are faceless ones in the White Elephant talking projects, but no one seems to know much about their backgrounds. When some American executives visit, even more appear. It seems many hangers-on have moved over and are residing without work permits. The Board of Trade is watching the situation and checking the "C" registration forms which producers must submit carefully. One new feature has been turned down through insufficient British participation. This means that it forfeits its British ticket which helps bookings and Eady entitlement. Certain promoters are trying to set up 50-50 East-West deals in which they have pre-sold the American tv rights to a network for early transmissions in addition to planned theatrical releases. In this way, each partner gets a top color feature for about $350,000 to sell in his respective hemisphere. Indeed, the lure of tv residuals has become such that higher sets are being built, adding $11,000 upwards to budgets of some ordinary releases to improve picture framing for the smaller screen. Incidentally, so Americanized has the production industry become here that nearly all financing is discussed in dollars. Work permits for American art directors have been opposed. I should have thought local personnel who really know working conditions, material and other costs, suppliers, craftsmen, and the like would provide a better budgeted and swifter job.

APRIL 22 WILL BE A GREAT DAY FOR THAT LAD FROM IOWA, C. J. LATTA. In the vast Royal Festival Hall at the climax of the Variety Clubs International convention, he will present the 1965 Humanitarian Award to HRH The Duke of Edinburgh. No one is more entitled to this royal honor. If it had not been for CJ there might be no London convention. It was his pioneering for Variety when he came here as Warners' nominated managing director of Associated British Picture Corporation that brought Tent 36 into being and gave religion to such outstanding barkers as Jim Carreras, Jack Goodlatte, Sir Billy Butlin, and Mike Frankovich, to name but four. It will be a proud occasion in which barkers everywhere can rejoice.

When I dropped in on Jim, he was up to the eyeballs in convention detail—he is personally supervising with David Jones seating plans for 1500 delegates at 14 functions. He suggested I might take those elder statesmen of the Variety Club of Ireland, Des O'Keefe and Noel Coade, who were visiting, out for a noggin. They are terrific enthusiasts and have their hearts set on the Sir Billy Butlin Incentive Award. The presence of Ireland's President de Valera at the opening of the Variety swimming pool at a Dublin blind school gave them great encouragement, and the full page pictorial spread in The British Barker pleased them enormously. I first met Noel in 1958 when working at Ardmore Studios on "Shake Hands With The Devil" and jokingly chided him that some of his Irish colleagues had promised producer Walter Seltzer that the Variety Club world premiere in Dublin would be celebrated by the IRA blowing up the controversial nearby Nelson's column. "Ah," he relied with true blarney, "remember how Walt used to cuss us for being slow and doing the wrong thing? The boys must have fitted a delayed action fuse in error." Ireland has been rationed to 28 delegates. Jim's national press conference developed after the main business was settled into a really friendly on-and-off-the-record session. Conversation turned to the Duke's historic tour, and he was unstinting in his praise for the way Henry Rogers had handled the public relations but not not so impressed by the high pressure Madison Avenue pro representing industry interests who opened a meeting by asking what Variety was.

THOUGH THERE WAS NO DOUBT THAT "VIVA MARIA" WAS BEING PRE**miered in London, H. N. Wingate made so little of the opening of the new Gurzon that many present did not realise that it was so special an occasion. There was no ceremony—not even a word of greeting. Seating about 550, it is a fine addition to London's smaller first runs. Producer-director Louis Malle came for the occasion and must have been shaken by some devastating reviews. . . . Champagne flowed at the "Russian Adventure" preme at the Coliseum Cinerama. On the long side, it nevertheless holds the interest with its ever-changing panorama. . . . Kenneth Winckles hosted a reception for Rank Theatres' new advertising chief, Alex Jones, to meet the trade's publicists and press. . . . The Classic group have acquired the Windmill, once famous as the theatre that "never closed" and more recently a sexploitation cinema, from Compton.**

"Batman" Back As Serial In Two-Weekend Dates

NEW YORK—The amazing story of the successful rebirth of Columbia Pictures' "Batman and Robin" serials will pass another milestone on April 23, when the vintage serial goes into a nation-wide tide of matinee dates, starting with mass bookings in the metropolitan New York area.

The matinee performances will bring the "Batman" story around full cycle by returning the serial to the original release pattern of 1943 when "Batman and Robin" was filmed.

Instead of issuing one episode weekly, however, the new release plan will only require two weekends for the 15 episodes, with eight episodes being shown on the first weekend and seven episodes being shown on the second.

Backed by an extensive merchandising campaign aimed at garnering local notice for each concentrated multiple, the film is capitalizing on its recent success in first runs across the nation, and on the current "Batman" craze. Exhibitors will have available to them a broad and ever-increasing list of "Batman" products for local tie-ins to boost boxoffice receipts. The items range from various plastic assembly kits to "Batman" sweatshirts, T-shirts, capes and costumes. There is even a rubberized "Batman" suit for practical rainwear.

Gulf States Drive Set

SAN ANTONIO—Gene T. Cole, city manager here for Gulf State Theatres, and Sherrell Clabaugh attended a two day meeting of the circuit at its home offices in McComb, Miss.

Included among the officials of the circuit attending were Teddy Solomon, president of Gulf State Theatres; Jim de Neve, vice-president and general manager; and Eric de Neve, Texas branch manager of the circuit with headquarters in Dallas.

As part of the extensive promotional drive, a Gulf States Derby to close Sept. 10 has been inaugurated, and there will be a similar prize for the winner in the d-i category and in the indoor theatre operations. The prize is an all expense jet trip to New York on Oct. 6 for the National Association of Theatre Owners meeting. A mink stole will be given the wives of the winners. Monthly prizes are also set.

MGM's "Boat" To Hall

NEW YORK—"The Glass Bottom Boat," Metro-Goldwyn-Mayer's adventure comedy starring Doris Day, Rod Taylor, and Arthur Godfrey, has been selected as the first summer attraction at Radio City Music Hall. The announcement was jointly made by James F. Gould, president of the Music Hall, and Morris E. Lefko, MGM vice-president and general sales manager.

Tent 35 Plans Ball

NEW YORK—Irving Dollinger, chief barker of the New York Variety Club, Tent 35, announced that the annual celebrity ball of the charity organization would be held on the evening of Jan. 7, 1967, at the Hotel Americana. He reported that committees are presently in the formation stage, with a gala entertainment program being planned.

ALBANY

Esquire Theatres of America, Inc., will have a four-theatre complex on the 30-acre site they acquired in the Village of Menands, off Albany-Troy Road. There will be two drive-ins, back to back, one for 900 and one for 600 cars. Two hardtops, Cinema City One and Two, will seat 750 each. The drive-ins were scheduled for opening around Memorial Day and the conventional houses around Labor Day. Al Daytz, one-time Warners Boston branch manager, is president of the Esquire organization. . . . Warners' trade screened "Stop The World—I Want To Get Off" at the SW downtown Strand. . . . Klein's Sunset Drive-In, outside Hudson; and the Hudson River Drive-In at Stillwater, lighted for the season. . . . Through a misunderstanding, THE EXHIBITOR reported Fabian Theatres were being bought for the local area from local exchanges and not through the New York home office. Certain phases are now being handled by one Albany branch, an arrangement previously in effect with several others, it was said. . . . SW zone manager Charles A. Smakwitz, Chief Barker Chaylie Saxe, of the Albany Tent, and member Fred Rosenblatt were to attend the Variety International convention in London.

BOSTON

The first exploitation for picture personalities following the long newspaper strike came when Columbia Pictures brought in Mrs. Joy Adamson, internationally famed naturalist and author of the best selling book, "Born Free," for a round of press, radio, and tv exploitation for the Columbia Pictures-Carl Foreman presentation of "Born Free" in its New England premiere at the Capri. With Jack Markle, Columbia exploitation press chief, in charge of arrangements, Mrs. Adamson was feted at a press luncheon at the Sheraton Hotel. Earlier in the day, she was presented a scroll by Mayor John F. Collins, chairman of the Boston Zoological Society, sponsoring the premiere of "Born Free." Mrs. Adamson was guest of honor at the premiere at the Capri, the entire proceeds of which were donated to the Boston Zoological Society to help better Boston zoos. Mrs. Adamson also lectured at the Boston Public Library before 400 librarians; she appeared on 10 radio shows, three tv shows, and was honored guest at a black tie buffet before the premiere given by the Zoological Society at the Sheraton Hotel. Over $7,000 was netted for the Zoological Society from the premiere. . . . Claudia Martin, daughter of Dean Martin, is traveling in the New England territory for the promotion of AI's "Ghost In The Invisible Bikini," making personal appearances in theatres. Harvey Appell, branch manager of AIP, reported over 100 theatres booked during the time with an extensive radio and tv campaign. . . . Ben Bebchick, veteran branch manager of MGM, is retiring; Judson Parker, former branch manager of Continental, becomes new MGM branch manager, and Abe Weiner, former independent film distributor, becomes the new Continental branch manager. Charles Rapeck has been named AA branch manager, succeeding Jerry Callahan, who has joined Embassy Pictures. . . . Ben Greenberg, for 30 years resident manager of theatres in Woonsocket, R. I., has moved to California with his family. . . . James Tibbetts, veteran theatre manager, formerly with Loew's Orpheum and now with Boston Cinerama for several years as manager, has been assigned temporarily to the Grand, Columbus, O. Paul Peterson will serve now as assistant manager at Boston Cinerama. . . . Funeral services were held for the wife of James Dempsey, Marblehead, district manager of ATC Theatres. . . . Arnold Van Leer, UA press exploitation chief, promoted vigorously for "Cast A Giant Shadow" at the Music Hall, opening with a parade, bands, and delegation of Jewish War Veterans. . . . Sammy Davis cancelled his new show, "Sammy Davis—That's All," which was to have played at the Shubert for one week, April 18–23. The show stays in Philadelphia, where it opened, for three weeks instead of two. . . . Angela Lansbury, motion picture actress, is the star of the new musical, "Mame," which opened to smash reviews in Philadelphia and comes to the Shubert, Boston, on April 28.

BUFFALO

Francis Anderson, for many years city manager for Paramount theatres in Rochester, is now vice-president and treasurer of Vend-a-Snak, Kodak Town owned food and refreshment service, the president of which is Fred Morales. After Arthur Krolick, former district manager of Paramount theatres in Buffalo and Rochester, was transferred to Arizona Paramount Theatres, whose office is now in Tucson, Anderson took over that position, supervising Paramount theatres in Rochester and Buffalo. However, when the Charlie Martina theatre interests took over the Rochester Paramount and Starlite Drive-In, Henrietta, Anderson retired from the theatre business. . . . Sidney J. Cohen, president, Allied Theatres of New York, Inc., has received a copy of a letter, written by Sol L. Sorkin, Slotnick Enterprises, Inc., Syracuse, to William M. McCutcheon, Motion Picture Association of America, Inc., complimenting McCutcheon on his Syracuse public relations visit. . . . Frank Arena, Loew city manager, has enhanced his Golden Age Movie Club by announcing that holders of Medicare red, white, and blue identification cards will be entitled to immediate membership in the local Loew's Buffalo and Teck Golden Age Club. Members of this club receive discounts on admissions to most screen attractions in the Loew houses. Patrons 60 years of ago or older, including the Medicare participants, just apply to the managers of the Buffalo and Teck, and membership cards are issued at once. . . . Joe Garvey, manager, Schine's Granada, had a natural as his attraction before and after Easter in Disney's "Bambi," with long lines of young folks and their parents at the box office, especially the few days before the holiday and on Easter. Garvey now is working on advance promotion for "The Gospel According to St. Matthew," his next attraction. . . . Frank Bassett, Schine city manager in Rochester, is walking around that city with two new all-time records in his pocket. "Sound of Music" has played over a year at the Monroe and has grossed over $500,000. . . . Al Wright, operator, Aero Drive-In, also owns and operates the Holiday Showcase restaurant adjoining his outdoorer and is using large ads promoting the eatery, open 24 hours a day. . . . Rochester exhibitors in the city and suburbs launched an Academy Award prize contest among their patrons. . . . Area couples celebrating their first anniversary April 15 or 16 were invited to participate in Rochester's Monroe "Sound of Music" party. Frank Bassett, city manager of the Schine circuit, planned the event to mark the beginning of the second year of the picture's engagement at the Monroe. . . . All the JoMor Rochester theatres were featured in a five column combination ad the other Sunday, including the Cinema, Towne, Fine Arts, Stoneridge, North Park, and Little. At the bottom was the announcement that the newest JoMor theatre, the Panorama, will open June 29 with "Khartoum," starring Charlton Heston and Laurence Olivier. . . . Jack Chinnel, manager, Buffalo Buena Vista branch, and John Martina, JoMor Theatres in Rochester, jointly announced that Walt Disney's "Lt. Robin Crusoe, U.S.N." will open June 29 at the Towne and Stoneridge in Kodak Town. . . . Don Foster, who formerly was assistant at Schine's Paramount, Syracuse, and more recently assistant at Kallet's Shoppingtown, is now managing the Stoneridge, Rochester. Tom Sweetland, Silver Creek, N.Y., is acting house manager at the Towne, Rochester, under the supervision of Dan Fox, who is to manager the new JoMor Panorama when it opens this summer. . . . Rodney Trescott, who has been associated with the Little, formerly operated by Mr. and Mrs. Ben Bellinson, will continue to operate the theatre, recently leased by JoMor. Keith Draudt is continuing to manage the North Park Drive-In.

CHICAGO

Variety Club of Illinois (Tent 26) has begun its all-out campaign toward getting its members to sign up as "collectors" for its annual theatre collection the week of Aug. 19–25. Proceeds will go to the club's charity, La Rabida Sanitarium. . . . Irv Kupcinet, Sun-Times columnist, addressed the Publicists Guild in Hollywood recently. . . . Lee Cohen, publicist, and Helen Zill, formerly on the studio press staff at Universal Studios exchange, are newcomers on the press staff at Balaban and Katz. . . . NAC is distributing 30,000 copies of its Award Contest brochures for "Concession Idea Man of the Year." Concession operators and managers of motion picture theatres number among those fields to receive brochures. Winners will receive a free all-expense trip to NAC's 1966 convention in New York at the Americana Hotel, Sept. 27–Oct. 1. . . . Marty Allen and Steve Rossi of Paramount will be here three times during the month of May to build up interest and excitement in their first pic, "The Last of the Secret Agents?" Dick Taylor, press agent for Paramount, will make the rounds with the pair May 18–19, returning May 21, and later to return on May 27 to appear on the stage of Chicago at all performances for the film's opening day. . . . Easter season brought special added matinee performances for "Sound of Music" at the Michael Todd, "The Agony and the Ecstasy" at the Cinestage, and "Bing Crosby in Cinerama's Russian Adventure" at McVickers. World premiere of "Cinerama's Russian Adventure" at McVickers brought out Chicago society folk in handsome formal attire. Four radio projects were set up in the lobby for interviews. The State Department invited Mrs. Walter Paepcke and Mrs. Wood Addington to serve as honorary hostesses for a reception and supper at the Casino after the showing. . . . Walter Reade, theatre owner of New York City, recently purchased Chicago's near north side Esquire from Paramount. The new owners promptly installed various vending machines, something which the original operators, Harry and Elmer Balaban, prided themselves on never permitting. An extensive remodeling and refurbishing program is planned by the new owners. . . . Film press agents fell in love with the gracious humility and friendliness expressed by Rosalind Russell during her recent press rounds in connection with "The Trouble With Angels." She was accompanied by her co-star, Hayley Mills. . . . Michael J. Kutza, Jr., is all set for a repeat performance of his Chicago International Film Festival. Films in competition will be shown at the Playboy on Nov. 5–11. Mrs. Colleen Moore Hargrave will once again back the project and is already hard at work organizing a board of outstanding women to act as advisors. . . . Virginia Stuart Kelly, producer, was here for tv, radio, and press interviews in connection with Universal's "A Man Could Get Killed." . . . Bill Galligan, former head of Esquire theatre operation, is now village administrator of Glen Ellyn, Ill. He is better after recent surgery performed at Central Du Page Hospital, Winfield, Ill. . . . "Longest Dachshund Contest" is being staged at the Uptown and La Grange in connection with the neighborhood opening of Disney's film, "The Ugly Dachshund." . . . Jean Macdonald, your Chicago correspondent, is celebrating the advent of her sixth grandchild, Michael John, born to her son, Charles MacDonald, and his wife Jeanie of Winfield, Ill. . . . NAC president Jack O'Brien announces it has in swing "the most ambitious membership campaign" ever undertaken by its organization. "Every Member Get a Member" is its slogan. Augie J. Schmitt, Houston Popcorn Supply Co., is membership chairman. . . . Henry Plitt, president of Balaban and Katz, announced that Warners' "Who's Afraid of Virginia Woolf" will open at the United Artists in July.

CINCINNATI

Gaylord Carter, Hollywood radio-tv-recording organist, was to present the entire musical background for the silent film classic, "The Mark of Zorro," at the RKO Albee. The presentation was to be sponsored by the Cincinnati Chapter of American Theatre Organ Enthusiasts. . . . Ruth Hermann, American International office staffer, and Edward P. Koenig, are to marry April 30 in Covington, Ky. The bride has been a member of the Row colony for 13 years. . . . New faces on Film Row include secretaries Debra Jasper, UA, and Judy Covey, Tri-States Theatre Services. . . . Charles Palmer, J. M. G. Film salesman, is the proud grandfather of a baby girl. . . . Film Row extends its sympathy to Wilbur Hetherington, UA booker, upon the recent death of his brother, Edward.

CLEVELAND

Easter Sunday brought out the new clothes, and the weatherman furnished sunshine for most of the day. Local exhibitors brought out their best screen attractions with a little extra for the kiddies in the way of special matinee attractions. . . . The three local reserved seat houses offered extra matinees. Dick Wright, SW district manager, scheduled Easter Monday matinees at the New Great Northern for "Battle of the Bulge" and at the Colony for "Dr. Zhivago," while district manager Herbert Brown of Loew's announced that daily matinees would prevail at the Ohio thru April 17 for the record-running "Sound of Music." . . . James D. Kalafat, Associated Theatres, rapped local reviewers for unfair criticism of the current "Trouble with Angels," which opened as the Easter attraction at five neighborhood theatres. . . . Joseph E. Levine's much talked about "The Oscar," opens April 20 at the downtown Palace, also the Richmond, Willow, Riverside, and Pearl Rd. Drive-In. . . . Bill and Elinor Fickle didn't get their Hazelwood Drive-In open for Easter but tried for April 15. . . . Dean Martin's "The Silencers" held for a fifth week at the Berea, Vine, and Willow. . . . The film version of Mary McCarthy's "The Group" opened at the Loew's State and Shaker, also in the Detroit on the westside. . . . Work was getting back to normal at Loew's new theatre on the west side after one side wall was blown down during a recent wind storm. . . . The James Bond thriller, "Thunderball," after 15 weeks in Cleveland, opened at the Lake in Painesville for a holiday attraction. . . . Most of the area drive-ins are still on a weekend policy, waiting for the weather to warm up.

COLUMBUS, O.

Excellent Easter business prompted holdovers in all situations, including a fourth week of "The Group" at Loew's Ohio and a second week of "The Great Race" at RKO Palace. . . . Mayor M. E. Sensenbrenner and Lt. Gov. John W. Brown participated in the first anniversary celebration of Northland Cinema's showing of "The Sound of Music" at the invitation of manager Robert McKinley. Over 350,000 patrons have seen the 20th Century-Fox musical since its opening April 7, 1965. . . . James Tibbetts, manager, Boston Cinerama, is the new manager of Grand Cinerama, according to an announcement by Edwin Shapiro, vice-president of Trans-Beacon Corp. . . . Screen players Virginia Mayo and Sabrina are scheduled to appear on the Hartman stage the week of April 25 in "The Loving Couch." . . . Scheduled appearance at the Hartman of screen, stage and television star E. G. Marshall in "This Winter's Hobby" was canceled because of script trouble. . . . Harold Warren, Loew's Ohio projectionist, entered Will Rogers Memorial Hospital. . . . Legislative committee of the Ohio General Assembly recommended installation of facilities for live and filmed television coverage of legislative sessions, plus radio coverage in both houses of the legislature. Senate and House rules have prohibited live or filmed coverage unless the House speaker and Senate leaders gave permission. Next session of the General Assembly will open in January, 1967. . . . Those Hollywood producers who say American audiences won't patronize quality films had better take another look, said Ron Pataky, theatre editor of the Columbus Citizen-Journal. He pointed to the success of "The Sound of Music," now in a second year at Northland Cinema, and the 50-week run of "My Fair Lady" at Hunt's Cinestage. "Those ain't bad films, fellas," added Pataky. "Isn't it funny that the public seems to be responding?"

DALLAS

John Welde and his performing bears, who have appeared in over 20 motion pictures, will appear on the Animal Fair April 29–May 1 at Dallas Memorial Auditorium. The bears have appeared in the Walt Disney production, "Incredible Journey" and "The Misfit Greyhound." . . . The First Baptist Church held annual Holy Week services at the Palace, the services being a tradition. . . . Actor Gregory Peck was in the city in the role of chairman of this year's American Cancer Society crusade. He was somewhat reluctantly drawn into questions concerning movies at a press conference. He voiced some support for some type of film classification system (set up like a ratings system in Britain), and said he would like to see more opportunity for young Americans in the film industry. "If a mistake is made, it should be on the side of being too strict," Peck said regarding classification. . . . The Festival has booked a Japanese motion picture based on the life of Buddha to open there on May 18 as a test engagement by United Artists. . . . Bill Risener, manager, Inwood, added extra matinee showings of "The Sound of Music" during the Easter holiday season. The film, now in its 56th week, had added matinees on Friday and Monday. . . . Andre de la Varre will be in Dallas on April 23 at the Palace in conjunction with the showing of "Grand Tour of Europe." He will provide the live narration to the two hour color film tour. There will be two showings at 2 and 8 p.m., with only the capacity of the theatre being sold, according to Turner Honea, manager of the Palace. The film and de la Varre also will appear in Houston and Fort Worth. . . . Special matinee showings of "Darling" were scheduled at 12:45 p.m. Friday through Monday at the Delman. . . . Peggy Wood, nominated for an Academy Award as the best supporting actress for her role in "The Sound of Music," will be here to take the starring role in "The Golden Warriors," a play which will have its world premiere here in May. . . . Mrs. Melba Marten, member of the advertising-publicity staff of Interstate Theatres for the past 40 years, will retire and move to California where she will make her home. . . . Two visits will be made to Dallas by Chuck Connors, Arthur O'Connell, and Ann Ford, who will make a tour of Texas in behalf of "Ride Beyond Vengeance." The film will have its world premiere at the Majestic in Houston on April 21. The stars will first be in Dallas on April 17 when they will spend the night here and then return on April 23 for a personal appearance on the stage of the Palace where the film will open. Miss Ford is not in the film but is being introduced by Columbia as a contract player and a native of Dallas. Her father is a local attorney. Miss Ford attended local schools and was a Neiman-Marcus model. . . . Five new appointments and five additions to the staff were announced by J. Ralph Thomson, executive vice-president and general manager of the Dallas Coca Cola Bottling Co. The appointments are George Conner to vice-president and marketing manager, from vice-president and sales manager; Guy Branham to treasurer and financial manager, from treasurer and controller; John McKissick to sales manager, from assistant sales manager; Marion Cook to plant manager, from production superintendent; C. W. Stampley to controller, from assistant controller. The new additions to the staff are W. Waggoner to assistant controller; H. Hickson to route manager; R. Lyles to route manager; R. Finkly to production line foreman; and T. Farquehar to production line supervisor. . . . In Haskell, Tex., Clyde G. Howell has been appointed manager of the Texas. He comes here from Plainview, Tex., where he was manager of a theatre operated by Frontier Theatres of Dallas. He has been with the circuit for 25 years. . . . Norvin Garner, head of Texas Theatres, which recently took over the operation of the Stanley, Luling, announced that Tom Polka will continue on as manager. Polka has been manager of the Stanley for the past 17 years. New owners plan several improvements. Garner plans to acquire 20 theatres for his circuit. Frank Chamrod, manager, Leon and Trail d-i, also acquired by Garner, has announced he will resign to devote his time to his ranching interests. No replacement has been announced.

HOUSTON

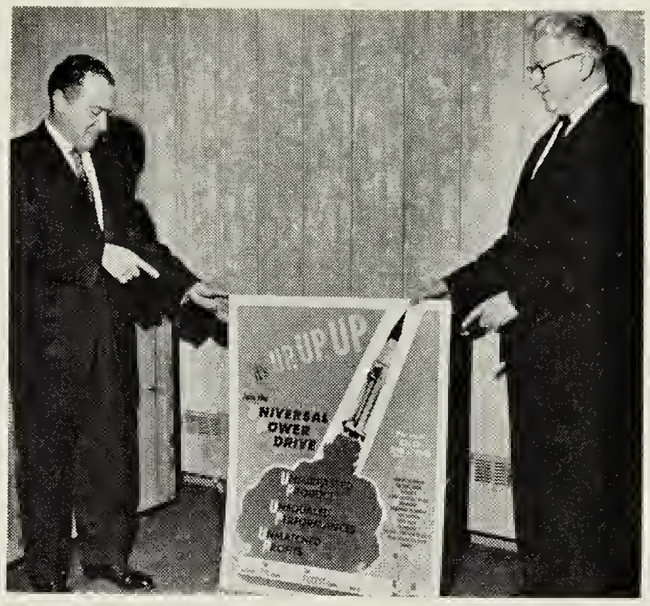
Fred Smith, owner, Beltonian, Belton, who was in a local hospital, has returned to his home where he is recuperating. . . . Movie actress Myrna Ross, seen in "How To Stuff A Wild Bikini," was a recent visitor. . . . Gregory Peck started the American Cancer Society's 1966 April Crusade at a luncheon meeting in the Rice Hotel. He is the society's national crusade chairman. . . . Andre de la Varre is expected to be in Houston for a showing of his film, "Grand Tour of Europe." . . . Donna Douglas and Nancy Kovack were in the city to attend the opening of Elvis Presley's latest, "Frankie and Johnny," Loew's State. . . . Easter sunrise services were held at the Airline Market St., Thunderbird (north and south), Tidwell, and Winkler d-i's. . . . Stan Van Der Beek, whose films have appeared in festival centers in Europe, was a guest lecturer at Rice University to discuss some of his techniques as well as to demonstrate them. . . . Maxine Arno, New York publicist for Metro-Goldwyn-Mayer, flew in to visit MGM's Eunice McDonald here. . . . Joseph Rebman, president, A. V. Corp., and director Aldo Vadali are establishing a film company to make a series of feature films. . . . Col. Shorty Powers will be the master of ceremonies at the opening of Interstate's Clear Lake on April 20. Chuck Connors, Arthur O'Connell, and Ann Ford, who will be in the city for the premiere of "Ride Beyond Vengeance," which will be held at the Majestic on April 21, will attend the Clear Lake opening. . . . A local group will sponsor the showing of "China" at the Alray on May 4–9.

KANSAS CITY

Kansas City viewers got an advance look at Academy Awards in a half hour tv show produced through the cooperation of KCMO-TV and Durwood Theatres. Jim Newman, M.C. of "In Town Tonight," which covers local entertainment with live interviews, turned over most of his show to this subject. Film clips of the nominees for the best picture, best actor, and best actress were obtained for the program direct from the film companies by George Kieffer, Durwood office. Newman rolled the film clips for viewers and brought on a trio of local picture enthusiasts to offer their picks. These included Bede Sullivan, Benedictine nun who is conducting a summer college course on motion picture appreciation; Dr. James Loutzenheiser, chairman of the motion picture committee of the Missouri Council on the Arts; and Phil Koury, editorial consultant to the Kansas City Star and former public relations rep for Cecil B. Mille. Effort in originating the show and producing was furnished by Durwood's city offices as a measure to generally spur interest in the industry, according to M. Robert Goodfriend, general manager. Show is the only nod given locally by the broadcasting industry to the Awards. Newman went out on a limb to pick "Sound of Music," Laurence Olivier, and Julie Christie as the likely winners.

JACKSONVILLE

Fine film product flashed onto local first-run screens with the advent of the Easter season. Sheldon Mandell's long run of "The Greatest Story Ever Told" finally gave way to "Hold On," a lively musical starring Herman's Hermits and Shelley Fabares. . . . The downtown Florida advanced its prices for a showcase showing of "Frankie and Johnny" with Elvis Presley, who has long been Jacksonville's favorite young singing star. . . . The Imperial presented "Viva Maria," which William Venus Means II, Jacksonville Journal film critic, recommended to his readers by saying: "Two of France's top female stars, Brigitte Bardot and Jeanne Moreau, sing, dance and romp their merry way through an action-packed, French-made spoof of American westerns. . . . Kent Theatres' three local drive-in theatres went from a subrun to a firstrun policy over Easter to offer a new Japanese science-fiction film, "Ghidrah, The Three-Headed Monster." . . . The downtown Center opened strong before Easter with "Harper," presenting Paul Newman in a tough-guy role. . . . Dale Rubley, local girl who is a coed at the University of Florida in Gainesville, had the honor of escorting Bop Hope on a tour of the university's campus when the comedian presented a show in Gainesville. . . . The Beach Boys headed a live musical variety show which radio station WAPE brought to the Civic Auditorium. . . . The Civic Auditorium was also the scene of the first local presentation of the Playmakers Guild of Florida A. & M. University, the only state-supported institution of higher learning for Negroes. They offered "Purlie Victorious," a play written by Ossie Davis, Negro star on Broadway who hails from nearby Waycross, Ga. . . . Louis J. Finske, president of Florida State Theatres, and Jack Mahon, general manager of FST's Weeki Wachee Springs, Inc., received unusual honors from the State of Florida. On behalf of Gov. Haydon Burns, citations of honor were presented to Finske and Mahon by Charles Campbell, chairman of the Florida Development Commission, and a third citation went to Weeki Wachee. The awards were presented in a special ceremony at Weeki Wachee. . . . French Harvey, head of FST's concession sales and purchasing departments, is resting at home for a few weeks after recovering from a heart attack in Baptist Hospital. . . . Frank Bell, former FST district supervisor, has resigned from his post as FST city manager in Fort Myers. His place has been taken by Gene Odum, who moved from the Edison to the Arcade, and Kenneth Powers is the new manager of the Edison.



Roy Miller, right, Universal Minneapolis branch manager, recently discussed the Universal Power Drive with Ted Mann, president, Mann Theatre Company, Minneapolis.

MIAMI, FLA.

Wometco managers from throughout Florida came to Miami to attend a breakfast meeting to aid in advertising and promotional plans for the world premiere of "Around the World Under the Sea." The film was made locally at the Ivan Tors Studio, as well as on location off the Florida coast. Following the June 2 premiere at the Carib, Miami Beach, the film will open on June 3 at Wometco's Miami, Miracle, 163rd St., and Palm Springs. The following week, it will open in the rest of the state as well as elsewhere in the country. Andy Sullivan, MGM exploitation director, was guest speaker at the breakfast meeting. Other special guests were John Calhoun, field representative for MGM; Howard Kleinberg, representing Hank Meyer Associates, publicists; Lew Price, Miami publicity department; and Burton Clark, general manager, Miami Seaquarium. Sullivan told the assembled managers that MGM, with the cooperation of Wometco, plans to make this the "biggest world premiere ever staged by MGM anyplace in the country." Among plans revealed were a special premiere parade on opening night, to consist of 50 or 60 units, including floats and bands and the stars of the picture—David McCallum, Lloyd Bridges, Shirley Eaton, Keenan Wynn, Brian Kelly, and Marshall Thompson. Harvey Fleischman, vice-president and district manager of Wometco, announced a special contest for managers: to the manager submitting the longest list of ideas that are workable, a weekend for two to Nassau with $200 spending money. The manager who submits the best single idea that is workable will win a trip for two to Lucaya with $100 spending money. Managers arriving at the meeting were greeted by Miss Lee Wiggins, Miami Seaquarium, dressed in a skindiving outfit, and carrying a sign on her back, "Follow Me Around the World Under the Sea." Special radio spots

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were played during the breakfast, and displays were shown around the room as were slides of some of the newspaper ads. Andy Sullivan expressed his amazement at the turnout of managers and declared, "This is the first time an exhibitor has called in every manager from every theatre in his circuit to participate in the launching of a world premiere, and it certainly proves to the motion picture industry that Wometco and the state of Florida welcome our film industry." Sullivan concluded, "It is no wonder, with this type of support, that Miami and the State of Florida could well become another film capital in the next few years."

NEW HAVEN-HARTFORD

Stanley Warner Theatres booked Connecticut premiere of MGM's "Dr. Zhivago" for the downtown, first-run Strand, opening May 25 on a reserved-seat basis. . . . Bernie Menschell has firmed up a May 25 opening for the 800-seat hard-top being constructed in the Manchester Shopping Complex, 10 miles east of Hartford, for joint operation by UA Theatres-Menschell Theatres. The theatre will be known as UA Cinema East. . . . Morris Potash, formerly artist for the Poli-New Haven Theatres, is now personal manager and business representative for Dave McNeil's famous Ink Spots. . . . The Pittsfield Drive-In and the Berkshire Drive-In, both in Pittsfield, Mass., resumed operations for 1966. . . . Irwin Cohen, downtown first-run Bijou Cinema, Springfield, Mass., is experimenting with a 50 cents adult admission policy from opening to 1:30 p.m., Mondays through Fridays.

NEW ORLEANS

The Joy, recently closed for a quick remodeling program, reopened with Universal's "Madame X". . . . Manager Bob Ragsdale, Lakeside, hosted 700 nuns at a preview showing of "The Singing Nun". . . . Elvis Presley, Nancy Kovack and Sue Ann Langdon were in to promote UA's "Frankie and Johnny," which had its day and date opening at 12 neighborhood theatres and five drive-ins. . . . Ralph Pries, first assistant chief barker, Variety Clubs International, attended the Tent 45 installation banquet at Monteleone Hotel as did George Hoover, VCI executive director. Don Kay, president, Don Kay Film Enterprises, is the new chief barker. . . . Sympathy is extended to Hazel McNulty, Film Inspection Service, Gertrude Ferguson, former 20th-Fox staffer, and Evelyn McNulty, Universal, all members of WOMPI, on the death of their mother and sister, Mrs. Lillian Ferguson McNulty. . . . Sidney Harp, Thibodaux and Donaldsonville, La., theatre owner, announced the appointment of Charles Levy as manager of the Grand, Thibodaux. The Levy's are now house hunting there. . . . The Prytania, a unit of United Theatres and the oldest neighborhood house in New Orleans, thrilled movie goers recently with a double bill program of "Grand Hotel" and "Dinner At Eight". . . . Charles Waterall, Jr., will keep the Richton, Miss., theatre closed indefinitely. . . . Lloyd Rushing has acquired a lease on the Navy Point, Warrington, Fla. . . . Percy Duplissey reopened the El Rancho Drive-In, Deridder, La.

PHILADELPHIA

Warners' Eddie O'Donnell and his wife, Kathryn, are celebrating their 25th silver wedding anniversary on April 26. They have two sons and a daughter. O'Donnell has been in the industry for over 25 years. . . . Harry Schmerling, division advertising and publicity manager, Paramount Pictures, and William Kanefsky, manager, SW Stanton, welcomed students of Morton High School and Junior College, Cicero, Ill., who visited to see the city's historic spots and included a stop at the theatre to see "The 10 Commandments" as part of their tour. Schmerling and Kanefsky unofficially adopted the students for the day of their 800-mile trip. . . . Benny (American) Harris has some "new" reissues available. . . . The Tent 13 Variety Club contingent to the London Variety Club International convention got off by plane. Jerry Gaghan, popular Daily News columnist, went along and plans to also visit Europe before he returns.

PROVIDENCE

In Cranston, R.I., the Park, landmark for many years and the last of the conventional houses in this city, has been sold for an estimated $60,000. A deed transferring the theatre building from Park Theatre, Inc., to the Eastern Investment Co., Inc., was filed recently at the Cranston City Clerk's office. The theatre will be operated by Park Cinema, Inc., according to Michael Ialongo, treasurer of the new corporation. The house has been shuttered in recent days, but is scheduled to reopen almost immediately. The Park Cinema will operate on a seven-day-a-week basis. The Park was built 42 years ago by the late Peter Nelson, whose son, Charles E. Nelson, is prominent in the theatre business in this state, presently being manager of the popular first-run Elmwood. . . . The recent announcement by George Mitsmenn, Loew's State manager, that this downtown first-run had engaged the services of the well-known Lee Ann to present organ recitals prior to the showing of feature attractions stirred memories among old-time moviegoers. When Loew's opened in 1926, Joe Stoves at the "mighty Morton" was a stellar feature. Later, the much-lamented "Maurice" became so popular that encores delayed the motion picture schedule. Loew's manager George Mitsmenn says he has had many, many requests for the return of organ music. . . . Claudia Martin, the daughter of Dean, is scheduled to make a personal appearance at the Shipyard Drive-In in conjunction with the opening of "The Ghost in the Invisible Bikini," due to premiere there in the near future. . . . Despite recent protests from neighboring Stonington, Conn., and other communities, the 50-year old film, "Birth of a Nation," was given two showings at Rhode Island College. Civil rights groups have charged the film distorts and demeans Negroes, while educators regard it as a brilliant example of early film making. Showings in adjoining Connecticut were cancelled when the Norwich and New London branches of the National Association for the Advancement of Colored People threatened a protest march. The two local showings were held without any undue incidents.

SAN ANTONIO

Featured speaker at a $100 a plate dinner honoring U. S. Senator John Tower on April 30 in the Crystal Ballroom at the Granada Hotel will be former Hollywood screen star turned politician, U. S. Senator George Murphy. . . . Hollywood film star George Hamilton was in the city dining with Lynda Bird Johnson, President Johnson's eldest daughter. The couple has dated frequently. . . . Fire again struck the closed Harlandale and caused an estimated $500 in damages. It was a three alarm fire and was believed caused by youngsters either playing with matches or smoking. The fire was contained in the upper stage area. The Harlandale, owned by Stanley Warner Theatres of Texas, has been closed since 1956, and has had three fires during that time. Firemen were hampered by being unable to gain entrance by the barred doors. . . . "Tiko and the Shark," romantic adventure film made in the South Seas with Tahitian actors, is having multiple showings on double feature programs at the Josephine, indoor, and the Bandera Road, San Pedro, Towne Twin, Fredericksburg Road, and Trail d-i's. The second feature at each theatre is "Son of a Gunfighter." . . . It is estimated that since "The Sound of Music" opened on April 7, 1965, at Cinema II, 179,000 people have seen the film. Ted Waggoner, manager of the General Cinema Corp. operation, has an anniversary cake on display in the lobby. . . . An impressive new version of the life of Christ, "El Redentor," in Eastman Color, is the current attraction at the Alameda. Antonio Del Villar is seen as "Christ," Maruchi Fresno as "Mary," and Virgilio Texeira as "Pontius Pilate," with a cast of thousands.

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PHYSICAL THEATRE

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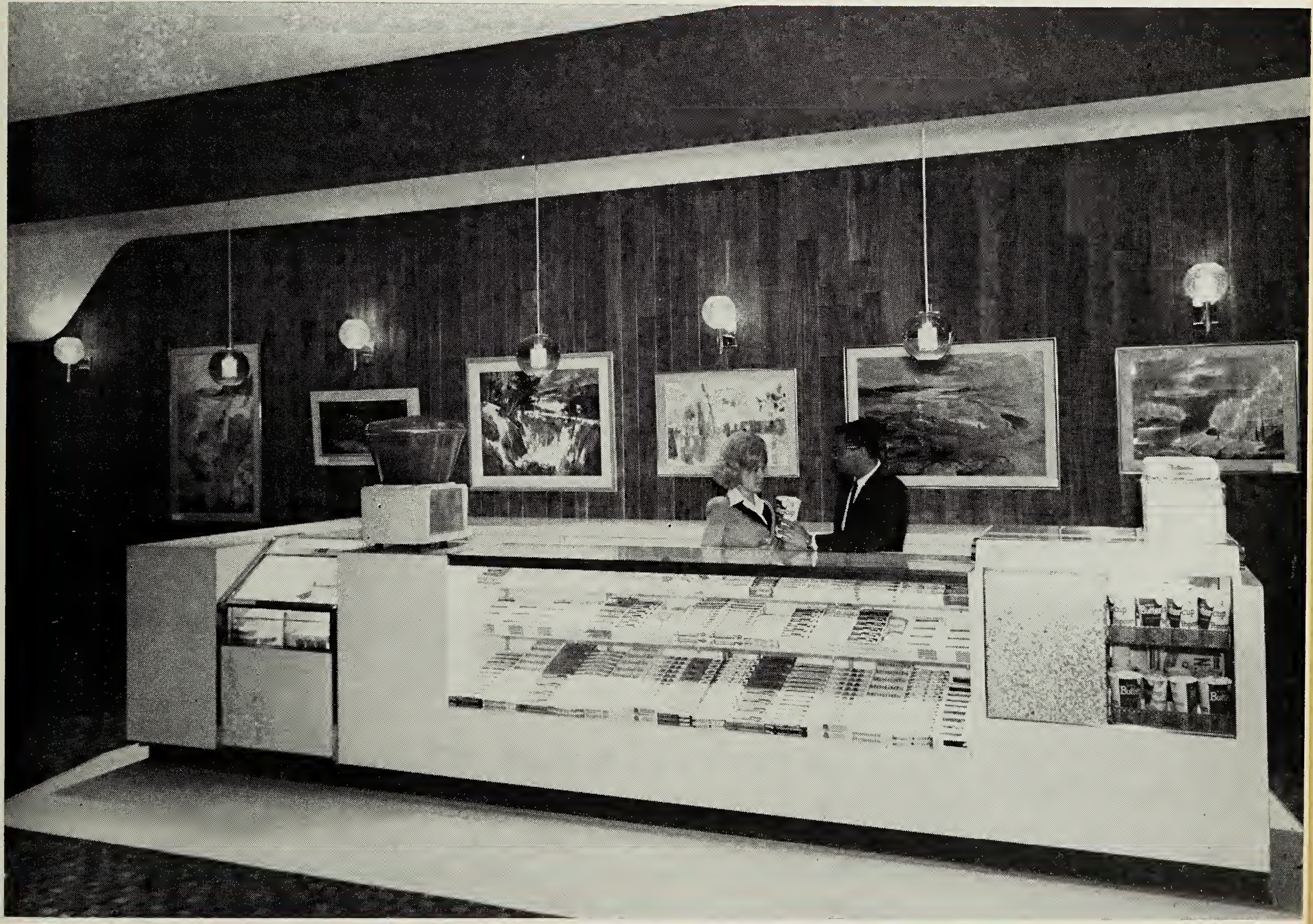
EXTRA PROFITS



COVER PHOTO • View of huge 21 ft. stand in lobby of new Sack Cheri, first all new Boston indoor in many years, shows value of effective lighting. For pointers, see story starting Pe-5.

Volume 21 **Number 4**
April 20, 1966

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

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Editorial

From Billions Of Frames

AN EMPTY THEATRE is a haunting and haunted place. You feel a carryover of living that has shifted for the moment and the place waits for the next audience as timelessly as the silence of a deserted resort town for the gaiety of summer crowds.

We have been in more empty theatres than most people: new ones smelling of curing concrete and fresh paint, old ones that have absorbed the fascinating melange of perfume, tobacco, popcorn, carpet shampoo, dust, and metal polish that gives any theatre a bouquet as familiar as the inside of the family car.

It's interesting that theatres seem to have a power to stick in the mind for years. Practically every adult who grew up during the Twenties and Thirties can tell you the delightful narrative of the Saturday afternoon matinee. The walk to the theatre, the excitement of lining up under the marquee, the crush at the candy stand and the lights on the ceiling and the cheering when Pauline escaped yet another peril by a hairbreadth come back as fonder topics of early autobiography.

For some reason, the houses of kaleidoscopic light and colored illusions have always been able to part the curtain behind which every man plays his private role. No one really knows the full power of the motion picture's checkered history, but few doubt that the billions upon billions of frames that have flashed before the impressionable eyes of this age have created a fantastic playground for the imagination of modern man.

It is somehow unthinkable that movie theatres will ever fall completely from grace. Though the public has been offered every kind of material imaginable over television airways, it is clearly unwilling to abandon its film houses. It may be that the act of public assembly adds to theatregoing an element that is beyond the reach of anything that occurs in the privacy of one's home.

We feel a special kinship with many theatres that borders on the sacrosanct. Few would understand from a strictly business viewpoint what motivates this unabashedly sentimental attitude, but it is unquestionably shared by a good many theatremen who keep their theatres alive longer than anyone would have the right to expect.

This is a special business as surely as theatres are special places.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 N. Broad Street, Philadelphia, Pennsylvania 19107. All contents copyrighted and all reprint rights reserved.

Al de Prospero, editor

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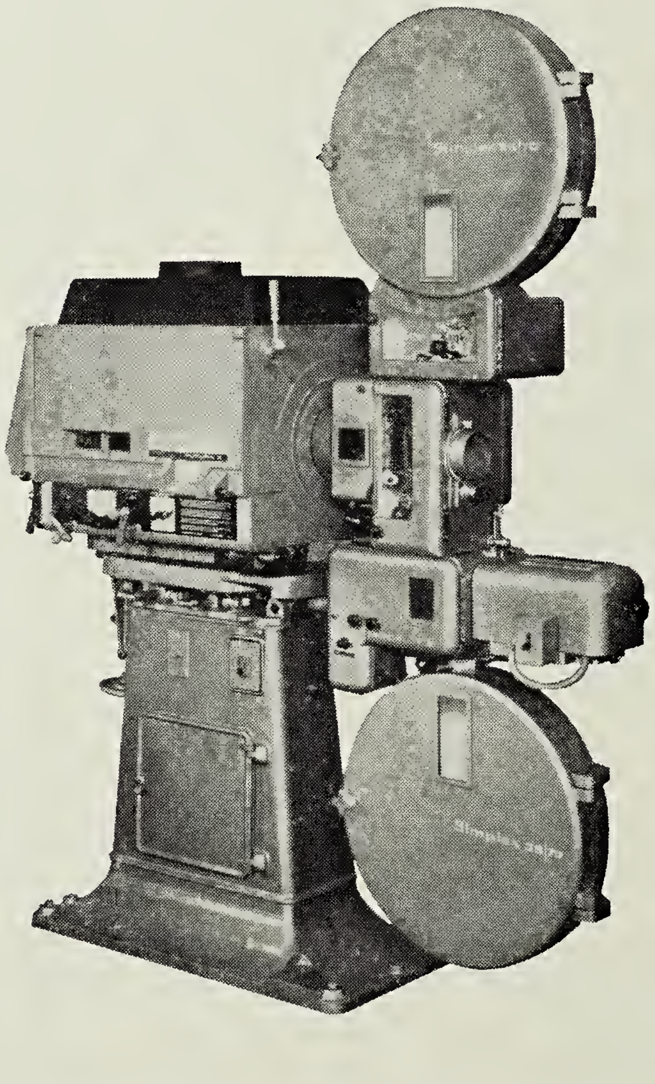

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Lighting the Theatre

The lamp the young lady displays, a 750-watt size, is the first of a new, improved family of General Electric light sources for use in motion picture, television and photographic studios, theatre stages, display and architectural lighting. (See story for details).

LIGHT is emitted in a myriad of intensities, colors, and even shapes. Though man has become adroit in controlling the production of light, he still depends to a great extent on the sun's light for the basics of life. Without sunlight, for example, the world would have to discover new food sources as the planet's plant life largely requires sunlight for photosynthesis.

Though we often use the word light to describe our own sensory reaction to such varied light sources as the sun, candles, stars, fires, and various types of lamps, much of the light produced by natural and artificial sources is invisible to the human eye. Along with the light we can see, light sources generate and transmit various kinds of radiant energy such as infrared and ultra violet light rays which do not activate the human retina. Hence, the light of most common interest is radiant energy capable of appreciably affecting the retina of our eyes.

This delicate membrane is extremely light sensitive and receives all the images formed by the lens, which it transmits to the brain via the optic nerve. Theatremen are commonly aware of the function of the opaque contractile diaphragm, the iris, which is perforated by the pupil and controls the amount of light which reaches the retina. Since theatres employ lighting of greatly varied intensity, the problem of aiding the eye in its adjustments to the semi-darkness of the auditorium or the brightness of full daylight upon emerging from the theatre after a matinee performance is critical for both the comfort and safety of the patron.

To adequately satisfy the aesthetic and safety requirements of the modern theatre, lighting must be carefully engineered to serve in a wide range of applications where desired illumination levels may vary from 50 ft. candles to less than one-half of a ft. candle. One of the allied, practical considerations is what type of light source will yield the desired level of illumination most economically. Since theatres use one of the brightest light sources commonly available (the arc carbon burner) while requiring what are probably the lowest illumination levels found in public structures in the auditorium, choosing both light sources and luminaires poses a challenge in design and remodelling projects.

To insure that correct lighting levels are employed, we can follow established guidelines, selecting equipment that will produce the amount of light desired. Interior and exterior lighting levels are normally specified in lumens (the light emitted in a unit solid angle by a uniform point source of one international candle)—in lamberts (a unit of brightness equal to that of a surface reflecting one lumen-per-square centimeter)—or in foot candles (direct illumination over a surface such as the theatre screen, one foot from a uniform point source of one international candle). Readings taken in the theatre should conform to recommended levels.

The limited amounts of light available from older types of arc equipment in the theatre booth once meant that extremely low levels of illumination were provided in the auditorium. With today's new equipment, good auditorium lighting which does not detract from screen brilliance is possible, permitting safe traffic movement at all times.

The architect and structural engineer know that the type of lighting you choose can appreciably affect such things as a theatre's air conditioning load and heating bill.

Generally, the two types of lamps commonly used in interior lighting are of either the filament or fluorescent type. Of late, new applications in interior lighting for mercury lamps have also been discovered and may prove of interest to the theatreman. Generally, however, most of the inquiries this department receives from theatremen concerning lighting have to do with lamp life, operating costs and re-

(Continued on next page)

PHYSICAL THEATRE

Vol. 21, No. 4 Apr. 20, 1966

placement of incandescent lamps.

Theatre lighting includes both interior and exterior applications for the purpose of identifying the structure, advertising the current attraction, facilitating patron movement within the theatre, and so forth. The wide range of uses for sign lamps in advertising devices, or lamps used for general illumination of lobby, foyer, restrooms, auditorium, etc., means a theatre will often buy bulbs of many different wattages in case lots. Inspection and replacement of lamps, on a large scale, if done irregularly and in a haphazard manner, can be a significant maintenance expense due to labor costs. Maintenance, therefore, is an important part of planning an effective lighting installation.

With the common incandescent lamp, production of the rated light output throughout the useful service life of the bulb depends on some kind of cleaning procedure for both the bulb and luminaire, though a practical interval for cleaning the luminaire may coincide with replacement of the bulb. The dirt collecting characteristics of the lamp reflector and transmitting surface have a great deal to do with the decline of light output though the bulb itself is still producing its rated output. Quite often, labor savings can be realized if hit or miss replacement and cleaning of lamp installations is avoided. By following manufacturers' ratings, you can schedule replacement of all lamps in an installation at the same time. With this **'group replacement'** the savings in labor costs over hit or miss methods will probably offset the value of any life remaining in lamps near the end of their service life. It will also reduce the number of lamp failures experienced between periodic inspection and replacement chores.

Selecting the right type of bulb for a particular installation can, as correspondence with theatremen has established, prove something of a problem. In the interest of economy, the most common concern of the buyer appears to be how long a lamp will burn.

A more basic question is how much light a lamp will produce for a unit amount of current consumed. Thomas Edison's first incandescent lamp, developed in 1879, yielded 2.6 lumens per watt. Burning at 100 watts, it would have emitted 260 lumens, while any of a number of standard 100 watt incandescent lamps today produce in excess of 1,000 lumens for the same amount of current consumed.

Current consumption versus light output is also the basis for realistically determining when lamps should be replaced, even though they might continue to burn beyond their expected life.

We have found that many theatremen do not take advantage of specially designed bulbs capable of delivering maximum performance in luminaires that are either enclosed or provide limited circulation of air for cooling purposes. All lamps depreciate in light output through the period of service due to gradual filament evaporation or eroding. As the filament becomes thinner, a higher voltage is required to maintain the constant current flow, increasing wattage and filament temperature which eventually causes the bulb to blacken.

In the fluorescent lamp, loss in light output is due to a gradual deterioration in the phosphor powders that coat the tube. A blackening at the ends of the lamps will usually result after long operation and is the result of bombardment of the electrodes in the lamp by the arc stream, as happens in any discharge type lamp. Fluorescent lamps, however, produce light with less accompanying heat than incandescent lamps and emit two to three times as much light as a filament lamp of the same wattage. For heat load calculations, lamp wattage and watts consumed by the electrical ballast for the lamp must be totalled.

Recommended Levels

EXTERIOR (sidewalk or entrance)	40–50 ft. Lamberts
FOYER	20–30 ft. Lamberts
LOBBY	10 ft. Lamberts
REAR OF AUDITORIUM	½ ft. Lambert
FRONT OF AUDITORIUM	1/10 ft. Lambert

Lamp manufacturers are constantly working to prolong service life of bulbs while maintaining a high lumen output throughout the period of expected use. In addition, much work has been done on providing lamps with different color temperatures to provide subtle lighting effects in interior applications.

Incandescent Spotlight

The first of what will be a new, greatly improved family of incandescent spotlight lamps for use in motion picture, television, and photographic studios, theatre stages, display and architectural lighting, has been introduced by General Electric's Large Lamp Department.

It is a 750-watt tungsten-halogen light source with a planar filament, (see photograph page PE-5) and operates at a color temperature of 3200 degrees Kelvin for studio or stage use. The new lamp has four times longer life, four and one-half times greater total light output over life, higher stability of light output and color, and a more compact size than the lamp it directly replaces. The primary application is in focusable, lens-type spotlights.

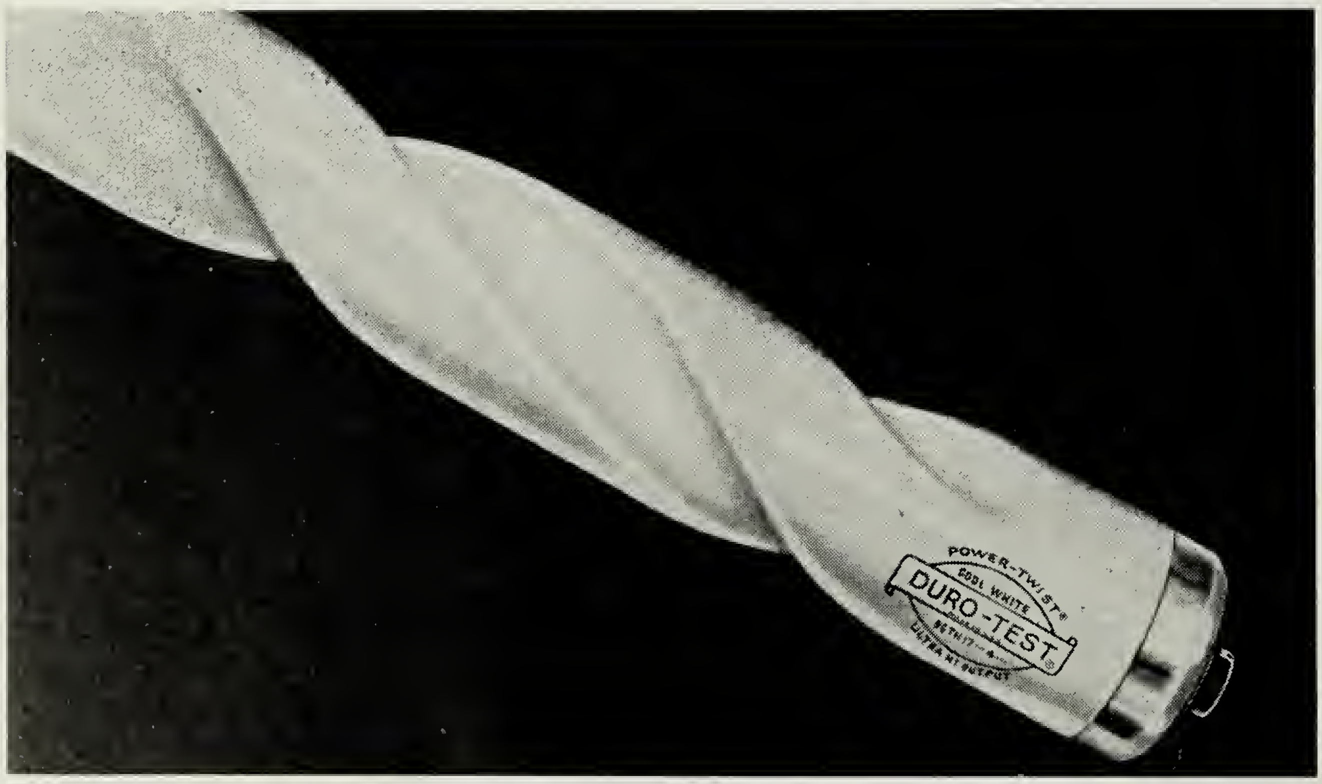
General Electric attributes the improvements in performance and size to the use of a Quartzline lamp as the light source. The lamp is mounted inside a glass outer bulb, which has a medium bipost base.

Like previous Quartzline lamps, this one employs a continuous "halogen regenerative cycle" to cleanse the inner bulb wall of tungsten particles and redeposit them on the filament. However, in the new lamp, bromine is used instead of iodine as the regenerative agent.

The bromine cycle gives pure white light which is free of the pinkish tint sometimes associated with other halogen-cycle lamps, and virtually constant in intensity and color throughout the life of the lamp.

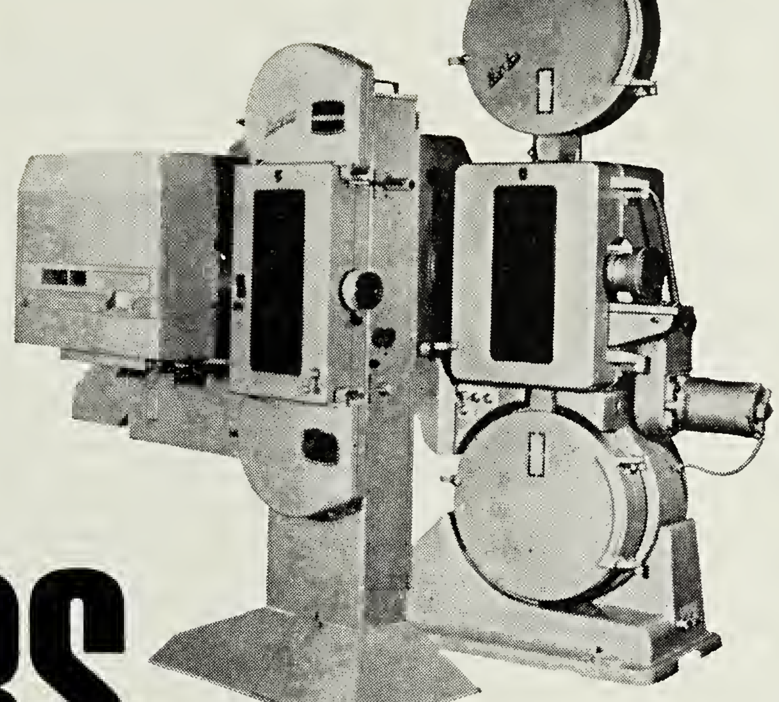
The filament in the inner quartz tube, unlike those in previous Quartzline lamps, is not linear in shape. Rather, it consists of several parallel coil segments lying in a plane. This filament form, essential to efficient light utilization in typical lens-type spotlights, has not been available be-

(*Continued on page PE-8*)



New spiral shape fluorescent bulb is rated at 17,000 lumens, has life rating of 15,000 user hours. Manufacturer is Duro-Test Corp.

THE GREAT NORELCO PROJECTORS...



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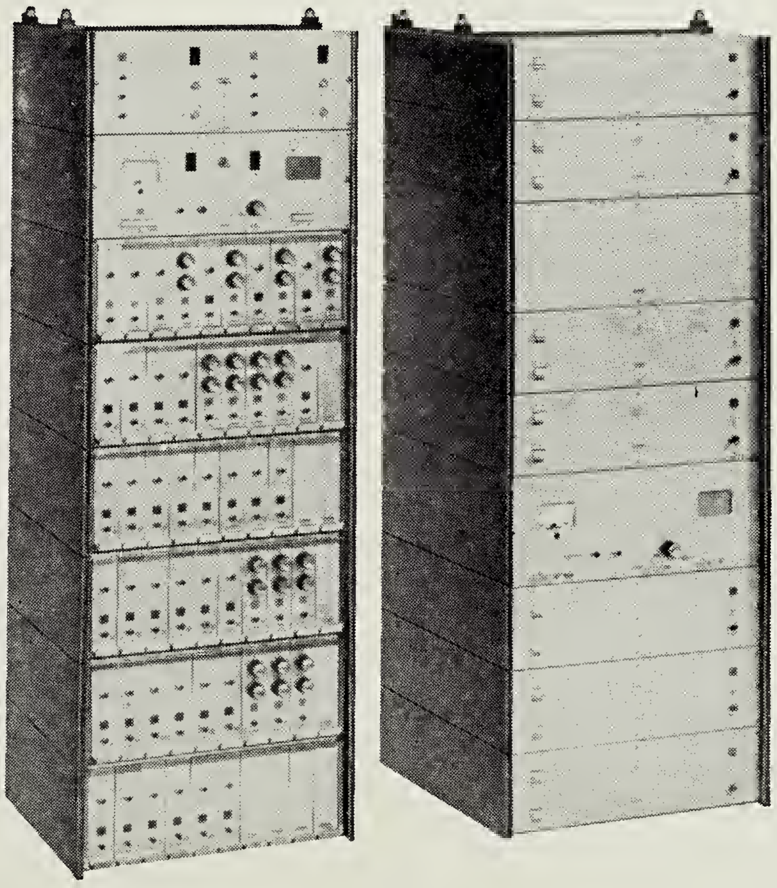


The new Norelco all-transistor sound system is brilliantly engineered to bring out the best in any theatre—small, large, old or new. Its 6 channels are individually adjustable to achieve perfect acoustical balance anywhere. It's compatible with any projector or speakers, operates with anything from optical 35mm to magnetic 70mm, hooks up to record players, microphones or tape recorders. There's push button control of each sound source, low hum level, individual plug-in units for simple replacement, plus a long list of other reliability and convenience features. And they're all wrapped up in the most compact wall-mounted system on the market. Sound good? It is. Especially if you can team it up with a pair of Norelco 70/35mm or 35mm projectors. For all the facts on Norelco sight and sound equipment for your theatre . . . check your authorized Norelco theatre supply dealer or write:

Norelco® MOTION PICTURE EQUIPMENT DIVISION

TESMA Theatre Equipment & Supply Manufacturers Association "That the Show May Go On"

North American Philips Company, Inc., 100 East 42nd Street, New York fore in halogen-cycle lamps.

The quadrupled life of the new spotlight lamps—from 50 to 200 hours—means less frequent outages and reduced labor costs for relamping.

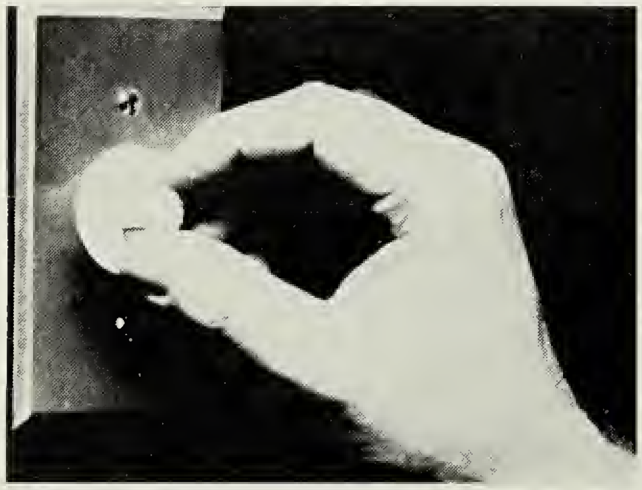
The new lamp, with a mean Lumen-output of 19,700 L., is doubly-fused for circuit protection, and incorporates "low-noise" construction features to minimize the generation of audible noise when used on alternating current.

General Electric has also announced the introduction of a new line of transparent color sign lamps which it states outperform previous lamps of this type in many important respects. The lamps are the first with a transparent coating which is completely weather resistant. The lamps are brighter, have more sparkle, produce more colored light, than previous ceramic colored sign lamps.

Fluorescent Dimmers

Smooth fluorescent dimming is possible with newly perfected Luxtrol light controls made by The Superior Electric Company. These electronic dimmers are engineered to give flickerless, full-range control of 40-watt rapid-start fluorescent lamps and they give a dimming range of up to 900:1.

Easy to install and maintain, Luxtrol solid-state semi-conductor fluorescent controls have space-saving printed circuitry. They are made in four models with three capacities to handle up to ten, thirty and one hundred twenty lamps respectively. Single- or double-lamp special dimming ballasts are made to fit in any standard fixture. No auxiliary equipment is needed in the lighting unit.



Luxtrol Solid State Dimmer

Superior Electric's LFD series light controls have built-in potentiometers to permit the units to be matched with the characteristics of any application. Trimmers adjust the light intensity at the high and low settings to establish optimum dimming range. Adjustment can be made conveniently at any time.

When turned full left, the knob on each of the three smaller units disconnects the dimmer from the line. On the large dimmer the knob, when turned full left, opens a switch that can be used to operate a line contactor to shut off power.

The new Armstrong C-60 Luminaire Ceiling System for commercial and institutional buildings combines the functions of lighting, air distribution, acoustical control, and fire protection into one fully-integrated assembly. The 30" × 60" module permits unusual layout flexibility and requires a minimum plenum height of less than 10". The exposed grid is pre-configured to accept partitions.

Bright Fluorescent Bulbs

Duro-Test Corporation, North Bergen, New Jersey, recently announced the start of commercial production of what it says is the brightest fluorescent lamp ever developed.

Walter H. Simson, president of the company, said the new spiral-shaped bulb is rated at 17,000 lumens, 2,000 more than the brightest fluorescent bulb now in use. Called the UHO (Ultra High Output) Power-Twist, it has a life rating of 15,000 user hours, about three times the economic life of comparable size bulbs. The UHO Power-Twist is 96 inches long and fits all fixtures handling 1500 ma. lamps. It is listed at 215 watts. It carries a two-year guarantee.

A test production run of the new lamp was made in the Spring of 1962. Approximately 300 of the bulbs were installed in Langdell Hall, Harvard University Law Library. The original bulbs have been in use for close to two years. UHO Power-Twist also has wide application for industrial and commercial use and is especially suited to outdoor area lighting.

The arc stream in Power-Twist follows the spiral configuration to increase its electrical length, resulting in greater phosphor excitation and more light. A higher percentage of lumens reaches the desired area than with a conventional bulb.

Westinghouse Mercury Lamps

For interior lighting of high-ceilinged areas such as auditoriums, consideration might be given to the use of Westinghouse Colortone Deluxe White mercury lamps.

Available in most sizes through 1000 watts, the lamps give the user the advantage of the best maintained illumination possible. In color rendition, the lamps are far superior to all other types of mercury lamps. Although differing from incandescent and fluorescent lamps in color qualities, they can be intermixed to form a well-blended source of illumination, if desired.

Advantages in the use of mercury lamps for interior lighting are long lamp life, reduced maintenance requirements, and additional light per dollar. In some applications, their smaller size makes them preferable to fluorescent lamps where the large fluorescent lamps would affect the architectural beauty of ceilings. These mercury lamps offer 7 to twelve times the useful life of comparable incandescent lamps.

New Catalog On B&L Optical Devices

■ To encourage high quality projection via proper lens selection, Bausch & Lomb, of Rochester, N.Y., has prepared a comprehensive catalog on its optical equipment for motion picture projection. Included are complete focal length tables and data on fittings for combining CinemaScope anamorphic attachments for Cinephor and Super Cinephor lenses.

A section on using reversed CinemaScope lenses for solving long throw problems in drive-in theatres will prove of interest to projectionists and theatreowners alike. According to B&L, drive-ins normally requiring specially made long focal length lenses can make use of the B&L Reversed CinemaScope Lens with the standard Super Cinephor lenses.

An example of the reverse set-up given by B&L is as follows: the drive-in projectionist is using an 8" focus prime lens with a standard CinemaScope lens to obtain an image of approximately 47′ × 110′. If the projectionist reversed the anamorphic lenses, the image would then measure 23.5′ × 55′—or exactly half of the original size picture. To obtain the desired image size, a 4" focal length lens would be used (or half the original E.F. of the longer lens) to expand the image again to 47′ × 110′.

If the original lens was an 8" Series II, f/3.3 Cinephor, an f/1.8 Super Cinephor could be substituted under the new arrangement with no loss in picture size or quality, while a gain of up to 35 per cent in illumination would be realized with the faster lens. By the same method, many installations are using 4" to 7" focal length Super Cinephors with the reversed CinemaScope attachments, where 8" to 14" lenses would have been needed using a standard method.

Additional details, and/or catalogs are available on request.

Durwood Announces Third Kansas City Twin Theatre

KANSAS CITY—Construction of new twin motion picture theatres, Metro I and II, to serve the southeastern area of the city begins immediately in the Metro Plaza Shipping Center under plans announced here recently by Stanley H. Durwood, president Durwood Theatres.

The new theatres will be Durwood's third set of twin motion picture theatres opened here. The Parkway I and II, in the Ward Parkway Shopping Center, were the first twin theatres to open in this area, in May, 1963. The summer of 1964 saw the debut of the Embassy Theatres, in the mid-town Country Club Plaza.

The present first run policy at the Embassy Theatres is devised to offer a patron the opportunity to select a show time that fits his convenience with a feature beginning approximately every hour. Planned for an early summer opening, the Metro Theatres will also offer a flexible screen policy, patterned after a combination of the Parkway and the Embassy plans, offering first run productions or selected subsequent runs, according to M. Robert Goodfriend, general manager of Durwood Kansas City Theatres.

The site for the Metro theatres is adjacent to the Safeway Store and has an 85-sq. frontage, with a total of 8,500 sq ft. There will be a total seating capacity of about 800. The cost of the project will be in excess of $200,000 Durwood said.

Paramount importance is being given to seating, which will be of the luxury type with wide spaced rows similar to that of the Embassy theatres. The design of the theatres is to be contemporary, with extensive use of wood panelling, tile, brick and wrought iron.

The two theatres will be served by a common lobby of sunken design, with a front enclosed with 'polarized' glass Ample parking will be provided by the shopping center parking area.

Sound and projection will utilize the latest technical developments, with equipment capable of presenting all screen processes, except Cinerama. Large screens are planned for both theatres.

A ten year lease was arranged with Allen Block, of Block & Company, realtors. Architects are Northern & Hamlin, A.I.A. Decor by Hollis Jack, A.I.D. Theatre consultants are Mel Glatz & Associates, Denver.

NAC Seeks Members; Launches '66 Contest

CHICAGO—What is considered to be one of the most ambitious membership campaigns ever undertaken by the National Association of Concessionaires is now in progress, it was announced by NAC president, Jack O'Brien.

During the month of April, officers and directors of the association will be writing personal letters to several thousand eligible firms inviting them to join and support the programs of NAC. All members of NAC are also being called upon to observe April as NAC Membership Campaign Month, with the slogan being "Every Member Get a Member."

NAC membership chairman Augie J. Schmitt, in a letter to the association's officers and directors, said that this type of membership recruitment approach will virtually blanket the entire country and reach into all facets of the concession food service industries. With the NAC board representing every segment of refreshment concessions, including concessionaires operating in all areas of the amusement recreation field, equipment manufacturers and suppliers catering to that trade, Schmitt contends that the letter-writing campaign will result in substantial membership gains in all areas during the month of April.

The current membership campaign is in line with the association's membership diversification program to include industries in food service as amusement parks, pools, beaches, rinks, auditoriums, arenas, department and discount stores, operating snack bars and others. It is estimated that at least 5,000 prospects will be receiving personally addressed letters from NAC officers and directors and members.

Distribution of the 1966 C.I.M.Y. (Concession Idea Man of the Year) award contest brochures was also announced by NAC. An initial mailing of 30,000 copies of the brochure, containing complete information about the contest, its rules and an official entry form was made to refreshment concession operators and managers in many fields.

Winner, to be selected from among entries submitted to NAC in the form of the most original and outstanding presentation of a successful refreshment concession merchandising campaign, will receive an all-expense trip to the 1966 NAC Convention, Sept. 27–Oct. 1, at the Americana Hotel, N.Y. Several merit awards will also be made to runners-up.

Any individual operating or managing a refreshment concession facility in the United States and Canada is eligible to participate.

A panel of industry leaders will be appointed by NAC to judge the completed entries which must be submitted to the National Association of Concessionaires at their headquarters located at 201 North Wells Street, Chicago, Ill. before Aug. 15, 1966. Entries are to be in the form of a scrapbook or folder describing the entire merchandising campaign, including everything connected with the promotion, such as photographs, ads and other material used, with a complete outline telling how the whole promotion was put together and what was accomplished.

Julian Lefkowitz, second vice-president of NAC and contest committee chairman, pointed out that each contestant, no matter what the size of his refreshment concession operation or his volume of business has an equal chance to win. Neatness and formal presentation do not count. What does count, Lefkowitz stated, is the quality and originality of the presentation.

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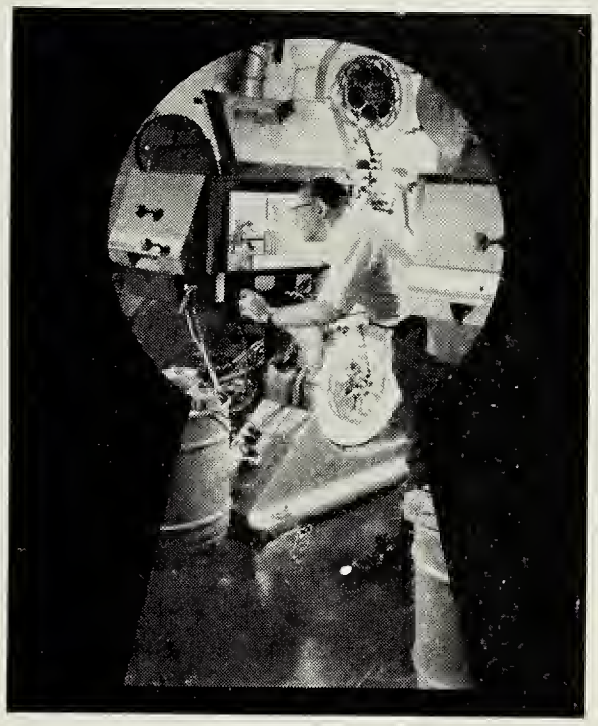

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After the Merger

The editors look at the role of NATO as trade associations representing the supply dealers, equipment manufacturers and theatre concessionaires pledge support to better industry standards

WE SEEM CURRENTLY to be in the middle of an era of industry good feeling. The formation of the National Association of Theatre Owners has been hailed on all sides, and the attendant reams of publicity have been concentrating on theatremen's high hopes. At last, many are saying, exhibition has some muscles to flex and the power to come to grips with problems that have defied solution over the years.

It reminds one of the "honeymoon" a new President always has with Congress and the public in the early days after he takes office. All things are possible. These political "honeymoons" don't last forever. NATO's "honeymoon" with the rest of the industry, unfortunately, will not last forever either. The stubborn problems of product, buying and selling techniques, changes in playoff patterns occasioned by the building of new theatres and the closing of old ones—all these and more defy easy solution. No amount of well-wishing on the part of other organizations and individuals will make them go away.

NATO is busy in its infancy. Committees are being formed; meetings are being conducted with distribution executives; priorities are being determined by intelligent men who have no shortage of problems that require attention.

Certainly, organization is necessary to any industry. NATO is a positive step forward, and no one realizes it better than the equipment people who, for the first time, will be able to meet with all organized exhibition at a single convention each year. NATO leaders also realize the importance of keeping the lines of communication open between theatremen and the companies and individuals responsible for technical advances and the physical well-being of theatres. One of the first NATO committees formed will concern itself with technical matters, and cooperation has been promised by leaders in the equipment field.

In this area, as in other problem areas, there exists today far more noble motives than hard facts. Exhibitors everywhere, distribution executives, equipment experts—all have promised exhibition's united forces their cooperation. The time has come for an industry research program aimed at determining where the motion picture industry has been and where it is going.

If you want to know how many automobiles were built last year and how many were sold, the automobile industry can tell you to the last Volkswagen. If you want to know how many theatres opened last year, how many closed, and how many are presently operating, you have to settle for a wide variety of educated guesses that couldn't be further apart if they were plucked out of a hat.

When we talk about U.S. theatres, are we discussing 18,000 or 13,000? Sources exist that claim both these figures, and who has the facts available to make a liar out of either? How many theatres gross less than $1,000 per week? Take a guess—at the moment, your guess is as good as anyone else's. That's just not good enough.

We read recently that NATO plans to embark on a "research" program. We hope it will furnish a few reasonable answers to these reasonable questions. Ignorance may be bliss, but it is a bliss that the motion picture industry can no longer afford.

The industry's trade associations are well aware of the strong need to press forward in these areas. We have editorialized in favor of the adoption of industrywide standards, urging both theatre owners and the trade associations to act in this area. The following remarks, by association leaders, were in response to questions on the effects of the Allied-TOA merger, the possibility of standards committees, financial assistance to the theatre owner for construction and refurbishing, and other items of import.

As indicated by the following comments, exhibitors can look forward to a period of intense association activity emphasizing concerted efforts to better both theatres and the lot of those operating them.

By Milton H. London

Executive Director
Nat'l Assoc. of Theatre Owners

■ In all probability, NATO will have an equipment standards committee and technical consultation board. The beneficial contributions which these could make to exhibition and to the industry are evident.

Bob Selig, of Pacific Drive-In Theatres, did present some specific recommendations along these lines at the inaugural board meeting of NATO early this year. The directors were receptive and I believe it is President Marshall H. Fine's intention to request that Bob Selig head a committee to implement the recommendations he made. (**Editor's Note: Fine created a drive-in technical committee, under the direction of Selig, to initiate and encourage technical developments in drive-in theatre operations shortly after we received these remarks by executive director London**).

Since a major objective of the National Association of Theatre Owners is increased communication and cooperation throughout the motion picture industry, it is a safe assumption that the association plans to work very closely with equipment manufacturers, suppliers and dealers, especially through the Theatre Equipment and Supply Manufactur-

(*Continued in next column*)

ers Association and the Theatre Equipment Dealers Association.

To my knowledge, there is no lack of available financing for the modernization and re-equipping of theatre properties. At the present time, banks have fairly liberal lending policies. All theatre equipment suppliers offer financing with as little as ten per cent down, some even offer equipment leasing. Under the Internal Revenue options for accelerated depreciation, equipment purchases are not only encouraged by the government but in a measure subsidized through a reduction in income tax. Financing is not the problem. The real problem is to assure that theatre operation is profitable. A theatre owner must be able to retain enough of his boxoffice gross to meet his operating expenses before he can even begin to consider new equipment, modernization or expansion.

More profitable theatre operation must be the primary goal of the National Association of Theatre Owners. If a measure of success can be achieved in this direction, everyone connected with the motion picture industry will profit—especially the equipment manufacturers, suppliers and dealers.

By Spero L. Kontos

President

Theatre Equipment Dealers Assn.

■ It has taken TEDA five years of re-activation to come up with a dealer membership strong enough to combat, and attempt to solve, some of the more serious problems that plague the industry as a whole. With the TEDA-TESMA conference last month such a recognized success, dealer and manufacturer can now sit across the table from one another and seriously start a really worthwhile campaign of working together to formulate a set of standards that will help the exhibitor groups.

With the formation of the new NATO, with its spelled-out objectives of technical committees to handle various programs, TEDA will give all-out cooperation, so that this arm of the industry can be felt more strongly. Toward this end, we have set up a board of directors meeting to coincide with the NATO convention this fall in New York. Be assured, we will be present to give our wholehearted support.

One of the main TEDA objectives for 1966, is to create a greater service to our dealers, by assuring them of a steady stream of technical and trade information—a veritable "clearing house" for all new planned equipments and filmic processes—so that they, in turn, can acquaint the exhibitor with these technical advancements. On the home front, the board of directors have taken steps to make funds available, within the organization, to make our forthcoming improvements a reality. We have engaged a public relations consultant to edit a monthly house organ, the "Equipment Dealer," as well as to assure the working press of being informed of the various committee groups to be appointed as liaison between dealer, manufacturer, and exhibitor. An extensive, new advertising program is now being arranged to make the exhibitor aware of the new role that TEDA hopes to play in the all-over industry picture, through creative consulting, architectural planning, engineering, design and construction supervision, as well as lobby decor, drapery, seating, and carpeting, along with the "old faithfuls": projection, sound equipment, and maintenance. Financing is also a very important contribution that can be forthcoming from the alert dealer.

I recently attended the successful Show-A-Rama convention in Denver. It was a heartening revelation to see this worthwhile organization reach a peak of popularity, as have NATO, TESMA and TEDA. By working together as a brotherhood, these groups cannot fail in their purpose of being dedicated to the motion picture industry to better artistic, technical, and industrial standards.

By Arthur J. Hatch

President

Theatre Equipment & Supply Manufacturers Assn.

■ I can think of no example where the principle "In unity there is strength" is more applicable than with theatre exhibitors from coast to coast who seem to have a multitude of common problems.

I know that all of us in TESMA welcome the emergence of the new National Association of Theatre Owners and the promise that this organization holds for strengthening of the exhibitors' position through unified action. With a single exhibitor organization I am sure there will be increased opportunities and greater areas for cooperation between NATO and TESMA for the benefit of both groups and the industry in general.

One such area is in the matter of conventions and trade shows. The combining of all exhibitor groups into one get together can only result in a larger and more successful educational meeting for all parties. Theatre equipment and supply manufacturers formerly had to decide whether to exhibit their wares at two separate meetings or to concentrate on one and bypass the other. Many manufacturers and suppliers couldn't justify the expense of exhibiting to only half an industry group and therefore didn't exhibit at all.

In recent years TESMA has generally alternated between the Allied and TOA convention trade shows, while NAC has remained with the TOA meetings. However, a really successful motion picture theatre trade show needs both concessions and supplies and theatre equipment and supplies.

Another area of improved cooperation will most likely develop in connection with TESMA's Theatre Advisory Committee activities. This project of TESMA contemplates providing exhibitors, architects, projectionists, and other industry segments with up-to-date data on new theatre construction statistics and equipment installation practices as an informative and educational service.

NAC Board Sets Midyear Meet

CHICAGO—Officers and directors of the National Association of Concessionaires will hold their midyear board meeting, May 25 at the Sheraton-Blackstone Hotel, Chicago, it was announced by Jack O'Brien, New England Theatres, Inc., Boston, NAC President.

The agenda will include discussions on many important industry matters and the board will hear reports from various committee chairmen. High on the agenda will be such subjects as the 1966 NAC Convention and NATO-NAC-TESMA trade show, scheduled for Sept. 27–Oct. 1 at the Americana Hotel, New York City; the Concession Idea Man of the Year award contest; membership expansion and plans for staging future NAC regional meetings and other pertinent topics.

The nominating and finance committees of NAC will meet a day in advance of the board meeting.

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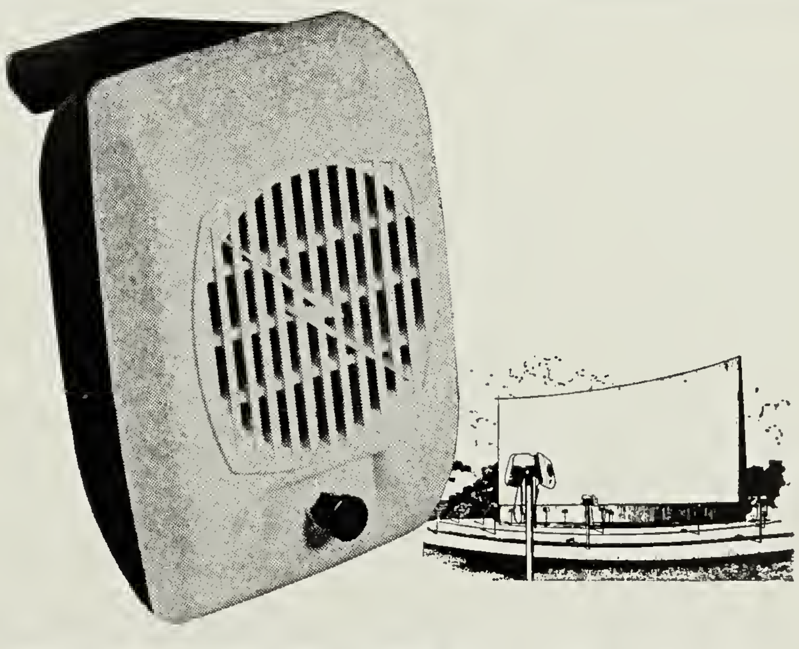

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EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Al deProspero, editor

April 20, 1966

QUALITY DISPENSING and BEVERAGE PROFITS

■ The biggest boxoffice months (*and the accompanying sales surge at theatre refreshment stands*) coincide with the approaching summer vacation weeks. Cold drinks, among the most popular summer refreshment items, will enjoy strong seasonal sales increases at theatres across the country. The theatre concessionaires, conscious of the sales and profit significance of serving uniformly excellent beverages throughout this prime drink sales period, stand to gain immeasurably, as the national market for drinks continues to expand at an amazing rate.

Operators cannot afford to underestimate the significance of the theatre refreshment market, with estimated sales at some 18,500 U.S. theatres expected to top $400 million again this year. While not every theatre accounts for $15,000 or $20,000 in annual concessions sales, a great many do. For the key theatre, where the concessions gross for the run of a summer boxoffice hit can easily top the average boxoffice gross of most other theatres, concessions items with the substantial profit margin of drinks are big business.

We were fortunate to have two staff representatives of the Coca-Cola Company call at our offices heralding publication by Coca-Cola of "Facts For Quality Beverage Dispensing," a comprehensive book on the do's and don't's of post mix dispensing created to help retailers achieve and maintain excellence in the serving of carbonated beverages. Coke's fountain sales department will utilize the book to provide food operators with practical information enabling them to hold post-mix beverages to the highest possible standards.

Coke was prompted to undertake the book, which is truly comprehensive in its coverage of the basic functions of equipment and ingredients in drink preparation, by requests received from its field task force of 400 fountain salesmen. Data from the salesmen, whose length of experience and skills are probably unmatched in the field, was compiled and analyzed in selecting the final content of the book, which treats Quality; Its Effects on Profits and Cost; Taste; Syrup Handling; Importance of Good Water; Ice in the Drink; Safety and Economy in Handling CO_2 Gas; Carbonation in the Quality Drink and Refrigeration in the Quality Drink.

Though distribution of the book will be limited, despite increases in the number of copies ordered, the company has agreed to give trade editors a free hand with its contents to make the information generally available. Accordingly, we have planned a series of five monthly articles, beginning with this issue, based on data from "Facts For Quality Beverage Dispensing." This series will span your busiest drink sales period and is designed to help you plan and maintain a season-long effort to improve both drink quality and sales. We hope to report, in a later issue, on the impact of a quality control program at one or more drive-in theatres, where summer drink sales account for a good portion of vital concessions income. In addition, operators following the series may want to keep accurate inventories of syrup, CO_2 containers, and accurate records of overall sales for a representative period during the summer season. We are currently attempting to secure the assistance of Coca-Cola's fountain sales experts to prepare for concessions operators data for a cost profit analysis at the conclusion of the series.

Early in the Coca-Cola manual, it is pointed out that "more often than not, deviations from strict control of quality increase the food cost of the finished drinks." Not only will food costs go up, but the quality of the finished product, the drink handed to your customer, goes down. Accordingly, the establishment and maintenance of a high standard of quality is in itself, the book finds, an effective means for controlling the food costs of carbonated beverages. A correctly proportioned drink contains enough syrup, and no more; contains enough of all the other ingredients, and no more. Variations of any kind adversely affect the taste of the drink, which will eventually cut into sales. Coke's fountain sales experts emphasize that "the sales volume a carbonated beverage can deliver is its most important attribute in the production of profit."

As in other areas of concessions sales, the promotion of larger sizes has made a significant contribution to sales volume and profitability. As noted in our last month's EXTRA PROFITS report, ice was the ingredient that enabled concessionaires to break the long-standing 10 cent price line on drinks. Coca-Cola found that "retailers have discovered that beverage sales can often be substantially increased by offering one, or more, of the larger or 'jumbo' sizes. In proportion to their retail prices, these sizes often cost less to dispense and package than smaller-sizes," states the report. The allied problem of quality control is simply that variations in quality are much more noticeable in larger sized drinks which require more time to consume. The drink will, accordingly, have more time to suffer ice dilution, carbonation loss, and other deterioration.

It appears that too many operators are

New Denver Continental First In West For D-150

DENVER — The Continental Roadshow Theatre, new 917-seat super deluxer constructed at a cost of $750,000, was unveiled here with state, civic, church, and industry leaders attending formal opening ceremonies.

The theatre is the first of several under construction by the Oklahoma City based Continental Roadshow Theatres, Inc. for exclusive wide-screen picture presentation in the D-150 All-Purpose Projection System. House marks the first western installation for D-150 and the third deluxe theatre in recent months equipped for D-150 showing, following opening of the new United Artists, Lefrak City, Long Island, N.Y., and the new United Artists Trumbull, Trumbull, Conn.

D-150 is a projection process utilizing a deeply-curved, wall-to-wall screen offering theatre presentation of films made in all aspect ratios ranging from conventional 35mm to stepped-up 70mm and king-size audience-enveloping D-150.

Premier attraction was "The Agony And The Ecstasy," under sponsorship of the Metropolitan Association For Retarded Children.

The Continental tops a hill site on Valley Highway at intersection of Hampden Road and Monaco Parkway, serving three Rocky Mountain states, Colorado, Wyoming, and Nebraska. It represents a complete break with tradition in motion picture theatre design and concept, setting a new, sophisticated and exciting pattern in construction.

Structure is of reinforced concrete, with black exterior. The roof, of valley-and-ridge design, is supported by 50 decorative columns in gleaming white. Rows of 20-foot picture windows look out from the 3300 square-foot deep-carpeted lounge on the ever-changing scene of the High Rockies towering above and the city of Denver, below. Auditorium entrance and egress is facilitated by wide aisleways from right-and-left of the foyer. This feature is the first ever to be built into a motion picture theatre, and brings together one huge center section with preferred audience-viewing. Rocker-loge type chairs installed by American Seating 46-inches apart complete the ultimate in patron comfort.

The deeply curved proscenium and screen describe a virtual half-circle and allow a sense of total participation in a distortion-free picture with depth and clarity as projected in the D-150 system. Booth equipment includes Norelco projectors and Altec sound.

Occupying four of 15 acres planned for business development, the Continental will accommodate gratis parking for 400 cars.

Theatre will be under direct supervision of Norman Nielsen, Continental's vice-president and general manager, who headquarters in Denver.

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assuming that modern dispensing systems, many of which can dispense quality carbonated beverages faster than the operator can sell them, automatically insure perfect quality control. This fallacy does not take into account the fact that equipment requires accurate adjustments, that operators can work particular types of units past their capacity, that a variety of factors including water and syrup temperature, room temperature, and delays in the consumption of the drink can adversely affect the finished product.

As cited in the Profit & Cost section of "Facts," as sizes become larger, and the addition of ice to the drink becomes more universal, the control of quality in the handling of finished drinks, as well as careful and frequent examination of the dispensing equipment, becomes more important.

"In the final analysis," the Coke researchers comment, "this wonderful, thriving business of merchandising and selling carbonated beverages depends upon whether or not the customer is satisfied with the product he buys and will buy again. All the advertising, promotions, and other activities to maintain and increase sales must falter if consumers are not pleased with the drinks they are served. They are spending the money. They deserve to get what they ask and pay for and they rightly expect it to taste like it should."

How to keep drink quality high by getting the maximum performance out of equipment will be covered at length in the second of this series of articles, to appear in the May 18th issue of PHYSICAL THEATRE—EXTRA PROFITS. In this forthcoming issue we will report on the more technical sections of "Facts For Quality Beverage Dispensing," enabling the concessionaire to make a thorough check of the physical condition of his present equipment and its capacities well in advance of the brisk warm weather drink business.

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Drink Promotion Nets $40,000 For New England D-I Chain

■ A recent example of high drink profits and increased sales was illustrated by Lowe Merchandising Service, of Newton Centre, Mass. in a promotion featuring Crush Lemon Whoppers, large, refreshing lemon drinks made from Crush Lemonade fountain syrup.

The campaign was in the form of a concession managers contest throughout nine Rifkin Theaters Drive-Ins in New England and yielded remarkable increases in over-all concession sales, sales per person, and profits.

Each concession stand in the nine theaters was decorated with large 24 oz. Crush Lemon Whopper cups, window banners and back bar P.O.P.s provided by Crush International. Also signs, posters and other materials were made up by the managers of the concession stands.

The managers were forbidden to use passes or similar techniques to increase the Crush Lemon Whopper sales, but were to achieve the results through display and taste appeal in the concession stands. A nominal budget was allowed for additional displays and signs. Crush, manufacturers of the Crush Lemon Whopper syrup, supplied prizes to be given by Lowe to the most outstanding operation in the promotion.

The ultimate goal of increased sales per person was accomplished in three phases. They started with an immediate goal—increased sales of Lemon Whoppers per 1,000 admissions. Management believed that if the individual managers increased sales of the item they would achieve three intermediate goals—increase average size drink sold, increase total drinks sold per 1,000 admissions and increase cents per person sale on all soft drinks.

From the outset it was apparent to Lowe the immediate goal of increasing the number of Crush Lemon Whoppers sold per 1,000 admissions would be reached. Immediate sales showed an increase of 50 per thousand a 70 per cent improvement. In dollars and cents, this amounted to $15.00 in additional sales per 1,000 admissions.

As the promotion progressed, the intermediate goals were also within reach. The average drink size was up five per cent. Number of soft drinks (all kinds) increased 65 per 1,000 or 10 per cent. This was about $13.25 per 1,000 admissions. Thus, of the $15.00 per 1,000 admissions generated by increased sales of Crush Lemon Whopper, 90 per cent, or $13.25, was new business.

The ultimate goal figures were not computed on a weekly basis (despite the fact that all other statistics were compiled every 7 days). The ultimate goal figures were only correlated after 8 weeks, and again when the final figures were summarized.

The outcome of the Crush Lemon Whopper promotion was a 14 per cent increase in cash sales per person. The immediate goal of $15.00 per 1,000 admissions increase passed through to total concession operations resulting in an over-all increase of $61.94 per 1,000 admissions. (Since the contest was designed to reflect increases on approximately 1,000,000 admissions, the comparative dollar increase was $61,940 or an over-all increased gross profit after food cost of in excess of $40,000.

Lowe said at the conclusion of the promotion that "We are delighted to know that by successfully promoting a key high profit and high unit sale item like Crush Lemon Whopper we can increase our total business throughout our entire operation, thus taking advantage of the leverage inherent in such a situation."

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.,** Theatre Planning; Theatre Precision Equipment
- ☐ **CARBONS, INC.,** Lorraine Arc Carbons
- ☐ **EASTMAN KODAK CO.,** Eastman Films
- ☐ **KOLLMORGEN CORP.,** Projection Lens
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL THEATRE SUPPLY CO.,** Simplex 35/70mm Projectors
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco All Transistor Sound System
- ☐ **RCA SERVICE CO.,** Theatre Sound Service
- ☐ **STRONG ELECTRIC CORP., THE,** "Futura" Projection Lamps, "Tufcold" Reflectors
- ☐ **XETRON DIV., CARBONS, INC.,** Xetron Lamp houses, Power Supplies

LIST ITEMS ....

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ISSUE OF APRIL 20, 1966

NAME ....

THEATRE ....

ADDRESS ....

CITY, STATE ....

MOTION PICTURE EXHIBITOR

317 N. Broad St., Philadelphia, Pa. 19107

Loew's Opens N.J. Indoor

PARSIPPANY, N.J.—The new 1,200-seat Loew's luxury theatre, nearing completion on Route 46, at South Beverwyck Road, opened here with a first-run showing of "The Ugly Dachshund," announced Rein Rabakukk, general manager of the new showplace.

The new Loew's Theatre, which is a focal point of the J. M. Fields Shopping Center, represents a new concept in motion picture design and decor and embodies all of the latest developments in furnishings and technical equipment.

All-purpose projectors permit the presentation on the 60-foot pearlescent screen of any of the new wide-screen sizes up to 70mm.

A ten-channel, transistorized, stereophonic sound system insures faithful reproduction of sound, music and dialogue. Loew's has equipped the new theatre with spacious, rocking-chair type seats, staggered so that the big screen will be visible from any location. Of maximum importance to moviegoers will be the vast, lighted free parking area which will accommodate up to 1,000 cars.

A huge lobby mural features a montage of motion picture industry symbols. In addition, there is a foyer art gallery featuring the works of artists of the area. The exhibit will change frequently.

The theatre and shopping plaza was built by Food Fair Stores, Inc., from architectural plans by Robert Kahn, A.I.A., New York architect. Joseph Schuler, nationally-famous interior designer, is responsible for the unusual decor in which royal purples, greens and blacks have been blended.

TEDA Names Ad Committee

LOS ANGELES—Spero L. Kontos, president, Theatre Equipment Dealers, announced formation of a TEDA advertising committee composed of L. Phil Wicker, Standard Theatre Supply, Greensboro; Irving Goldberg, Blumberg Brothers, Philadelphia; and Barclay Ardell, B. F. Shearer Company, Los Angeles. The committee will work with newly appointed publicity director of TEDA, Whitney Stine.

Maharam Award To Bay

NEW YORK—The $1,000 Joseph Maharam Foundation Award for theatrical design for 1966 was presented to Howard Bay for his scenic design of "The Man From La Mansha" at the Drama Desk luncheon of ANTA, held here recently.

The awards, originated by Joseph Maharam, president, Maharam Fabric Corp., design and decorator fabric company serving theatres, is presented to an American scenic designer for "the greatest contribution to a theatrical production."

Noel Taylor also won $500 for his costume designs for "Slapstick Comedy."

Westinghouse Names Convery

SPRINGFIELD, MASS.—The appointment of John J. Convery as Westinghouse automatic merchandising division sales manager for the Westinghouse general line of vendors to theatres and concessionaires, was announced here by Charles H. Brinkmann, general manager.

"Convery has been associated with the soft drink, theatre and concession field for many years, in sales and administration, and is highly qualified for this assignment. We are pleased to have him on the Westinghouse team," said Brinkmann.

Convery will work from the automatic merchandising division's Springfield headquarters.

Paul Ries, Carbon Authority

MANHASSET, N. Y.—Paul D. Ries, an arc carbon authority with the Carbon Products Division of Union Carbide Corporation for 46 years, died suddenly at his home here.

Ries was manager of engineering services for the arc carbon marketing group. Since 1920, he had been closely associated with the use of arc carbons in motion pictures, search lights, the graphic arts, and more recently, solar simulation.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

APRIL 20, 1966
SECTION TWO
VOL. 75, No. 11

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—88m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult meller—Woolner Brothers

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

6516 **CURSE OF THE VOODOO**—D—77m.—Bryant Haliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half

6601 **EL CID**—D—181m.—(STR; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

6517 **FRANKENSTEIN MEETS THE SPACE MONSTER**—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6510 **GUNMEN OF THE RIO GRANDE**—W—96m.—(WS; C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain

6535 **HUMAN DUPLICATORS, THE**—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made

6501 **MARA OF THE WILDERNESS**—D—90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoor adventure is okay family program entry

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

6507 **OPERATION C.I.A.**—M—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

6509 **TICKLE ME**—MU—90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer

6506 **YOUNG DILLINGER**—MD—97m.—Nick Adams, Mary Ann Mobley—5277 (4-28-65) Typical crime does not pay meller

COMING

CASTLE OF TERROR—Barbara Steele
LEMONADE JOE—Karel Fiala
MOONWOLF—Carl Moehner
MAGIC WEAVER, THE—(C) Fairy Tale
OH! THOSE MOST SECRET AGENTS—Franco and Ciccio
PARTY'S OVER, THE—Oliver Reed, Louise Sorel
TERROR IN THE CITY—Lee Grant, Richard Bray

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6503 **BEACH BLANKET BINGO**—CMU—98m.—(P.V.; PC)—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash

6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens

6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV; PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C; S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horro epic

6511 **ECCO**—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house

6506 **GO GO MANIA**—MU—70m.—(TS; TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English-made

6509 **HOW TO STUFF A WILD BIKINI**—CC—93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set

LA DOLCE VITA—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue

6518 **PAWNBROKER, THE**—D—114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by supurb acting—Landau

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(CS)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry

6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable In part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●Alfie		Par.
●After The Fox		UA
Agent For H-A-R-M		U
Apache Uprising	A2	Par.
Agent 8¾	A3	Cont.
Agony And The Ecstasy, The	A2	Fox
Alice In Wonderland In Paris		Misc.
All Men Are Apes		Misc.
●All The Fallen Angels		AI
Alphabet Murders, The	A2	MGM
Alphaville	A3	For.
●Alvarez Kelly		Col.
●Ambush Bay		UA
●American Dream, An		WB
Amorous Adventure of Moll Flanders	B	Par.
●And Now Miguel		U

PLEASE NOTE . . .

This SERVICESECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

●Any Wednesday .... WB
●Anyone for Venice? .... UA
Apache Gold .... A1 Col.
●Arabesque .... U
Arizona Raiders, The .... A2 Col.
Around the World Under the
Sea .... A1 MGM
Art of Love .... A2 U
●Assault On A Queen .... Par.

B

Ballad of Love, A .... For.
Band of Outsiders .... For.
Battle of the Bulge .... A1 WB
Battle of Villa Fiorita, The ...... A3 WB
Beach Ball .... B Par.
Beach Blanket Bingo A2 A1
●Beardless Warriors, The .... U
●Beau Geste .... U
Bedford Incident, The ....A2 Col.
●Bible, The .... Fox
Big T.N.T. Show, The .... A2 AI
●Big Hand for the Little Lady, A A2 WB
●Bikini Party in a Haunted House .. AIP
Billie .... AI UA
●Billy The Kid Vs Dracula .... EMB
●Birds Do It .... Col.
Black Spurs .... A2 Par.
●Blindfold .... U
Blood And Black Lace .... B AA
●Blue Max, The .... Fox
Blood Bath .... AI
●Boy, Did I Get A Wrong Number A3 UA
Boeing—Boeing .... B Par.
Born Free .... A1 Col.
Bounty Killer, The .... A2 EMB
Boy Cried Murder, The .... U
Brainstorm .... A3 WB
Breakfast at Tiffany's-Re .... A3 Par.
Bremen Town Musicians, The .. AI FOR
Brigand of Kandahar, The .... A2 Col.
●Bullwhip Griffin .... BV
Bunny Lake Is Missing .... A3 Col.

C

●Cabriola .... Col.
Caressed .... For.
Carry On Cleo .... For.
Casanova '70.... .. .. B Emb.
●Casino Royale .... Col.
Cast A Giant Shadow .... UA
●Castle of Terror .... AA
●Cat, The .... EMB
Cavern, The .... A2 Fox
Cat Ballou .... A2 Col.
Chase, The .... A3 Col.
Cinerama's Russian Adventure ... Misc.
Cinncinnati Kid, The .... B MGM
City of Fear .... B AA
Cloportes .... For.
Coast of Skeletons .... For.
Collectors, The .... A4 Col.
●Convict Stage .... A2 Fox
●Countess From Hong Kong, A .... U
Crazy Paradise .... For.
Curse Of The Fly, The ....A2 Fox
Curse of the Voodoo .... B AA

D

Dark Intruder .... A2 U
Darling .... A4 Emb.
●Daydreamer, The .... Emb
●Deadly Affair, The .... Col.
●Deadly Bees, The .... Par.
Dear John .... C For.
●Desert Raven, The .... B AA
Devils of Darkness .... B Fox
Die, Monster, Die A2 A-1
Dingaka .... A3 Emb.
●Dirty Game, The .... AI
Do Not Disturb .... Fox
Dr. Goldfoot And The Bikini
Machine .... A2 AI
Doctor Zhivago .... A2 MGM
●Don't Worry, We'll Think Of A.... ....
Title .... AI UA
Dracula—Prince of Darkness .... A2 Fox
●Duel At Diablo .... UA

E

Ecco .... AI
Eleanor Roosevelt Story, The .... Misc.
EL CID-Re .... AA
●El Dorado .... Par.
●El Greco .... Fox
●Eli Kotch .... Col.
Escape By Night .... A2 AA
Evening with The Royal Ballet, An .. For.
●Eye for An Eye, An .... Emb.

6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English
6510 **SERGEANT DEADHEAD**—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help
6508 **SKI PARTY**—MUC—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayne Hickman—5293 (6-23-65)—Another gem for teen-agers
6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English
6505 **SWINGERS' PARADISE**—C—83m.—(TC; TS)—Ciff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—English-made
6504 **WAR-GODS OF THE DEEP**—MD—85m.—(Coorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer
6502 **WAR OF THE ZOMBIES, THE**—MD—85m.—(C; S)—John Drew Barrymore, Susi Anderson—5281 (5-12-65)—Another Italian spectacle for the program—Italian-made; dubbed in English

TO BE REVIEWED

ALL THE FALLEN ANGELS—(PV; C)—Peter Fonda, Nancy Sinatra
BIKINI PARTY IN A HAUNTED HOUSE—PV; C)—Tommy Kirk, Deborah Walley
DIRTY GAME, THE—Vittorio Gassman, Henry Fonda, Robert Ryan
FIREBALL 500—(PU; C)—Frankie Avalon, Annette Funicello
FRANKENSTEIN CONQUERS THE WORLD—Nick Adams
GIRL GETTERS, THE—Oliver Reed, Jane Merrow—Landau
GREAT SPY CHASE, THE—(CS)—Lino Ventura, Bernard Blair
TARZAN AND THE VALLEY OF GOLD—(PV; C)—Mike Henry, Nancy Kovack
WAR—ITALIAN STYLE—Buster Keaton
WHAT'S UP TIGER LILY?—(C; S)—Woody Allen

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

MONKEY'S UNCLE, THE—C—87m.—(TC)—Tommy Kirk, Annette, Leon Ames—5305 (8-4-65)—Fair Disney family-type comedy
THAT DARN CAT—C—116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family
UGLY DACHSHUND, THE—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
JUNGLE BOOK, THE—(TC)—Cartoon Feature
LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

65025 **APACHE GOLD**—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English
66006 **ARIZONA RAIDERS**—W—88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (8-4-65)—Good western entry with color added
66013 **BEDFORD INCIDENT, THE**—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts
66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made
66010 **BUNNY LAKE IS MISSING**—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334 (10-20-65)—Exercise in tension and suspense holds interest—Made in England
66028 **BORN FREE**—D—94m.—(PV; TC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
65026 **CAT BALLOU**—CW—96m.—(EC)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cute and comic
66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama
66003 **COLLECTOR, THE**—D—119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama English-made
66002 **GENGHIS KHAN**—MD—124m.—(PV; TC)—Omar Sharif, Stephen Boyd, James Mason, Francoise Dorleac—5277 (4-28-65)—Impressive adventure entry—Filmed abroad
66005 **GREAT SIOUX MASSACRE, THE**—MD—91m.—(CS; PC)—Joseph Cotton, Philip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer
66007 **HARVEY MIDDLEMAN, FIREMAN**—C—75m.—(C)—Gene Troobnick, Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite
66017 **HEROES OF TELEMARK, THE**—D—131m.—(TC; PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal
66015 **KING RAT**—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's
66022 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)
66052 **LITTLE ONES, THE**—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer—English-made
66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language
66009 **MICKEY ONE**—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention
66004 **SHIP OF FOOLS**—D—141m.—Vivian Leigh, Simone Signoret, Jose Ferrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fare
66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
65021 **SYNANON**—D—107m.—Edmond O'Brien, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on effort to aid drug addicts
66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad
65027 **THESE ARE THE DAMNED**—D—77m.—(Hammerscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made
66011 **TREASURE OF SILVER LAKE**—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(C)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
66014 **WINTER A-GO-GO**—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set
66016 **YOU MUST BE JOKING**—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
BIRDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling
CABRIOLA—(C)—Marisol, Angel Peralta—Spanish-made
CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
ELI KOTCH—(C)—James Coburn, Camilla Sparv, Aldo Ray
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
LAST OF THE RENEGADES—(S; C)—Lex Barker
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
LOST COMMAND, THE—(PV; C)—Anthony Quinn, Claudia Cardinale
MAN CALLED FLINTSTONE, THE—(C)—Cartoon Feature
MISTER INNOCENT—(PV; C)—Anthony Quinn, Martha Hyer
MYSTERY OF THUG ISLAND, THE—(C)—Guy Madison—English-made
NIGHT OF THE GENERALS, THE—Peter O'Toole. Omar Sharif
OPERATION PARADISE—(C)—Michael Connors, Dorothy Provine
PROFESSIONALS, THE—(PV; C)—Burt Lancaster, Lee Marvin, Claudia Cardinale

RAGE, THE—(TC)—Glenn Ford, Stella Stevens
STUDY IN TERROR, A—(EC)—John Neville, Donald Houston—English-made
RIDE BEYOND VENGEANCE—(C)—Chuck Connors, Gloria Grahame
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
THREE ON A COUCH—(C)—Jerry Lewis, Janet Leigh
TRAITOR'S GATE—Gary Raymond, Catherina VonSchell—English-made
WALK, DON'T RUN—(C)—Cary Grant, Samantha Eggar, Jim Hutton
WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C—98m.—(C)—Dirk Bogarde, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-14-66)—Moderately interesting import—French-made; English titles
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made meller may have heavy going in U.S.—English-made
RAILROAD MAN, THE—D—105m.—Pietro Germl, Luisa Della Noce, Sylva Koscina—5339 (10-20-65)—Fine Import—Italian-made; English titles
TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made
WALK IN THE SHADOW—D—83m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

508 **BOUNTY KILLER, THE**—W—92m.—(TC; TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program
509 **CASANOVA '70**—C—113m.—(C)—Marcello Mastrolanni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.
511 **DARLING**—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made
507 **DINGAKA**—MD—98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad
560 **FASCIST, THE**—CD—102m.—Tognazzl, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles
512 **GIT!**—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
503 **IL SUCCESSO**—D—103m.—Vittorio Gassman, Anouk Almee—5286 (5-26-65)—Interesting import—Italian-made; English titles
505 **ITALIANO BRAVA GENTE**—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
502 **KIMBERLEY JIM**—D—82m.—(WS; C)—Jim Reeves, Madeleine Usher—5278 (4-28-65)—Pleasant programmer—Filmed abroad
504 **LITTLE NUNS, THE**—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsl—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
510 **REQUIEM FOR A GUNFIGHTER**—W—91m.—(TS; TC)—Rod Cameron, Stephen McNally—5297 (7-7-65)—Fair western
506 **SEASIDE SWINGERS**—CMU—94m.—(CS; TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made
501 **SECRET OF MAGIC ISLAND, THE**—NOV—63m.—(EC)—Narration by Philip Tonken—5278 (4-28-65)—Cute bit of fluff strictly for kiddies—French-made
601 **2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE**—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65) Spoof of spies offers cute entertainment—English-made
514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue
513 **VILLAGE OF THE GIANTS**—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS. DRACULA—(C)—John Carradine, Chuck Courtney
CAT, THE—(WS; C)—Dwayne Redland, Peggy Ann Gardner
DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford
EYE FOR AN EYE, AN—Robert Lansing
MAN CALLED ADAM, A—Sammy Davis, Jr., Louis Armstrong, Ossie Davis
MAD MONSTER PARTY—(Animagic) Boris Karloff
PICTURE MOMMY DEAD—(EC)—Don Ameche, Martha Hyer
PARANOIA—Marcello Mastroianni, Catherine Speak
PLACE CALLED GLORY, A—(TC; CS)—Lex Barker, Marrianne Koch
TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
AROUND THE WORLD UNDER THE SEA—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steven McQueen, Edward G. Robinson, Ann-Margaret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
DOCTOR ZHIVAGO—D—197m.—(PV; C)—Omar Sherif, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; English titles
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mobley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw
6521 **HERCULES, SAMSON AND ULYSSES**—MD—85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Powerful, grim drama of life in a military prison—English-made
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6608 **LAUREL AND HARDY'S LAUGHING '20's**—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostalgic Robert Youngson compilation of old comedies provides laughs
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
MAYA—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue
6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser

F

Face of Fu Manchu, The	A1	For.
Family Jewels, The	A1.	Par.
●Fantastic Voyage		Fox
Fantomas		For.
●Farenheit 451		U
Fascist, The		EMB.
Father Of A Soldier		For.
Fiendish Ghouls, The		For.
●52 Miles To Terror		MGM
●Fighting Prince of Donegal, The		BV
Finger On the Trigger		AA
●Fine Madness, A		WB
●Fireball 500		AI
Flame and the Fire		Cont.
Flight Of The Phoenix, The		Fox
Flower Drum Song-Re	A2	U
●Follow Me, Boys		BV
Fort Courageous	B	Fox
●Fortune Cookie, The		UA
●Frankenstein Conquers The World		A-I
Frankenstein Meets the Space Monsters		AA
Frankie and Johnny		UA
Friends of the Family	A3	For.
●Frontier Hellcat		Col.
●Funny Thing Happened On the Way To The Forum, A		UA
●Funeral in Berlin		Par.

G

●Gambit		U
Genghis Khan	A3	Col.
●Gregory Girl		Col.
Ghidrah, The Three-Headed Monster	A2	Cont.
Ghost And Mr. Chicken, The		U
Ghost In the Invisible Bikini		AI
●Girl Getters, The		AI
Girls On The Beach	B	Par.
Git!	A1	EMB
●Glass Bottom Boat, The	A2	MGM
Glory Guys, The	A2	UA
●Gnomobile, The		BV
Go Go Mania	A1	A-1
Gospel According To St. Matthew		Cont.
Great Race, The	A1	WB
Great Sioux Massacre, The	A2	Col.
●Great Spy Chase, The		AI
Greed In The Sun	A3	MGM
Group, The		UA
Gunmen Of The Rio Grande		AA
Gunpoint	A1	U

H

Hallelujah Trail, The	A1	UA
Hansel and Gretel	A1	For.
Hamlet		UA
Harum Scarum	A2	MGM
Harlow	A3	Par.
Harper		WB
Harvey Middleman, Fireman	A2	Col.
Having A Wild Weekend	A3	WB
●Hawaii		UA
Help!	A1	UA
Hercules Against the Moon Men		For.
Hercules, Samson and Ulysses	A1	MGM
Heroes Of Telemark	A2	Col.
High Wind In Jamaica, A	A2	Fox
Hill, The	A4	MGM
Hold On!		MGM
●Hombre		Fox
Horrors Of Spider Island		Misc.
●Hotel Paradiso		MGM
Hours Of Love, The		For.
How Not To Rob A Department Store		For.
●How To Steal A Million		Fox
How To Stuff A Wild Bikini	B	A-1
Human Duplicators		AA

I

●Idol, The		Par.
I Saw What You Did	A3	U
I'll Take Sweden	B	UA
Il Successo	A3	EMB
Imitation Of Life-Re	A3	U
●Incident At Phantom Hill, The	A1	U
Inside Daisy Clover	A3	WB
Italiano Brava Gente	A3	EMB
Ipcress File, The	A2	U
●Is Paris Burning?		Par.

J

John F. Kennedy: Years of Lightning, Day of Drums	A1	Emb.
Johnny Nobody	A2	For.
Johnny Reno	A2	Par.
●Johnny Tiger		U

Judex		Cont.
Judith		Par.
Juliet of the Spirits		For.
●Jungle Book, The		BV

K

●Kleidoscope		WB
●Khartoum		UA
Kid Rodelo		Par.
Kimberley Jim	A2	Emb.
King And Country	A3	For.
King Rat	A3	Col.
Knack, The	A4	UA
Knockout		Misc.
Kwaidan		Cont.

L

La Boheme	A2	WB
La Dolce Vita-Re	A1	P
La Fuga		For.
●Lady L		MGM
●Last of the Renegades		Col.
●Last of the Secret Agents, The		Par.
Laurel and Hardy's Laughing 20's	A1	MGM
Leather Boys, The		AA
●Lemonade Joe		AA
●Let's Kill Uncle		U
●Lt. Robin Crusoe, U.S.N.		BV
●Life At The Top		Col.
Life Upside Down		For.
●Liquidator, The	A3	MGM
Little Nuns, The	A1.	Emb.
Little Ones, The	A2	Col.
●Little Prince And The Eight-Headed Dragon, The		Col.
Living It Up-Re	A1	Par.
Lollipop		For.
●Lollipop Cover	A2	Cont.
Lord Love A Duck	A4	UA
●Lost Command, The		Col.
Love And Kisses	A2	U
Love In Four Dimensions	C	For.
Loved One, The	B	MGM

M

Mad Executioners, The	A2	Par.
●Mad Monster Party		EMB
Madame X	A3	U
Made In Paris	A3	MGM
●Mademoiselle		UA
●Magic Weaver, The		AA
Magic World of Topo Gigio, The	A1	Col.
Male Companion		For.
●Man Called Flintstone, The		Col.
●Man Called Adam, A		Emb.
Man Could Get Killed, A		U
Mara Of The Wilderness	A1	AA
Marriage On The Rocks	B	WB
Married Woman, The	C	For.
Masquerade	A2	UA
Maya		MGM
McGuire, Go Home		Cont.
McHale's Navy Joins the Air Force	A1	U
Merry Wives of Windsor, The		For.
Mickey One	A3	Col.
Mirage	A2	U
●Mister Buddwing		MGM
●Mister Innocent		Col.
●Modesty Blaise		Fox
Moment to Moment	A3	U
●Monkeys Go Home		BV
Monkey's Uncle, The	A1	BV
Money Trap, The	B	MGM
●Moonwolf		AA
Morgan		For.
Morituri (The Saboteur)	A3	Fox
Mozambique		For.
●Munster Go Home		U
Murder Game, The		Fox
Murder in Mississippi		Misc.
Murieta	A1	WB
Mutiny In Outer Space		AA
My Fair Lady	A1	WB
●My Last Duchess		Par.
●Mystery of Thug Island, The		Col.

N

Naked Brigade, The	A2	U
Naked Prey, The	B	Par.
●Namu, The Killer Whale		UA
Nanny, The	A3	Fox
●Nevada Smith		Par.
Never Too Late	A3	WB
●New World, A		UA
Night of The Grizzly		Par.
●Night of the Generals, The		Col.
Nobody Waved Goodbye	A2	Misc.
North By Northwest-Re		MGM
●Not With My Wife, You Don't		WB

6616 **PATCH OF BLUE, A**—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—Sensitive drama handled with exquisite taste and sure to please discriminating audiences

SANDPIPER, THE—D—116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural

6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV; MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad

6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest

6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music

6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western meller for the action program

6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen

6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia

6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity

6615 **WHERE THE SPIES ARE**—MD—110m.—(PV; C)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad

6610 **WHEN THE BOYS MEET THE GIRLS**—MU—110m.—(PV; MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

COMING

52 MILES TO TERROR—Dana Andrews, Jeanne Crain
GLASS BOTTOM BOAT, THE—(PV, MC)—Doris Day, Rod Taylor
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV; EC)—Sophia Loren, Paul Newman, David Niven
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
SECRET SEVEN, THE—(CS; C)—Tony Russell—Italian-made
SPINOUT—(MC; PV)—Elvis Presley
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
2001—A SPACE ODYSSEY—(SP; C)—Gary Lockwood, Keir Dullea
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran

PARAMOUNT DISTRIBUTED DURING THE PAST 12 MONTHS

6420 **AMOROUS ADVENTURES OF MOLL FLANDERS, THE**—C—126m.—(PV; TC)—Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults—Made in England

6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends

6515 **BEACH BALL**—CMU—83m.—(TC)—Edd Byrnes, The Supremes—5530 (10-6-65)—Okay entry for teen set

6414 **BLACK SPURS**—W—81m.—(TC; TS)—Rory Calhoun, Terry Moore, Linda Darnell, Scott Brady—5282 (5-12-65)—Satisfactory action for western fans with names to help

6508 **BOEING, BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funnmakers in furious frolic about sex.

R6505 **BREAKFAST AT TIFFANY'S**—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots

6422 **FAMILY JEWELS, THE**—C—100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans

6419 **GIRLS ON THE BEACH, THE**—MU—80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n roll add up to teen fun

6423 **HARLOW**—D—125m.—(PV; TC)—Carroll Baker, Martin Belsam, Red Buttons—5297 (7-7-65)—Well-made, interesting biofilm about yesterday's love goddess

6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"

6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed In Israel

6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad

R6502 **LIVING IT UP**—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue

6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English

6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action

6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film

R6501 **PARDNERS**—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music

6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made

6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults

6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC; TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed in English

R6506 **SABRINA**—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue

6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagery in the struggle for survival—Made in Africa

6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS; TC)—Roger Browne—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English

R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue

6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad

6513 **SKULL, THE**—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad

6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller

6421 **SONS OF KATIE ELDER, THE**—W—122m.—(PV; TC)—John Wayne, Dean Martin, Martha Hyer—5298 (7-7-65)—Very good big scale western

R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC) Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue

6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad

6512 **TOWN TAMER**—W—89m.—(TC; TS)—Dana Andrews. Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western

COMING

ALFIE—(TS; TC)—Michael Caine, Shelley Winters—English-made
ASSAULT ON A QUEEN (TC)—Frank Sinatra, Virna Lisi, Tony Franciosa
DEADLY BEES, THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
FUNERAL IN BERLIN—(C)—Michael Caine, Anjanette Comer
IDOL, THE—Jennifer Jones, John Leyton—English-made
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
LAST OF THE SECRET AGENTS, THE—(TC)—Marty Allen, Steve Rossi
MY LAST DUTCHESS—(PU)—Tony Curtis, Rosanna Schiafino
NEVADA SMITH—(PV; EC)—Steven McQueen, Karl Malden
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO BAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
PSYCHOPATH, THE—(TC)—Patrick Wymark, Alexander Knox
SECONDS—Rock Hudson, Salome Jens
SWINGER, THE—(TC)—Tony Franciosa, Ann-Margaret
THIS PROPERTY IS CONDEMNED—(TS; TC)—Natille Wood, Robert Redford
WACO—(TC)—Howard Keel, Jane Russell
WARNING SHOT—David Janssen, Eleanor Parker
VULTURE, THE—(TC)—Robert Hutton, Broderick Crawford, Diane Clare

20TH CENTURY-FOX DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works

527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
517 **CURSE OF THE FLY, THE**—(CS)—D—86m.—Brian Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made
518 **DEVILS OF DARKNESS**—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy In Day manner
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
516 **FORT COURAGEOUS**—W—72m.—Fred Beir, Donald Barry, Hanna Landy—5278 (4-28-65)—Okay programmer
602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
513 **HIGH WIND IN JAMAICA, A**—D—104m.—(CS; DC)—Anthony Quinn, Lila Kedrova, James Coburn—5286 (5-26-65)—Off-beat drama can go art or regular
520 **MORITURI (THE SABOTEUR)**—D-123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship
526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Cralg, William Dix—5336 (10-20-65)—Absorbing psychological drama—English-made
MURDER GAME, THE—MD—75m.—Ken Scott, Marla Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanna Lloyd—5351 (12-1-65)—Fair lower half entry
523 **REWARD, THE**—D—82m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama
SABOTEUR, THE—See Morituri
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England
560 **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES**—C—133m.—(Todd-AO; DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment
514 **UP FROM THE BEACH**—D—99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-65)—Fairly interesting tale of people in war
515 **VON RYAN'S EXPRESS**—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good action and suspense entry
521 **WILD ON THE BEACH**—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program

COMING

BIBLE, THE—(70mm; DC)—Peter O'Toole, Ava Gardner, John Huston
BLUE MAX, THE—(CS; DC)—George Peppard, James Mason, Ursula Andress
CONVICT STAGE—Harry Lauter, Donald Barry
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
HOW TO STEAL A MILLION—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer
MODESTY BLAISE—(CS; DC)—Dirk Bogarde, Terence Stamp
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
OUTLAWS OF RED RIVER, THE—George Montgomery
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
RASPUTIN—THE MAD MONK—(CS; DC)—Chrisptopher Lee
REPTILE, THE—(DC)—Noel Willman, Jennifer Daniel
SAND PEBBLES, THE—(Todd-Ao; DC)—Steven McQueen, Candice Bergen, Richard Attenborough
SMOKY—(C)—Fess Parker, Diana Hyland
STAGECOACH—(CS; DC)—Ann-Margaret, Michael Connors, Red Buttons
WAY, WAY OUT—Jerry Lewis, Connie Stevens, Dick Shawn
WEEKEND AT DUNKIRK—(CS; DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **BILLIE**—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesale, heart-warming comedy for family trade—Chrislaw
CAST A GIANT SHADOW—MD—140½m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6511 **GLORY GUYS, THE**—CD—112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indian fighters—Levy-Gardner-Laven
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Cogdon, James Broderick—5378 (3-2-66)—An Intriguing drama especially for gals—Feldman
6512 **HALLELUJAH TRAIL, THE**—C—167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6513 **HELP!**—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—Beatlemania strikes again—Shenson—Filmed abroad
6509 **I'LL TAKE SWEDEN**—C—96m.—(TC)—Bob Hope, Tuesday Weld, Frankie Avalon—5290 (6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small
790 **KNACK, THE—AND HOW TO GET IT**—C—84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
6508 **MASQUERADE**—CAD—101m.—(EC)—Cliff Robertson, Jack Hawkins—5278 (4-28-65)—Entertaining comedy adventure—Filmed abroad—Novus
6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch
6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-10-65)—Intriguing drama—Filmed abroad—Mirisch
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of state play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cut satire features babes, bullets and bombs
6510 **WHAT'S NEW PUSSYCAT?**—C—108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman

COMING

AMBUSH BAY—Hugh O'Brian, Mickey Rooney—Courageous
ANYONE FOR VENICE?—Rex Harrlson, Maggie Smith, Capucine—Felman
AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro
BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small
DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck
DUEL AT DIABLO—(C)—James Garner, Sidney Poitier, Bibi Andersson
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthauondo, Ursula Andress
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
KHARTOUM—(PV 70, TC)—Charlton Heston, Laurence Olivier
MADEMOISELLE—Jeanne Moreau, Ettore Manni—Woodfall
NAMU, THE KILLER WHALE—(C)—Robert Lansing
NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman
RETURN OF THE SEVEN—(PV, EC)—Yul Brynner, Robert Fuller—Mirisch
RIVER OF DOLLARS, A—(TS; TC)—Tom Hunter, Henry Silva
RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint
SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen
10:30 P.M. SUMMER—Melina Mercouri, Peter Finch—Woodfall
UP TO HIS EARS—(C)—Jean Paul Belmondo-Ursula Andress
WHAT DID YOU DO IN THE WAR, DADDY?—(C)—James Coburn, Dick Shawn—Mirisch

O

●Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad .... Par.
●Oh! Those Most Secret Agents .... AA
●Omicron .... Cont.
Once A Thief .... A3 MGM
●One Million Years B. C. .... Fox
Operation C.I.A. .... A2 AA
●Operation Paradise .... Col.
Oscar, The .... EMB
Othello .... A2 WB
Our Man Flint .... B Fox
●Out of Sight .... U
●Outlaws Of Red River, The .... Fox

P

●Pad, The .... U
●Paradise, Hawaiian Style .... A1 Par.
Pardners-Re .... A1 Par.
●Paranioa .... Emb.
Paris Secret .... For.
●Party's Over, The .... AA
Patch of Blue, A .... A3 MGM
Pinocchio In Outer Space .... A1 U
●Picture Mommy Dead .... Emb.
●Place Called Glory, A .... EMB
Plague of the Zombies, The .... Fox
Planet of the Vampires, The A2 A1
Playground, The .... Misc.
●Prehistoric Women .... Fox
●Professionals, The .... Col.
Promise Her Anything .... A3 Par.
●Psychopath, The .... Par.
Pussycat Alley .... For.

Q

Queen of Blood .... AI

R

Racing Fever .... B AA
●Rage, The .... Col.
Rage To Live, A .... A3 UA
Railroad Man, The .... A2 Cont.
Rare Breed, The .... A1 U
Ravagers, The .... For.
●Rasputin—The Mad Monk .... Fox
●Reptile, The .... A2 Fox.
Repulsion .... C For.
Red Line 7000 .... B Par.
Requiem For A Gun Fighter .. A1 EMB
Return From The Ashes .... A3 UA
Return of Mr. Moto .... B Fox
●Return of the Seven .... UA
Revenge of The Gladiators, The . A2 Fox
Reward, The .... A2 Fox
●Ride Beyond Vengeance .... Col.
●River of Dollars, A .... UA
Rope of Flesh .... Misc.
●Russians Are Coming, The .... UA

S

Saboteur, The (see Morituri) .... Fox
Sabrina-Re .... B Par.
●Sailor From Gibraltar .... UA
●Sand Pebbles, The .... Fox
Sandpiper, The .... B MGM
Sandra .... For.
Sands of The Kalahari .... A3 Par.
Seaside Swingers .... A1 Emb.
2nd Best Secret Agent In The Whole Wide World .... EMB
●Seconds .... Par.
Secret Agent Fireball A2 A1
Secret Of Blood Island .... A2 U
Secret Of Magic Island A1 Emb.
Secret Of My Success, The .. A2 MGM
●Secret Seven, The .... MGM
Sergeant Deadhead A3 A1
Seven Slaves Against The World A2 Par.
Seven Women .... B MGM
●Shakespeare Wallah .... Cont.
Shane-Re .... Par.
Shenandoah .... A1 U
Shepherd Girl, The .... For.
Ship Of Fools .... A3 Col.
Shop on Main Street, The .... For.
Silencers, The .... Col.
Singlng Nun, The .... A1 MGM
Situation Hopeless But Not Serious .... A2 Par.
Ski Party .... A2 AI
Skull, The .... A2 Par.
Sleeping Beauty, The .... A1 For.
Sleeping Car Murder, The .... B For.
Slender Thread, The .... A2 Par.
●Smoky .... Fox.
Snow White .... A1 For.
Son Of A Gunfighter .... A1 MGM
Sons Of Katie Elder, The .... A1 Par.
Sound Of Music, The .... A1 Fox
●Southwest To Sonora .... U
Space Flight IC-1 .... B Fox
●Spinout .... MGM
Spy In Your Eye A2 A1
Spy Who Came In From The Cold, The .... A3 Par.

Spy With My Face, The		MGM
●Stagecoach		Fox
Stop the World—I Want To Get Off		WB
●Study In Terror, A		Col.
Swedish Wedding Night	C	For.
●Swinger, The		Par.
Swinger's Paradise	A1	AI
Synanon	A3	Col.

T

Tatty And The Jungle Hunter	A1	UA
●Taming of the Shrew, The		Col.
●Tarzan and the Valley of Gold		AI
Ten Commandments, The-Re		Par.
Ten Little Indians		For.
●10:30 P.M. SUMMER		UA
Tenth Victim, The	B	Emb.
●Terror In The City	A3	AA
● Texas Across The River		U
That Darn Cat	A1	BV
That Funny Feeling	A2	U
That Man In Istanbul	A3	Col.
These Are The Damned	A3	Col.
●Three On A Couch		Col.
Third Day, The	A3	WB
●13		MGM
●This Property Is Condemned		Par.
Those Magnificent Men In Their Flying Machines	A1	Fox
Thousand Clowns, A	A3	UA
●Three Bites of the Apple		MGM
Thunderball	A3	UA
Tickle Me	A2	AA
Tiko and the Shark		MGM
●Time Of Indifference		Cont.
To Trap A Spy		MGM
●Tobruk		U
Town Tamer	A2	Par.
●Town Curtain		U
●Traitor's Gate		Col.
●Tramplers, The		Emb.
Treasure Of Silver Lake	A1	Col.
Trouble With Angels, The		Col.
●2001—A Space Odyssey		MGM

U

Ugly Dachshund, The	A1	BV
		Landau
Underworld Informers	A2	Cont.
Up From The Beach	A1	Fox
●Up To His Ears		UA

V

●Vampire Killers, The		MGM
Very Special Favor, A	A3	U
Village Of The Giants	B	Emb.
Violent And The Damned, The		For.
Viva Maria	B	UA
Von Ryan's Express	A1	Fox
● Vulture, The		Par.

W

●Waco		Par.
●Walk, Don't Run		Col.
Walk In The Shadow		Cont.
War Lord, The	A3	U
War Gods Of The Deep		A-1
●War—Italian Style		AIP
War of the Zombies		AI
●Warning Shot		Par.
●Way, Way Out		Fox
●Weekend At Dunkirk		Fox
Weird, Wicked World		For.
● What Did You Do In The War, Daddy		UA
What's New Pussycat?	B	UA
●What's Up Tiger Lilly?		AI
When The Boys Meet The Girls	A3	MGM
Where The Spies Are	A3	MGM
●Who's Afraid Of Virginia Woolf?		WB
Who Killed Teddy Bear?	B	Misc.
W.I.A. (Wounded In Action)		For.
Wild On The Beach	A2	Fox
Wild, Wild Winter		U
●Willie and the Yank		BV
Willy McBean and His Magic Machine	A1	Misc.
Winter A-Go-Go	A2	Col.
Woman Who Wouldn't Die, The	A3	WB
●World's Greatest Swindles		Cont.
●Wrong, Box, The		Col.

Y

Year of the Horse, The		Misc.
You Must Be Joking	A1	Col.
Young Dillinger	B	AA

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-9-66)—Fair programmer
6517 **ART OF LOVE, THE**—C—99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help
6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer
6525 **DARK INTRUDER**—MD—59m.—Leslie Nielson, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler
6512 **FLOWER DRUM SONG**—MU—131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue
6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(C)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade
6610 **GUNPOINT**—W—86m.—(C)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western
6524 **IPCRESS FILE, THE**—MD—108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made
6511 **IMITATION OF LIFE**—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee—5287 (5-26-65)—Reissue is high rating drama—Reissue
6522 **I SAW WHAT YOU DID**—MD—82m.—Joan Crawford, John Ireland, Andi Garrett, Sharyl Locke—5283 (5-12-65)—Good suspense programmer
6527 **LOVE AND KISSES**—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-10-65)—Amusing entry with angles for teens
6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker is great for femmes
6607 **MAN COULD GET KILLED, A**—CMD—110m.—(TC)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad
6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes
6518 **McHALE'S NAVY JOINS THE AIR FORCE**—C—90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show
6514 **MIRAGE**—D—109m.—Gregory Peck, Diane Baker—5287 (5-26-65)—Very good suspense thriller
6516 **NAKED BRIGADE, THE**—MD—99m.—Shirley Eaton, Ken Scott—5278 (4-28-65)—Fair programmer—Filmed in Greece; partially titled
6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release
6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment
6515 **SECRET OF BLOOD ISLAND, THE**—MD—84m.—Barbara Shelley, Jack Hadley—5279 (4-28-65)—Unpleasant programmer—English-made
6521 **SHENANDOAH**—D—105m.—(TC)—James Stewart, Doug McClure, Rosemary Forsyth—5279 (4-28-65)—Fine drama heightened by impressive Stewart performance
6523 **THAT FUNNY FEELING**—C—93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (8-4-65)—Amusing entry
6520 **VERY SPECIAL FAVOR, A**—C—104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy
6526 **WAR LORD, THE**—MD—123m.—(PV; TC)—Charlton Heston, Rosemary Forsythe, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again
6602 **WILD, WILD WINTER**—CMU—80m.—(TC)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

AND NOW MIGUEL—(TC)—Pat Cardi, Michael Ansara
ARABESQUE—(TC; PV)—Gregory Peck, Sophia Loren
BEARDLESS WARRIORS, THE—(C)—James Drury, Steve Carlson
BEAU GESTE—(TC; TS)—Telly Savalas, Doug McClure, Leslie Nielsen
BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale
COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophia Loren
FARENHEIT 451—(TC)—Julie Christie, Oskar Werner
GAMBIT—(TC)—Shirley MacLaine, Michael Caine
INCIDENT AT PHANTOM HILL, THE—(TC; TS)—Robert Fuller, Jocelyn Lane
JOHNNY TIGER—(C)—Robert Taylor, Geraldine Brooks
LET'S KILL UNCLE—(TC)—Nigel Green, Mary Badham
MUNSTER GO HOME—(C)—Fred Gwynne, Yvonne DeCarlo, Terry Thomas
OUT OF SIGHT—(TC)—Jonathan Daly, Karen Jensen
PAD, THE—(TS; TC)—Brian Bedford, Julie Sommars
SOUTHWEST TO SONORA—(TS; TC)—Marlon Brando, John Saxon
TEXAS ACROSS THE RIVER—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth
TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green
TORN CURTAIN—(TC)—Paul Newman, Julie Andrews

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

555 **BATTLE OF THE BULGE**—D—162m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles
458 **BATTLE OF THE VILLA FIORITA, THE**—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65)—Uneven romantic tale aimed at gals
460 **BRAINSTORM**—D—114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest
553 **GREAT RACE, THE**—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood—5298 (7-7-65)—Comedy blockbuster is headed for the top
557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn
462 **HAVING A WILD WEEKEND**—C—91m.—Dave Clark Five—5302 (7-21-65)—Sell the Dave Clark Five—English-made
556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment
578 **LA BOHEME**—OPERA—108m.—(TC)—La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy
552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names
479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly impressive entertainment headed right for the top
554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5334 (11-3-65)—Amusing filmization
551 **MURIETA**—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made In Spain
579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made
STOP THE WORLD—I WANT TO GET OFF—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made
463 **THIRD DAY, THE**—D—119m.—(PV; TC)—George Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama
461 **WOMAN WHO WOULDN'T DIE, THE**—MD—84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made

COMING

AMERICAN DREAM, AN—(TC, WS)—Stuart Whitman, Janet Leigh, Eleanor Parker
ANY WEDNESDAY—(C)—Jane Fonda, Jason Robards
BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford
FINE MADNESS, A—(TC)—Sean Connery, Joanne Woodward
KALEIDOSCOPE—(WS; C)—Warren Beatty, Susannah York—English-made
NOT WITH MY WIFE, YOU DON'T—(PV; TC)—Tony Curtis, Virna Lisi
WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—52m.—(EC) Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions

ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures

CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow

ELEANOR ROOSEVELT STORY, THE—DOC—90m.—Produced by Sidney Glazier—5290 (6-9-65)—Fine documentary—Trans-American

HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valentine—5337 (10-20-65) Fair horror programmer —Pacemaker

KNOCKOUT—DOC—42m.—Produced by William Clayton—5346 (11-17-65)—Good featurette for sports fans—Trans-Lux

MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme

NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drama of teen rebellion—Canadian-made; Cinema V

PLAYGROUND, THE—D—95m.—Rees Vaughn, Inger Stratton—5346 (11-19-65)—Off-beat experimental drama for arty set—Jerand

ROPE OF FLESH—M—91m.—Hal Hopper, Antoinette Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is best for exploitation spots—Delta

WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowse, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna

WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALPHAVILLE—MD—100m.—Eddie Constantine, Anna Karina—5347 (11-1-65)—Way-out import for way-out art fans —French made; English titles—Pathe Contemporary

BALLAD OF LOVE, A—D—45m.—Victoria Fyodorova—5378 (3-2-66)—Good Russian featurette—Russian-made; English titles—Artkino

BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films

BREMEN TOWN MUSICIANS, THE—FAN—66m.—(C)—Narrated by Paul Tripp—5347 (11-17-65)—Cute kiddie entry—Filmed abroad; dubbed in English—Childhood

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Brenner

CARRY ON CLEO—C—92m.—(C)—Amanda Barrie, Sidney James—5347 (11-17-65)—Cute comedy is natural for series fans—English-made

COAST OF SKELETONS—MD—90m.—(C)—Richard Todd, Dal Robertson, Elga Andersen—5347 (11-17-65)—Good programmer—Filmed abroad—Seven Arts

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art set—Danish-made; English titles—Sherpix

DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III

EVENING WITH THE ROYAL BALET, AN—BAL—93m.—(TC)—Margot Fontayn, Rudolph Nureyev—5354 (12-15-65) —Four ballet selections for selected audiences—Filmed in Britain—Sigma III

FACE OF FU MANCHU, THE—MD—96m.—(TS; TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmer's oriental menace in action again—English-made—Seven Arts

FATHER OF A SOLDIER—D—83m.—Sergio Zakhariadze—5379 (3-2-66)—Effective import for art spots—Russian-made —English titles—Artkino

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for exploitation spots—English-made—Pacemaker

FRIEND OF THE FAMILY—(CD)—95m.—(CS)—Jean Marais, Danielle Darrieux—Import devotees should find this interesting—French-made; English title—International Classics.

HANSEL AND GRETEL—FAN—52m.—(C)—Narrated by Paul Tripp—5355 (12-15-65)—Famous fairy tale makes up well for children; Filmed abroad; dubbed in English—Childhood

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS; C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanuelo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English titles—Cinema V

HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Moderately amusing import—French-made; English titles—Artixo

JOHNNY NOBODY—D—88m.—Nigel Patrick, Yvonne Mitchell, Aldo Ray—5355 (12-15-65)—Suspenseful, well-made import—Filmed in Ireland—Medallion

JULIET OF THE SPIRITS—D—148m.—(TC)—Guilietta Masina, Marlo Pisu, Sandra Milo—5347 (11-17-65)—Impressive import—Italian-made; English titles—Rizzoli

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal —English—Laudau—Trans-American

LA FUGA—D—92m.—Giovanna Ralli, Anouk Aimee—5379 (3-2-66)—Confusing import—Italian-made; English titles —International Classics

LIFE UPSIDE DOWN—D—93m.—Charles Denner, Anna Gaylor—5339 (10-20-65)—Drama dealing with mental deterioration holds interest—French-made; English titles—Landau

LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics

MARRIED WOMAN, THE—D—94m.—Macha Meril, Bernard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up her mind—French-made; English titles—Royal Films Int.

MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III

MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action program meller—Seven Arts—Filmed abroad

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone

RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Philippines—Hemisphere

REPULSION—D—105m.—Catherine Deneuve, John Fraser—5332 '(10-20-65)—Shocking fare with limited appeal—English-made—Royal Films Int.

SANDRA—D—100m.—Claudia Cardinale, Michael Craig—5375 (2-16-66)—Fair import—Royal Films Int.

SHOP ON MAIN STREET, THE—D—128m.—Josef Kroner, Ida Kaminska—5375 (2-16-66)—Fine import for discriminating audiences—Czecholovakian-made; English titles; Prominent

SHEPHERD GIRL, THE—MUD—105m.—(EC; Shawscope)—Julie Yeh Feng—5355 (12-15-65)—Import has limited appeal—Made In China; English titles—Frank Lee Int. Films

SLEEPING BEAUTY—FAN—70m.—(C)—Narrated by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SLEEPING CAR MURDER, THE—MD—90m.—(WSO)—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly Interesting import—French-made; English titles—Seven Arts

SNOW WHITE—FAN—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale —Made abroad; dubbed in English—Childhood

SWEDISH WEDDING NIGHT—D—96m.—Jarle Kulle, Christina Schollin—5355 (12-15-65)—For adults in art spots—Swedish-made; English titles—Royal Films Int.

TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad—Seven Arts

VIOLENT AND THE DAMNED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamanian prison break—Made in Panama; dubbed in English—ADP Int.

WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films

WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myriad

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES CURRENT and COMING

(This is a listing of all production numbers and release dates, as made available by the companies, accurate to time of publication. Additional information and other coming releases can be found in the body of the SERVISECTION.)

Allied Artists

6602	The Leather Boys (Rita Tushingham)	Jan.
6601	El Cid (Reissue) (Charlton Heston, Sophia Loren)	Feb.
6603	Lemonade Joe (Karel Fiala)	March
6605	Oh! Those Most Secret Agents (Franco & Ciccio)	April
6604	The Party's Over (Oliver Reed, Louise Sorel)	April
	Castle Of Terror (Barbara Steele)	May

American-International

6517	The Big T.N.T. Show (Folk N' Rock Electrofilm Special)	Jan.
6521	Queen Of Blood (John Saxon)	March
6522	Blood Bath (William Campbell)	March
6601	The Dirty Game (Vittoria Gassman)	March
6604	Ghost In The Invisible Bikini (Tommy Kirk, Deborah Walley)	April
	La Dolce Vita (Reissue) (Marcello Mastroianni, Anita Ekberg)	April
	It's a Sick, Sick World (Narrated by Vincent Price)	April
6603	The Great Spy Chase (Bernard Blair)	May
6602	What's Up Tiger Lilly? (Woody Allen)	May
	Tarzan and The Valley Of Gold (Mike Henry)	May
	The Girl Getters (Oliver Reed, Jane Merrow)	May

Buena Vista

That Darn Cat (Hayley Mills, Dean Jones)	Dec.
The Ugly Dachshund (Suzanne Pleshette, Dean Jones)	Feb.
Bullwhip Griffin (Susanne Pleshette, Karl Malden)	April

Columbia

66017	Heroes of Telemark (Kirk Douglas, Richard Harris)	Dec.
	Night Of The Tiger (Chuck Conners, Gloria Grahame)	Jan.
66019	The Chase (Marlon Brando, Jane Fonda)	Feb.
	Life At The Top (Laurence Harvey, Jean Simmons)	Feb.
66022	The Silencers (Dean Martin, Stella Stevens)	March
66028	Born Free (Bill Travers)	April
	Ride Beyond Vengeance (Chuck Connors)	April
66027	The Trouble With Angels (Rosalind Russell, Hayley Mills)	April
	Mystery Of Thug Island (Guy Madison, Peter Van Eyck)	May
	Brigand Of Kandahar (Ronald Lewis)	May
	Guns Of Navarone (Reissue) (Gregory Peck, David Niven, Anthony Quinn)	May

Continental (Walter Reade-Sterling, Inc.)

Flame and The Fire (Documentary type)	Dec.
The Lollipop Cover (Don Gordon)	Dec.
The Gospel According To St. Matthew	Jan.
Contest Girl (Janette Scott)	April

Embassy

The 10th Victim (Marcello Mastroianni, Ursula Andress)	Dec.
The Oscar (Stephen Boyd, Elke Sommer)	Feb.
Billy The Kid VS Dracula (Chuck Courtney)	April
Jesse James Meets Frankenstein's Daughter	April
The Cat (Peggy Ann Garner)	May

MGM

6610	When The Boys Meet The Girls (Connie Francis, Harve Presnell)	Dec.
6603	The Loved One (Robert Morse, Jonathan Winters)	Dec.
6615	Where The Spies Are (David Niven)	Jan.
6511	7 Women (Anne Bancroft, Sue Lyon)	Jan.
6612	The Money Trap (Glenn Ford, Rita Hayworth)	Feb.
6613	Made In Paris (Ann-Margret, Louis Jourdan)	Feb.
6616	A Patch Of Blue (Sidney Poitier)	March
6620	The Spy With My Face (Robert Vaughn)	March
6624	To Trap A Spy (Robert Vaughn)	March
6618	Hold On! (Herman's Hermits)	April
6619	North By Northwest (Reissue) (Cary Grant)	April
6617	The Singing Nun (Debbie Reynolds)	April
6607	The Alphabet Murders (Tony Randall)	May
6621	Son Of A Gunfighter (Russ Tamblyn)	May
6622	Tiko and The Shark (All Tahitian Cast)	May
6623	The Secret Seven (Tony Russel)	May

Paramount

6508	Boeing—Boeing (Tony Curtis, Jerry Lewis)	Dec.
6509	The Spy Who Came In From The Cold (Richard Burton, Claire Bloom)	Dec.
6517	The Slender Thread (Sidney Poitier, Anne Bancroft)	Jan.
6518	Kid Rodelo (Janet Leigh, Don Murray)	Jan.
6519	Apache Uprising (Rory Calhoun, Corinne Calvet)	Jan.
6520	Judith (Sophia Loren, Peter Finch)	Feb.
6523	Johnny Reno (Dana Andrews, Jane Russell)	March
6504	Promise Her Anything (Warren Beatty, Leslie Caron)	March
6525	The Naked Prey (Cornel Wilde)	April
R6524	The Ten Commandments—(Reissue) (Charlton Heston)	April
	Last Of The Secret Agents (Allen and Rossi)	May
	Night Of The Grizzly (Clint Walker)	May
	Come Blow Your Horn—(Reissue) (Frank Sinatra)	May
	All The Way (Reissue of "The Joker Is Wild" (Frank Sinatra)	May
	One-Eyed Jacks (Reissue) (Marlon Brando)	May

20th Century-Fox

Do Not Disturb (Doris Day, Rod Taylor)	Dec.
The Return Of Mr. Moto (Henry Silva)	Dec.
The Nanny (Betty Davis)	Jan.
Those Magnificent Men In Their Flying Machines (Stuart Whitman, Sarah Miles)	Feb.
Dracula—Prince of Darkness (Christopher Lee)	March
The Plague Of The Zombies (Andre Morell)	March
The Flight of The Phoenix (James Stewart)	April
Rasputin—The Mad Monk (Christopher Lee)	April
The Reptile (Noel Willman)	April
Weekend At Dunkirk (Jean Paul Belmondo, Catherine Spaak)	May

United Artists

6517	Thunderball (Sean Connery, Lois Maxwell)	Dec.
6603	Viva Maria (Brigitte Bardot)	Jan.
	After The Fox (Peter Sellers)	Feb.
	The Group (Candice Bergen, James Broderick)	March
	Cast A Giant Shadow (Kirk Douglas)	April
	A Thousand Clowns (Jason Robards)	April
	Duel At Diablo (James Garner, Sidney Poitier)	May
	Frankie and Johnny (Elvis Presley)	May

Universal

6582	Pinocchio In Outer Space (Feature Cartoon)	Dec.
6530	Andy (Norman Alden)	Dec.
	Blindfold (Rock Hudson, Claudia Cardinale)	Jan.
6601	Moment To Moment (Jean Seberg, Honor Blackman)	Jan.
6602	Wild, Wild Winter (Jay and the Americans; etc.)	Jan.
6603	The Rare Breed (James Stewart)	Feb.
6604	Agent For H.A.R.M. (Wendell Corey)	Feb.
6605	Madame X (Lana Turner)	March
6606	The Boy Cried Murder (Veronica Hurst, Phil Brown)	March
6607	A Man Could Get Killed (James Garner, Sandra Dee)	April
6608	Johnny Tiger (Robert Taylor)	April
6609	The Ghost and Mr. Chicken (Don Knotts)	May
6610	Gunpoint (Audie Murphy)	May

Warners

Never Too Late (Paul Ford, Maureen O'Sullivan)	Dec.
Harper (Paul Newman, Lauren Bacall)	Jan.
Othello (Laurence Olivier)	Feb.
Stop The World—I Want To Get Off (Tony Tanner, Millicent Martin)	May

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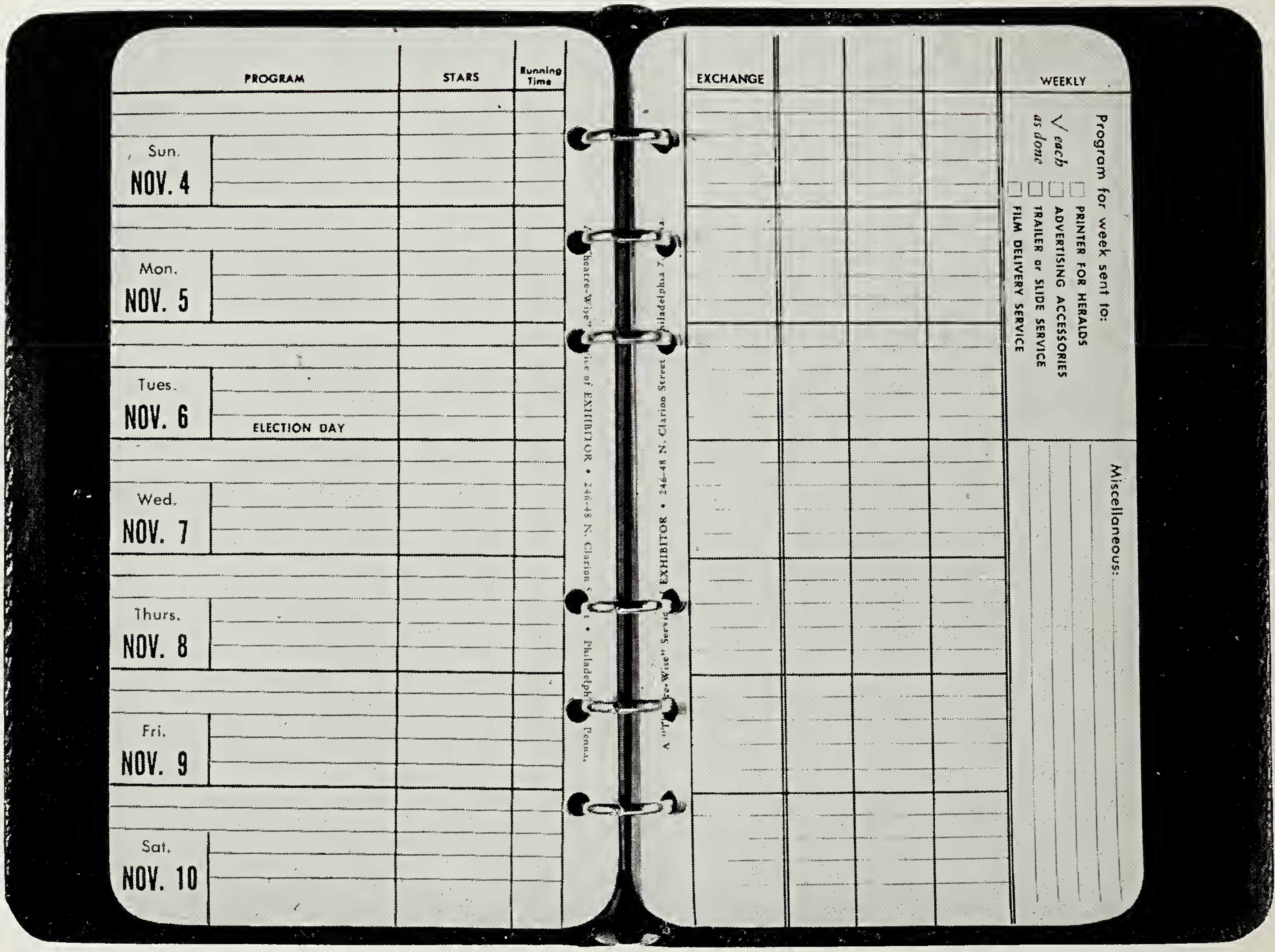

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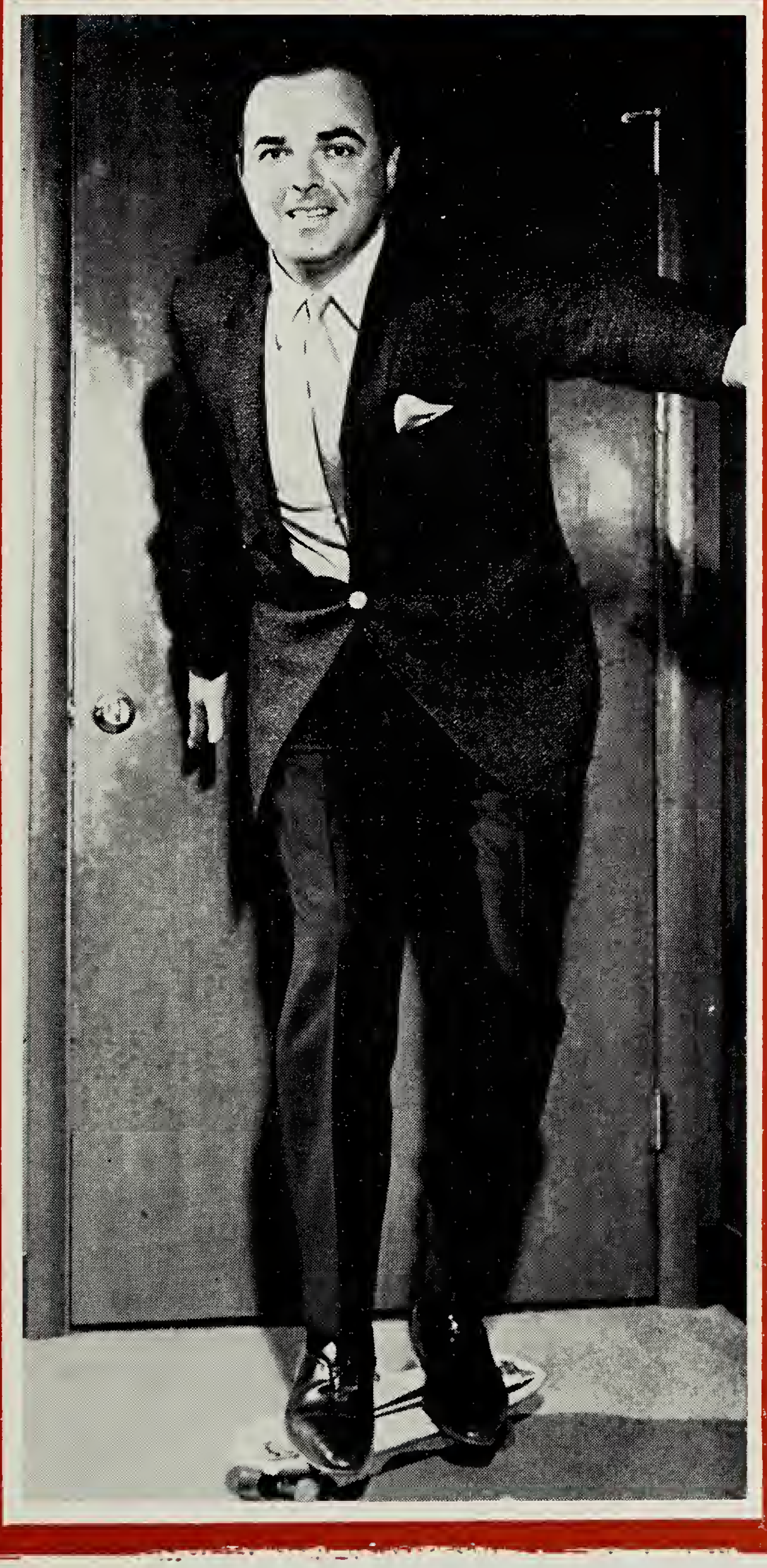
EXHIBITOR

APRIL 27, 1966

Volume 75 Number 12

IN THREE SECTIONS · THIS IS SECTION ONE



"Music," "Zhivago" Lead Oscar Derby

(See Page 5)

London Hosts Variety Barkers

(See Page 10)

Bob Friedman, United Artists branch manager in Philadelphia, will go to any lengths to sell his product. Naturally, he uses a skateboard to visit accounts while dating UA's short subject Oscar nominee, "Skaterdater."

"JUNGLE" CASE HISTORIES . . . *see editorial—page 3*

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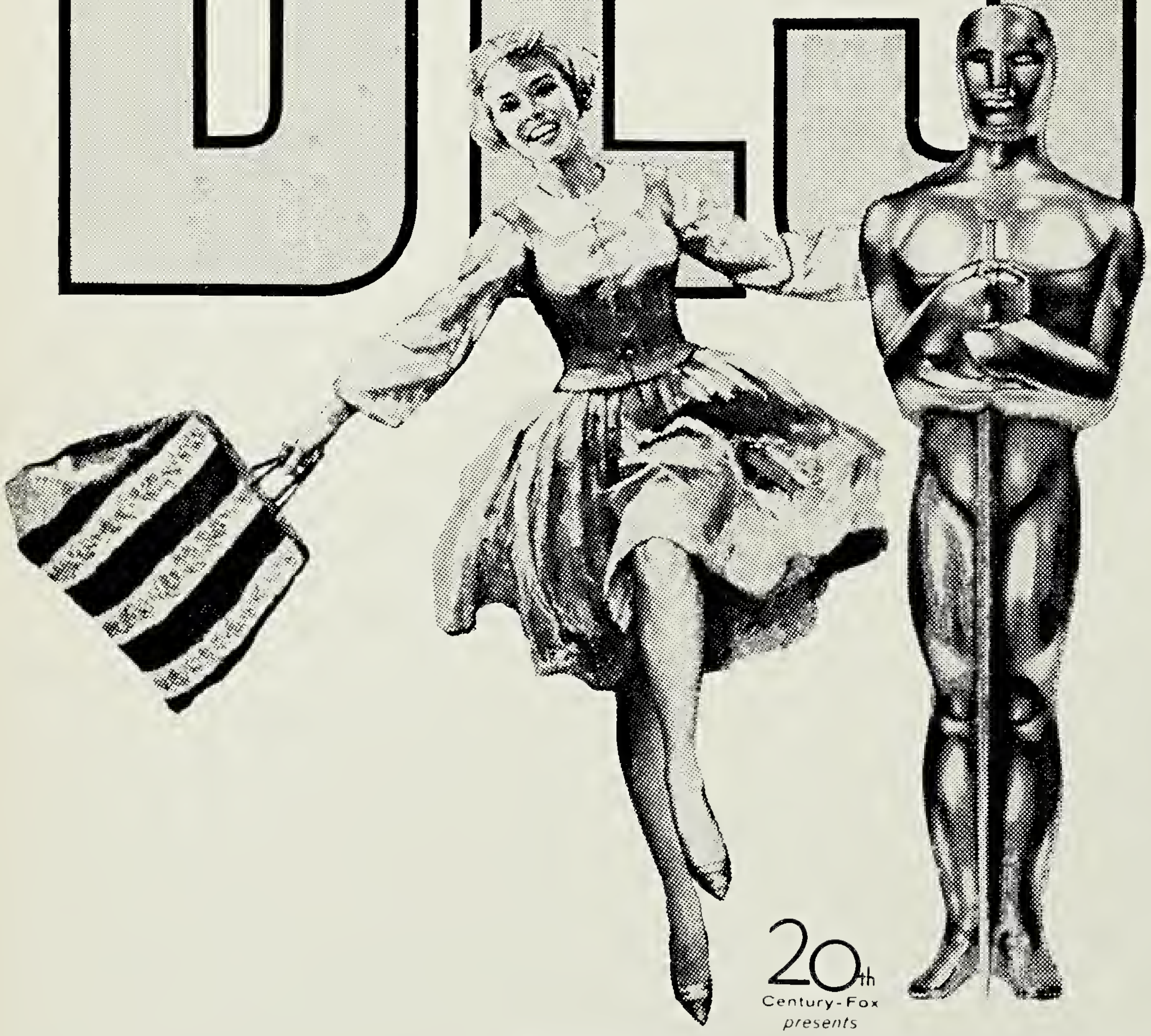

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Volume 75 • No. 12 April 27, 1966 Our 48th Year

SOME "JUNGLE" CASE HISTORIES

It is all too easy to blame distribution entirely for the confusion and chaos in so much of film selling and buying. Certainly, the distributors must share the blame for a situation that is rapidly becoming intolerable, but they can't do all that damage by themselves. It requires at least the indirect support of exhibition to put things into such a messy state, and some exhibitors have been doing more than their fair share.

Confusion breeds more confusion, as anyone can see who is familiar with the motion picture industry. The pell-mell race for first-run dates by theatres not qualified for such status carries in its wake bitterness, suspicion, and distrust.

Without mentioning any names, we'd like to present a few well documented case histories. A major company made a major picture available for first-run booking in an important territory. The distributor demanded a particular date, which could not be met by established first-run houses in the territory. They wanted to play the picture, but couldn't fit it in when the distributor wanted playing time. As a result, the distributor made it available to key second-run houses as a multiple first-run. Now the circuits operating the legitimate first-runs won't buy the picture for any of their houses, and its grossing potential has been severely curtailed. It doesn't make any kind of business sense, but in a jungle that's bound to happen.

Two drive-in theatres took a top-grossing feature and naturally double-billed it. In addition, they featured admission prices of a dollar or $1.25 a carload. Treat a good product cheaply, and the public will soon lose respect for it. That is exactly what happened, and theatres who had eagerly awaited the film now find they have damaged goods on their hands.

A fine first-run theatre was constructed for more than half a million dollars in a key city because distributors were forced to practically give their film away to the only circuit operating there. The independent exhibitor enabled distributors to get what their pictures deserved and was promised continued support. Today, that exhibitor has not been able to make a deal with one company for over a year. Instead, product is going into drive-ins and theatres of lesser potential in a grab for a fast buck. The pictures have nowhere to go after first-run in such situations, but no one can see past the fast-buck. The distributor wants a particular date or no deal, and flexibility in dating is a thing of the past.

We could go on and on, telling the same kind of story about one territory after another, but what's the use? Film deals today make little sense at best, and theatre closings in key territories make the point better than any editorial. We welcome the addition of new shopping center theatres and hope they continue to thrive, but the fact remains that they did not make this industry great and they can't support it by themselves.

Order must replace chaos, and distributors and exhibitors alike must reassess the manner in which they are buying and selling film. Last week, we quoted a Detroit newspaperman who described the situation in his city as "a first-run jungle." Detroit isn't alone. A jungle is a fit place only for savages, and it is time that some "civilization" was restored to the motion picture industry.

REALLY, MR. WANAMAKER!

The Federal Trade Commission concerns itself to a large extent with companies making false and misleading advertising claims. Other governmental agencies are also geared to protect the public from unfair practices.

We are all familiar with the way in which the press and public and elected officials jump on the motion picture industry at every opportunity. Heaven help the industry if the advertising of a film promises the public a little more than the film is able to deliver. One would think that such exaggeration were specifically designed to corrupt all of America.

Yet is that any different from the way in which other industries merchandise their products. Consider Philadelphia's fine and respected department store, John Wanamaker's. Their newspaper advertising carries the line, *"John Wanamaker's has everything."* How's that for openers? Can you imagine the furor if you tried to sell a movie that way?

John Wanamaker's doesn't have everything. It doesn't even have some things that can be found in the department store around the corner. Yet no agency calls the wrath of "truth" down on John Wanamaker's head.

It appears that there are different yardsticks to measure each industry, and the motion picture industry is measured by the shortest one of all. That's life!

In order to be an opinion-maker, you've got to have opinions!

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Producer **Bruce Balaban** and actress **Helga Genth** were married at Caxton Hall, London. Balaban is the son of the late **A. J. Balaban,** founder of the Balaban and Katz theatre chain in the U.S., and his uncle is **Barney Balaban,** chairman of the board, Paramount Pictures.

Obituaries

Milton (Milt) Brauman, 59, branch manager, Screen Guild Productions, Pittsburgh, Pa., since 1945, died. Previously, he was with MGM as short subject booker, head booker, and office manager. A dedicated industry veteran, he is survived by his wife, a son, a daughter, one grandson, and a brother and a sister.

Mrs. John Kelly, whose husband manages the Community, Saratoga Springs, N.Y., died. Children also survive.

Cinerama Circuit Expands

LOS ANGELES—Continuing Cinerama's worldwide expansion under the leadership of president William R. Forman, executive vice-president Howard G. Minsky reports completion of negotiations for nine additional Cinerama installations in Latin and South America.

The development will bring the total of operating theatres showing Cinerama films to 167, of which 74 are domestic houses and 93 foreign situations. During 1965, there were 13 new United States and Canadian houses opened, together with nine in foreign situations.

The new Cinerama situations in Latin and South America are Rio de Janeiro, marking the entry of Cinerama in this area, where the Roxy theatre is being converted into the Cinerama single strip operation; the cities of Cordoba and Rosario, both also in Argentina, will each have new Cinerama situations to be operated by the Juan Molina Circuit; Buenos Aires will have two new Cinerama houses operated by the Gaumont and Lococo circuits respectively; Bogota, Colombia, where the Radio City Theatre will be rebuilt as a Cinerama house; Lima, Peru, will have a Cinerama house operated by the Farga Circuit; Santiago, Chile, where Jose Diare will open a new Cinerama situation in late May; and Guadalajara, Mexico, where Mexico City associates of Cinerama will have a new house in operation by August.

Reade Promotes Schain

OAKHURST, N.J.—Another move up the executive ladder in the theatre department of Walter Reade-Sterling, Inc., has been taken by Donald Schain, Asbury Park, N.J., it was disclosed by Nick Schermerhorn, vice-president for theatre operations of the entertainment company.

Schain has been appointed the company's representative in its acquisition of the big first-run Esquire in downtown Chicago, and has taken up residence in the midwest city.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., APRIL 25

"Oscar" Proves Powerful As Top Film Salesman

NEW YORK—The power of "Oscar" as a film salesman was being demonstrated all over the country in the aftermath of Academy Award ceremonies. "The Sound Of Music," which garnered five awards, including best picture, for 20th-Fox, could hardly be expected to improve on the fantastic business it has been attracting in hard-ticket engagements for more than a year. However, the film company is confident that "Sound" will continue its record-breaking boxoffice pace, and Academy Award accolades will certainly keep it at the top.

MGM, whose "Dr. Zhivago" also captured five awards, is in a similar happy situation. The film is a top grosser in hard-ticket situations with no let-up in sight. More direct benefits, it is felt, will accrue to "A Patch Of Blue," featuring Shelley Winters' Award performance. The film is currently playing holdover engagements throughout the country, and exhibitor interest is strong. MGM also has the Oscar-winning cartoon, "The Dot And The Line," and a hefty playoff is a certainty.

The reaction at Embassy Pictures, where "Darling" received three awards including best actress honors for Julie Christie, was immediate and impressive. The film garnered 300 new bookings as a direct result of the "Oscar" ceremonies, and the company is geared to handle any demand. Some theatres are already replaying the feature, with grosses exceeding the original playdate. Situations playing the film for weeks reported the best business of the engagement on the night after the Academy Awards.

At Columbia, attention centers on "Cat Ballou," starring best actor Lee Marvin, and "Ship of Fools," also an "Oscar" winner. The company is arranging for new engagements and replays, starting off with 75 dates in New York and a like number in Los Angeles.

A similar happy story comes from Prominent Films, distributor of "The Shop On Main Street," best foreign film. This award winner from Czechoslovakia is currently playing 15 engagements in key cities, and within a month will be running in 35 situations. While its basic appeal is for "art" situations, other theatres as well have shown considerable interest, and a far wider playoff will result from the Academy Award nod.

No doubt about it—"Oscar" is one of the industry's most persuasive salesmen.

VCI Reelects Carreras

LONDON—James Carreras was reelected international chief barker for a third year at Variety Clubs International convention. During his leadership, VCI broke two fund raising records. In 1964, 8½ million dollars were raised, beating by three million dollars the previous best year, and in 1965 the total topped 10½ million dollars. Professionally, Carreras is head of Hammer Film Productions. Also reelected were Ralph W. Pries, first assistant international chief barker; J. J. Fitzgibbons, Jr., second assistant international chief barker; Joseph Podoloff, international dough guy; and Nat Nathanson, international property master.

BROADWAY GROSSES

Post-Easter Figures Still Good

NEW YORK—The post-Easter figures in the Broadway first runs were still fairly good. The break-down was as follows:

"THE SINGING NUN" (MGM). Radio City Music Hall, with usual stage show, did $115,000 from Thursday through Sunday, with the sixth week going to $165,000.

"CAST A GIANT SHADOW" (UA). DeMille reported $31,000 for the fourth week.

"DR. ZHIVAGO" (MGM). Capitol claimed $42,000 for the 18th week.

"MARY POPPINS" (Buena Vista). Loew's State announced that the first week was $20,000.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli stated that the 61st week was $41,000.

"THE GROUP" (UA). Astor reported $19,000 for the sixth week.

"THE TROUBLE WITH ANGELS" (Columbia). Victoria claimed $26,000 for the third week.

"MY FAIR LADY" (Warners). Criterion did $26,000 on the 79th week.

"CINERAMA'S RUSSIAN ADVENTURE" (United Roadshows). Warner Cinerama stated the second week was $35,000.

Britain Wins Heart Award

LONDON—For the fifth time, the VCI Heart Award has been won by Great Britain. The official citation reads: "The award for 1965 goes to Tent 36, the Variety Club of Great Britain, for its ever widening support of children's causes, in particular the magnificent expansion of the Sunshine Coach scheme which is still spreading throughout international Variety. The judges were also impressed by the high rate of funds raised in relation to expenses incurred, showing the splendid spirit of its individual members." Runner-up was Tent 7—Buffalo, and the third position was shared by Tent 6—Cleveland and Tent 33—Miami.

WB Division Heads Meet

CHICAGO—A Warner Bros. division managers' meeting is being held here under the leadership of Morey (Razz) Goldstein, vice-president and general sales manager.

Goldstein is meeting with Robert Conn, midwestern division; Al Duren, central division; Al Grubstick, western division; Ed Williamson, southwestern division; Ollie Williamson, southern division; Canadian general manager Haskell Masters; Canadian division sales manager Irving Stern; and home-office representatives Larry Leshansky, Ralph Iannuzzi, and Bernie Sorkin.

ACADEMY AWARDS

MGM tops Oscar entries with eight wins as "Dr. Zhivago" and "Sound of Music" tie for most honored films without receiving a single best performance award

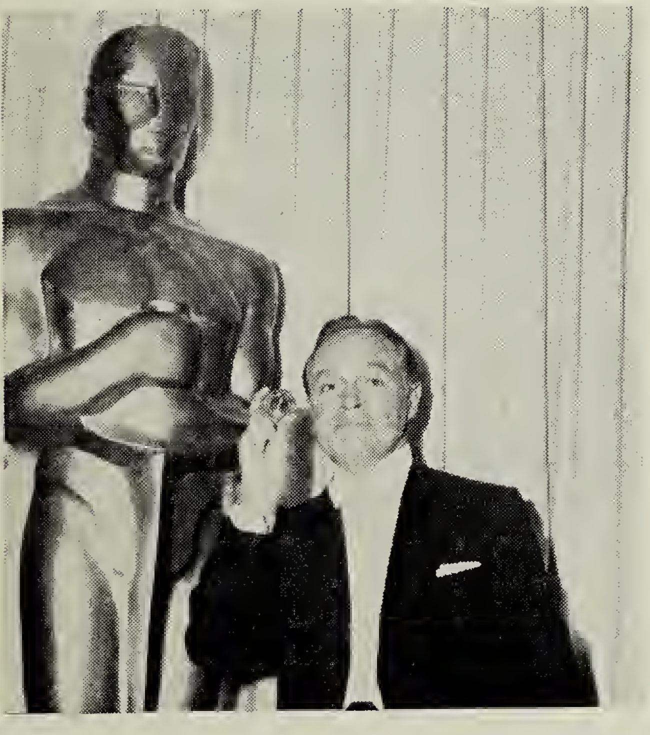
By Mark Gibbons

HOLLYWOOD—The Oscar derby dopesters—that's Hollywoodese for "experts" who predict the Academy Award winners in advance—are still scratching their noggins and wrangling over which emerged sweepstakes winner in the world's greatest cinema marathon. Was it "Sound of Music" or "Doctor Zhivago," each of which captured five of the coveted statuettes?

To us railbirds, or amateur prognosticators, it was a dead heat because when the pre-race handicapping was announced, the consensus gave both great films an equal chance to run away with a hatful of Oscars. Partisans of "Music" point out that *their* favorite was the *real* winner by getting awards for best picture and best director, two of the top six honors. "Zhivago" got none because best actor and actress and best supporting ditto went to other contestants.

But one thing is disputeless: Metro-Goldwyn-Mayer emerged top studio banana with eight wins. MGM produced "Zhivago" and "Patch of Blue." Twentieth Century-Fox rated second with five—thanks to the magic of "Music"; Columbia and Joe Levine's Embassy Pictures ran neck and neck for third place with three gonfalons apiece; United Artists nailed two winners; while Warner Brothers and American International settled for one each. Where did all the others go? They went thataway—meaning foreign countries.

Wonder why the dopesters, or at least one of them, as they ground out miles of copy before the race, didn't think to come up with a form sheet on the producers?



Master of ceremonies Bob Hope receives the first Academy Awards medal in a surprise ceremony.

It was the unanimous opinion of the 500 members of the press, including this observer's thought, that if they ever get around to putting up Oscars for the best display of drawing world-wide attention to the movie industry, the Academy of Motion Picture Arts and Sciences would win hands down. Academy President Arthur Freed and his talented Girl Friday, executive secretary Margaret Herrick, have every reason to be proud of the 38th Oscar Awards. This was by far the greatest, the most lavish presentation ceremony the world has ever seen, and the global reference is fully justified.

It is estimated 100 million persons saw the historic spectacle via video which, for the first time, was aired in color. Newsreels will reach another 50 million in more than a score of countries in Europe, Asia, and Latin America. With radio, newspapers, trade publications and magazines added, the total audience should reach more than a quarter billion—by far the largest mass audience in the entire history of show business.

The vast press pavilion adjacent to the Santa Monica Civic Auditorium, where thousands were on hand as a "live" audience, was a thing of joy and beauty to the ink-stained wretches of the Fourth Estate. It was here that a behind-the-scenes enactment took place as a rival in color and excitement to the show going on next door. As each winner received his or her Oscar, he or she was led backstage into the pavilion through the deadline photography room; thence into another photography room, an interview room, and radio and newsreel tape rooms before returning to his seat in the auditorium. Each section was furnished with all necessary equipment, plus at least two tv monitors to enable the toiling press to follow the big show a few yards away and keep abreast of the results. The happy chatter of the Oscar winners themselves was difficult to hear over the clatter of typewriters, putting in words a description of the event, and stories for local, state, national, and world releases. It was all there—drama, suspense, glamor, and entertainment and led one blase newshawk veteran to comment in awe:

"This beats any presidential inauguration I've ever covered. Wow!"

It was an understatement, but indicative of the splendid efforts of the Academy, and with no small accolade due the public relations department that performed yeoman service.

Regardless of the pros and cons still being exchanged by the "experts," each award drew audience enthusiasm worthy of a last second football touchdown or a ninth inning home run. But by far the most vociferous applause came when Lee Marvin stepped up to accept his best actor award. Although generally ranked by the dopesters as at best a dark horse for the honors, the bibulous gunslinger of "Cat Ballou" was a popular winner.

Almost matching in acclaim, but not quite, was the reaction to the two awards for "Music" as best picture and to its director, Robert Wise. While Julie Christie's best actress selection was generously applauded, there was no mistaking the fact that many had been rooting for Julie Andrews, star of "Music," to repeat her last year's victory with her "Mary Poppins" role. Shelley Winters' selection of best supporting actress, making her a two-time Oscar winner, was a popular one with the crowd, as was Martin Balsam's ("A Thousand Clowns") triumph in the supporting actor category. Shelley, who was awarded honors for her work in "Patch of Blue," is a veteran of past Oscar campaigns, and her previous top award several years ago was for her role in "The Diary of Anne Frank."

Actress Shirley MacLaine presents the Irving Thalberg Memorial Award to producer-director William Wyler.

But the truly top applause was the roaring ovation for emcee Bob Hope when the Academy, in a surprise move, gave him a gold medal. The roar of the crowd could have been heard blocks away, and for a moment it seemed that the master of ad lib repartee was nonplussed. This was echoed in his response to President Freed's presentation.

"I don't know what to say," said Hope. "I've been caught with my idiot cards down." Other quips by the comedian, for years a familiar figure in the same role at the Awards fete, included his opening: "Welcome to the agony and the ecstasy . . . all the world is waiting for the winners and all the Beverly Hills psychiatrists are dusting off their couches and wondering who'll lose." Then: "Look around you. You'll see the stars of today—

(*Continued on next page*)

and the senators of tomorrow." Then, acknowledging the presence in the audience of Lynda Bird Johnson: "This is a pleasant switch—folks coming to Hollywood from Washington." To film star George Hamilton, who squired the President's daughter to the fete: "If you play your cards right, George . . . who knows? Another Hamilton in the White House!" Hope didn't spare himself as a target for his jibes. After receiving his gold medallion which has an embossed miniature of Oscar: "I wonder if we could get a pump and blow this thing up?" And again, after walking over to the heroic-sized statue on the stage: "Look, Oscar, here's your son!"

Highlights and Sidelights

SANTA MONICA AUDITORIUM—Two special Academy awards, perhaps of lesser import to the general public but with deep impact on the industry, almost passed unnoticed in the maelstrom of events in the Oscar awards proper. William Wyler was voted the Irving G. Thalberg Memorial Award and Edmond L. DePatie the Jean Hersholt Humanitarian Award by the Academy board of governors. Wyler, indisputably one of the industry's leading movie creators, is a three-time Oscar winner and has received 14 nominations since 1936. DePatie, a Warner Bros. veep, has been part of the film industry for more than 40 years and is vice-chairman of the Association of Motion Picture and Television Producers. The Thalberg Award, established in 1937, is voted by the Board only in those years in which it feels there is a deserving recipient. It recognizes continuing creative contributions to movie production. Wyler is the 15th award recipient, although it has been voted 18 times. Rules now prohibit any individual from receiving the award more than once. The Hersholt Award recognizes an industry member "whose humanitarian efforts have brought credit to the industry," and has been voted nine times since its creation in 1956. Bob Hope is a previous recipient.

The happy winners clutching their "Oscars" include Lee Marvin, best actor; Julie Christie, best actress; Shelley Winters, best supporting actress; and Martin Balsam, best supporting actor.

UNUSUAL FEATURE of this year's Awards: All five nominees for best supporting actor were first-time candidates. Last time this occurred was in 1962. This year's nominees were the winner, Martin Balsam, "A Thousand Clowns"; Ian Bannen, "The Flight of the Phoenix"; Tom Courtenay, "Doctor Zhivago"; Michael Dunn, "Ship of Fools"; and Frank Finlay, "Othello."

THE POTENCY OF MOVIE MAGIC was clearly demonstrated by the throngs of fans overflowing the bleacher seats flanking the entrance to the Auditorium, all of which were filled 90 minutes before the start of the ceremonies. Many had been there all day, and the first to arrive was the wife of a soldier in Viet Nam who was in her seat at 4:30 am. . . . Nose counting of the Early Birds indicated that visitors from abroad outnumbered the local variety. Countries represented included Britain, France, Canada, Ireland, India, Thailand, Ghana, Ceylon, Madagascar, Japan (in droves), Mexico, the Philippines, Ecuador, *ad infinitum*. . . . Many of the bleacherites were equipped with transistor radios and there were several portable tv sets. . . . More than half of the Early Birds remained through the two hours and 35 minutes elapsed before the stars reappeared to head for the Beverly Hilton and the awards grand ball and banquet to celebrate.

1966 OSCAR AWARD BOXSCORE

BEST PICTURE—"The Sound Of Music" —20th Century-Fox—Robert Wise, producer

BEST PERFORMANCES—
- Actor—Lee Marvin—"Cat Ballou"—Columbia
- Actress—Julie Christie—"Darling"—Embassy
- Supporting Actor—Martin Balsam—"A Thousand Clowns"—United Artists
- Supporting Actress—Shelley Winters—"A Patch Of Blue"—MGM.

BEST DIRECTION—
Robert Wise—"The Sound Of Music"

BEST WRITING—
- From Another Medium—"Doctor Zhivago"—MGM—Screenplay by Robert Bolt.
- Story and Screenplay—"Darling"—Frederick Raphael

BEST ART DIRECTION—
- Black and White—"Ship Of Fools"—Columbia—Robert Clatworthy—Set Decoration by Joseph Kish
- Color—"Doctor Zhivago"—John Box and Terry Marsh—Set Decoration by Dario Simoni

BEST CINEMATOGRAPHY—
- Black and White—"Ship Of Fools"—Ernest Laszlo
- Color—"Doctor Zhivago—Freddie Young

BEST COSTUME DESIGN—
- Black and White—"Darling"—Julie Harris
- Color—"Doctor Zhivago"—Phyllis Dalton

BEST FILM EDITING—
"The Sound of Music"—William Reynolds

BEST SOUND ACHIEVEMENT—
"The Sound Of Music"—20th Century-Fox Studio Sound Dept., James P. Corcoran, and Todd-AO Sound Dept., Fred Hynes

BEST SOUND EFFECTS—
"The Great Race"—Warner Bros.—Tregoweth Brown

BEST SONG—
"The Shadow Of Your Smile" from "The Sandpiper"—MGM—Johnny Mandel, music; Paul Francis Webster, lyrics

BEST MUSIC SCORE (Substantially Original)—
Maurice Jarre for "Doctor Zhivago"

BEST SCORING OF MUSIC (Adaptation or Treatment)—
Irwin Kostal for "The Sound Of Music"

BEST SHORT SUBJECT (Live Action)—
"The Chicken" (Le Poulet)—Renn Productions—Pathe Contemporary Films—Claude Berri, producer

BEST SHORT SUBJECT (Cartoon)—
"The Dot and The Line"—MGM—Chuck Jones and Les Goldman, producers

BEST DOCUMENTARIES—
- Feature—"The Eleanor Roosevelt Story" —A Sidney Glazier Production—American International
- Short—"To Be Alive"—Johnson Wax—Francis Thompson, Inc., producer

BEST SPECIAL EFFECTS—
"Thunderball" — United Artists — John Stears

BEST FOREIGN FILM—
"The Shop On Main Street"—A Ceskoslovensky Film Production (Czechoslovakia)

SPECIAL AWARDS—
Irving G. Thalberg Memorial Award to William Wyler—Jean Hersholt Humanitarian Award to Edmond L. DePatie

SCIENTIFIC-TECHNICAL AWARDS—
- Plaque to Arthur J. Hatch, Strong Electric Corp., for the design and development of an air blown carbon arc projection lamp.
- Plaque to Stefan Kudelski for the design and development of the Nagra portable one-quarter inch tape recording system for motion picture sound recording.

For their achievements in winning ACADEMY AWARDS

Metro-Goldwyn-Mayer salutes

DOCTOR ZHIVAGO

BEST SCREENPLAY BASED ON MATERIAL FROM ANOTHER MEDIUM—Robert Bolt

BEST MUSIC SCORE, SUBSTANTIALLY ORIGINAL—Maurice Jarre

BEST CINEMATOGRAPHY, COLOR—Freddie Young

BEST COSTUME DESIGN, COLOR—Phyllis Dalton

BEST ART DIRECTION, COLOR—John Box and Terence Marsh

BEST SET DECORATION—Dario Simoni

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a PATCH OF BLUE

BEST SUPPORTING ACTRESS—Shelley Winters

THE DOT AND THE LINE

BEST CARTOON

Chuck Jones & Les Goldman, Producers

---

the Sandpiper

BEST SONG FIRST USED IN AN ELIGIBLE MOTION PICTURE

"The Shadow Of Your Smile"

Music by Johnny Mandel, Lyrics by Paul Francis Webster

ACLU Urges New High Court Look At Most Recent Obscenity Ruling

NEW YORK—The American Civil Liberties Union urged the United States Supreme Court to reconsider its newly-announced standard for judging obscenity on the basis of advertising matter accompanying the allegedly obscene publication.

The civil liberties organization released a friend-of-the-court brief filed with the high court supporting the petition for rehearing requested by Ralph Ginzburg. Publisher of Eros magazine, Liaison, a bi-weekly newsletter, and The Housewife's Handbook on Selective Promiscuity, Ginzburg was convicted and sentenced to five years in jail and a $28,000 fine for violating the federal obscenity law. The conviction was upheld by the Supreme Court on March 21 by a 5-4 vote.

In its brief to the Supreme Court, the ACLU and its affiliate, the ACLU of Pennsylvania, warned that the decision as it stands "is replete with dangerous implications for freedom of expression."

In upholding Ginzburg's conviction, the nation's top court introduced a new standard of obscenity—that "the question of obscenity may include consideration of the setting in which the publications were presented." The Court's unprecedented inclusion of advertising as a ground for obscenity, the ACLU brief contended, "further obscures the already muddied waters of the law of obscenity."

The Union brief noted that the new guideline is an "ill-conceived amendment" to the still-existent obscenity test established by the high court eight years ago in Roth v. U.S. The three-part Roth standard defined obscenity in the following terms: (1) "the dominant theme of the material taken as a whole appeals to the prurient interest in sex"; (2) "the material is patently offensive because it affronts contemporary community standards relating to the description or representation of sexual matters"; (3) "the material is utterly without redeeming social value." In addition to calling for a new review of the Ginzburg case, the ACLU brief called on the Court to adopt an obscenity standard protecting all published material under the First Amendment unless it creates a "clear and present danger" of actual anti-social conduct.

The Union brief charged that the new Supreme Court formula of "pandering" as proof of obscenity "makes it possible to find obscenity without any of [the three Roth] elements." Where prurient interest is not "clearly demonstrable" from the publications themselves, the ACLU said, the Court has held that "erotically arousing" advertising can stimulate the reader "to accept them as prurient." Where the "patent offensiveness of the material is dubious," the ACLU brief argued, the high court has said the "brazenness" of advertising appeal "heightens the offensiveness of the publications to those who are offended by such material." And the third Roth standard of "redeeming social value" is nullified, the brief added, by the Court's holding that "the circumstances of presentation and dissemination of material are equally relevant to determining whether social importance claimed for material in the courtroom was, in the circumstances, pretence or reality."

Stressing the "retreat from constitutional principle implicit in applying the 'pandering' test," the ACLU asked the Supreme Court: "How does 'pandering' establish the fact that the dominant theme of the material appeals to prurient interest? . . . How can patent offensiveness be enhanced by leering advertising which is not itself obscene? . . . And what of material with social value which is somehow contaminated by the impure motivations of the seller?" The brief argued that the "sole justification in Roth for removing obscene expression from the protections of the First Amendment was that it was worthless to society." It questioned the Court, "How, then, by any stretch of logic, can material be suppressed, or a purveyor punished for selling it, if it has any value whatever to society?"

The Union brief contended that the Ginzburg obscenity rule "for the first time operates to suppress publications with conceded social importance. And it does so on the basis of advertising which was itself not obscene and which described materials which were by definition not obscene either."

The civil liberties group attacked the vagueness of the high court's holding in the Ginzburg case that the "pandering" rule applies only in "close cases," and noted the "dim and uncertain . . . distinction between obscene publications, 'close cases' and non-obscene 'non-close cases.' " The ACLU brief asked the high tribunal what it is "about publications with some sexual content, non-obscene in the abstract and with at least some claim to First Amendment protection, which compels them as a matter of constitutional law to be advertised, distributed, and sold in more pristine fashion than 'lotions, tires, food, liquor, clothing, autos and even insurance policies.' "

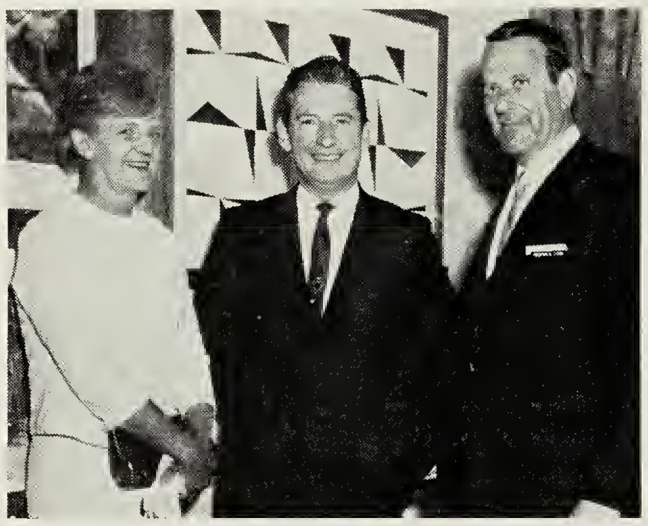
The Union brief challenged the Supreme Court's statement in the Ginzburg majority opinion that since Ginzburg himself had proclaimed the obscenity of his publications, the Court would take his "evaluation at face value and declare the book as a whole obscene despite the other evidence." The ACLU brief asserted that "the teaching of Roth . . . is [that] the effects of the material on those it reaches . . . is the litmus of obscenity, . . . and not the character of the author or disseminator, the cleanliness of his mind nor the purity of his soul." The civil liberties group argued that "the evil, at least for the purpose of governmental regulation, must be in the eye of the beholder, not in the mind of the purveyor."

The Supreme Court majority articulated a "rule which applies to some booksellers but not to others," charged the Union brief, noting that the Court sought to get at Ginzburg's publications without inhibiting " 'the enterprise of others seeking through serious endeavor to advance human knowledge. . . .' " The ACLU brief stated: "It would have seemed hardly necessary to remind the Court of its obligation to even-handed justice, particularly in the sensitive area of First Amendment rights."

Arguing that the Court's attempt in the Ginzburg case to "revamp Roth's standards is responsible for the present uncertain posture of the law of obscenity," the ACLU pointed to the major flaw in the underlying premise of Roth: "that expression which deals with sex in a particularly offensive manner may be labeled 'obscene,' and thereafter by a metamorphosis of nomenclature and classification, it becomes unprotected expression." Advocating an obscenity standard of "clear and present danger" of anti-social conduct, the Union maintained that "all forms of expression dealing with matters of public concern—whether they deal with sex or not—are entitled to First Amendment protections."

In concluding its brief the ACLU commented: "A man has been sentenced to spend five years in prison for mailing copies of a magazine, a pamphlet and a book—publications he could not have known in advance of this Court's opinion might involve him in criminal activity. A man's liberty has been sacrificed to the changing winds of constitutional doctrine. His conviction has been affirmed by a bare majority of this Court upon a theory rejected by prior decisions of this Court—a theory never urged by the Government nor employed by the courts below to support his conviction—a theory against which he has never had an opportunity to defend and which has never been argued or briefed in this Court—a theory which is replete with dangerous implications for freedom of expression and which demands reconsideration and ultimate discard."

The Union's friend-of-the-court brief was prepared by Bernard A. Berkman, ACLU cooperating attorney; Melvin L. Wulf, ACLU legal director; and Murray Powlen, ACLU cooperating attorney.



Mayor and Mrs. John E. Walsh of Parsippany-Troy Hills, N.J., are welcomed to the recent opening of Loew's new luxury theatre on Route 46 in that community by Preston Robert Tisch, right, chairman of Loew's executive committee.

20th-Fox Proxy Statement Reveals Salaries, Holdings

NEW YORK—The proxy statement of 20th Century-Fox which lists May 17 as the date of the annual stockholders' meeting revealed salaries paid company executives.

Under an agreement amended Oct. 28, 1965, president Darryl F. Zanuck "is entitled to a compensation of $150,000 per year, $60,000 of which is being paid to him currently and $90,000 of which is deferred. This amount, along with $300,000 deferred compensation accrued under prior contracts, will be paid to him or his estate on termination of employment, attaining age 70, or death, at the rate of $1,923 per week."

Other salaries listed are Seymour Poe, executive vice-president, $104,940; Richard D. Zanuck, vice-president in charge of production, $104,000; Spyros P. Skouras, chairman of the board, $49,900; Donald D. Henderson, financial vice-president, $73,140; W. C. Michel, former vice-president and now a consultant, $57,950.

Darryl F. Zanuck is listed as holding beneficially 117,305 shares of common; Poe, 435; Skouras, 117,256; Henderson, 810; and Michel, 1,635. Stockholders will be asked to reelect all directors.

Thank You!

Joseph E. Levine
PRESIDENT, EMBASSY PICTURES CORP.

Darling

Best Actress
Julie Christie

Best Story and Screenplay
(written directly for the screen)
Frederic Raphael

Best Costume Design
(B & W)
Julie Harris

JOSEPH E. LEVINE presents LAURENCE HARVEY • DIRK BOGARDE • JULIE CHRISTIE in "DARLING"
Produced by JOSEPH JANNI • Directed by JOHN SCHLESINGER • Screenplay by FREDERIC RAPHAEL
Associate Producer Victor Lyndon • Music by John Dankworth • A JOSEPH JANNI Production •
An EMBASSY PICTURES release

Variety Meets In LONDON

By Jock MacGregor

NEVER IN ITS 900 YEARS EXISTENCE HAS WESTMINSTER ABBEY SEEN A function quite like it. Frankly, I had an idea as I arrived that Abraham Lincoln from his pedestal across Parliament Square had adopted a somewhat more benign look than usual for the 1500 delegates to the Variety Clubs International convention. The service of thanksgiving on the opening morning was a stroke of genius. Not only were those present inspired, but I believe everyone felt privileged to be in such hallowed historic surroundings and realised that Variety was truly being recognised as the world's greatest children's charity where monarchs have been crowned down through the ages and where great men rest.

The service started with a procession of choir and clergy, army trumpeters, and bearers of the standards of the United States, Mexico, Canada, Ireland, and Great Britain. Following a fanfare of trumpets, the Dean standing at the high altar welcomed delegates, saying, "You are welcomed to Westminster Abbey this day as a great company of those who care for their fellow-men and especially for the children and youngsters, not least those who are handicapped in life through no fault of their own." The Bishop of Coventry spoke on the joy of giving and his personal experiences of Variety's work. Then, with the congregation kneeling, The Precentor said, "Let us pray. Let us thank God for all his mercies and especially for the prospering and charitable work of the Variety Clubs." After the general thanksgiving came a special prayer for all men according to their needs and especially for those who are a particular concern of the Variety Clubs. As the standards were borne from the Abbey, the Battle Hymn of the Republic was sung. Outside were a line of Sunshine Coaches, which had brought crippled children with their nurses to share this historic occasion.

WHILE SNOW GREETED THE EARLY ARRIVALS, THE MAIN CHARTER flights arrived for their passengers to be swept through airport formalities in the minimum time. It was good to see so many familiar faces returning home for further conventions on this side of the ocean. On Sunday night, Jim Carreras hosted a small private party at the Dorchester for the international officers and those who had sponsored the many events and necessities for the convention. Every penny spent on registrations and brochure advertising is going to help underprivileged children. Every sponsor was presented with a beautiful silver salver with a heart motif. With Jim at the helm, even these were sponsored. Mind you, I am not so sure the generous gent concerned was not a bit taken back when he found himself being presented with one himself!

Officially, speeches were out, but Dick Walsh insisted that the occasion could not go by without paying tribute to the way Jim had so quickly grasped the situation regarding the Will Rogers Hospital and had brought all parties together so that they could work in unity. Hi Martin took up the tale, and promised only to speak of Texas so that he could compare it with the size of the heart of Variety. He suggested that all Americans would still be colonists if only Jim had been around earlier. He would have presented Jim with a plaque, but it had been held up in customs. Leslie Macdonnell then introduced the new Variety Club Song "Have a Heart," which has been recorded by Vera Lynn and the Joe Loss Orchestra without cost, and told how Al Benedict had taken Norman Kay from Las Vegas to San Francisco last year to play the number. Leslie was so taken with it that he promptly paid him $500 for the tune and was now happy to report that Norman had heard the record and donated the money to Variety. The 2000 records are exclusive to tents and barkers.

THE SPECIAL LONDON BAR NIGHT CLUB WHICH HAS BEEN CONstructed in the Savoy for the late night convenience of conventioneers, complete with revolving bar, was the setting for Joan Crawford's press conference, and what a turnup of press and tv cameramen there was. I suspect that she was very happy with it. I must report that to the envy of my colleagues, I was greeted with a hug and a kiss, which resulted from a fan letter written to her when I was still at school. Perhaps the nicest story that has leaked at the convention concerns Pathe News camerman Pat Whittaker, who was sent to cover the Duke's tour of America and Canada. He was so impressed by everything that he photographed that when he got to New York, he surreptitously slipped a piece of paper into Jim's hand. It was his personal check for $1400. Jim was overwhelmed. There was a special surprise for the international officers. Without prompting, Prime Minister Harold Wilson, a barker himself, invited them to 10 Downing Street for tea. Even Tory barkers were impressed. Nice as it was to see Arthur Herzog, Jr., of MPE's Detroit bureau here, I was sorry to read Mel Konecoff's heartfelt bleat that he could not make the trip. I should have loved to renew acquaintances and show him my parish.

AWAY FROM THE VCI CONVENTION, FRED THOMAS' EARS MUST HAVE been burning when Ray Stark entertained the trade press to discuss Seven Arts' plans. Some productions will be with Rank, and he was most impressed with his knowledge, grasp, ability to cut red tape, and get on with a deal. I was happy to tell him that Fred was once a great tradepaper editor. Together, they will film "The Fifth Coin" mainly in Hong Kong, with George Segal, Sue Lyon, and Nancy Kwan starring, and Alexander MacKendrick directing. In all, some nine pictures are to be made in these parts in the next few months in addition to those under the Jim Carreras Hammer banner. Ray, who has been under the weather since he has been here and has damaged his ankle, was supported by his European production supervisor, Norman Katz, and Ed Feldman from New York. A big batch of Seven Arts' international product will be distributed by Ken Rive's Gala Films. . . . Pathe News' Terry Ashwood is simply delighted that his coverage of The Cup Final 1965 received the award for the outstanding sports reel of the year at Cortina International Sports Film Festival. He has now received permission to shoot the State Opening of Parliament in Technicolor in the House of Commons for the first time.

Human Relations Award Voted To Actor Poitier

NEW YORK—Sidney Poitier, distinguished motion picture actor and active participant in the fight for human rights, has been named as the recipient of the third annual William J. German Human Relations Award by the American Jewish Committee.

The award to Poitier will be made at a luncheon at the Americana Hotel on May 4, it was announced by Arnold M. Picker, executive vice-president of United Artists and chairman of the luncheon. The event will highlight a broad national campaign in support of the Committee and its Appeal for Human Relations. The 1966 Appeal goal is $5,500,000.

Simon H. Fabian and Samuel Rosen, Stanley Warner Corp., and Seymour Poe, 20th-Fox, will serve as co-chairmen. Honorary chairmen will include Leonard Goldenson, American Broadcasting Corp.; Robert S. Benjamin, United Artists; Spyros Skouras, 20th-Fox; Robert H. O'Brien, Metro-Goldwyn-Mayer; Milton R. Rackmil, Universal Pictures; and Leslie Schwartz, Century Pictures.

Established in 1964 and presented each year to "the person in the motion picture and entertainment industry who best exemplifies the dedication to good human relations that characterized the life of William J. German," the award is being made to Poitier for his acknowledged commitment to the cause of understanding between men of all racial and ethnic backgrounds.

In saluting Poitier for both his professional and humanitarian efforts, chairman Picker stated, "We are especially pleased to honor him under the aegis of the American Jewish Committee, which led the fight for good human relations for 60 years and which has been the pioneer organization in leading the way to many great breakthroughs of our day in these efforts."

Celebrating its 60th anniversary this year, the Committee works both to protect the religious and civil rights of Jews here and abroad and to further the cause of improved human relations throughout the world.

Teller To Fox Ad Post

NEW YORK—Ira Teller has been appointed advertising manager of 20th Century-Fox Film Corp., it was announced by Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation. He replaces David Bellin, who has resigned to join NBC.

Teller, a graduate of the City College of New York and N.Y.U. Graduate School, comes to 20th-Fox from the Diener-Hauser-Greenthal Ad Agency where he served as assistant to Herb Hauser, chairman of the board.

Prior to joining Diener-Hauser-Greenthal, he was with Columbia Pictures, serving in his last capacity there as advertising manager. In addition, he was employed earlier at Embassy and 20th-Fox.

Para.'s "Seconds" To Cannes

NEW YORK—Paramount Pictures' "Seconds," the John Frankenheimer-Edward Lewis production starring Rock Hudson, has been selected to represent the United States in the 20th anniversary Cannes International Film Festival, it was announced by Robert Favre-LeBret, secretary general of the French film festival.

The motion picture, a modern drama depicting the terrifying outcome of a man's attempt to lead a second life, will be shown in competition at Cannes on May 16.

Dallas Classifiers Find Quirks In New Law

DALLAS—Several new problems are facing the Dallas movie classification board and its new ordinance. Recent loopholes in the classification ordinance included the fact that it could not classify Spanish language films because no one on the board spoke the language, and a court case was lost because of the lack of a definition of sexual promiscuity.

Now the board found it could not give an unsuitable rating to a film without formally screening it. Under the ordinance, there is no provision for labeling the movie unsuitable without the screening, even though five members previously had seen it and think it deserves the rating.

The film in question was "Psycho," the Alfred Hitchcock thriller, which the board felt was unsuitable for youngsters.

It was agreed that a screening constitutes a hearing for the exhibitor. So, the "Psycho" showing was ordered.

The board also learned of another quirk in the law. It takes five members to view the film under question. But what happens if a different five or variation thereof are the only ones present at the meeting when the film is to be classified?

Again, the ordinance doesn't say. Since this happened to be the case with the film, "The Money Trap," the board proceeded on the basis of what the ordinance does say: "The board shall make a determination after the screening." The film was labeled unsuitable in a unanimous vote.

"The Party's Over," Allied Artists film, was also classified unsuitable, as requested by the exhibitor.

WOMPI President On Tour

CHARLOTTE—Mrs. Viola Wister, president, Women Of The Motion Picture Industry, International, will visit WOMPI clubs in the south, southwest, midwest, west, and east in a three week trip beginning May 14.

Mrs. Wister will attend the Dallas club's Founder's Day Bosses Luncheon on May 18, and from there will proceed to California where she will visit film studios as well as meet with the Los Angeles club. Before returning to Charlotte, she will visit WOMPI clubs in Atlanta, Dallas, Los Angeles, Denver, Des Moines, Chicago, Indianapolis, Cleveland, New York, and Washington.

The anniversary celebration in Dallas is an important event for WOMPI, inasmuch as this organization was founded in Dallas in May of 1952. Guest speaker for the occasion will be William O'Donnell, owner of the Cinema Arts Theatres, Dallas. Of special significance is the fact that O'Donnell was the first guest speaker in the history of WOMPI. The late R. J. (Bob) O'Donnell, brother of the speaker, was the Godfather of WOMPI.

Mayotte Heads Speedway

NEW YORK—Roland A. Mayotte has been appointed president of Filmways Motor Speedways, Inc., a wholly owned subsidiary of Filmways, Inc., it was announced by Martin Ransohoff, chairman of the board of the parent company.

Filmways Motor Speedways, Inc., will develop and operate the world's most modern auto racing facility in Ontario, Calif., in a joint venture agreement with a wholly owned subsidiary of Stolte, Inc., international contractors. The project will be financed by a bond issue currently being negotiated by the city of Ontario.

"Bible," "Blue Max" Top Schedule For 20th-Fox In Next Six Months

Joseph M. Sugar, 20th Century-Fox vice-president in charge of domestic sales, and Sidney G. Deneau, executive vice-president, Rugoff Theatres, New York, are seen after signing the contract that makes 20th-Fox's "The Blue Max" a roadshow attraction at Rugoff's Sutton commencing June 22.

NEW YORK—The most powerful array of films in 20th Century-Fox history, including two roadshow attractions, will be released during the next six months, it was announced by Joseph M. Sugar, vice-president in charge of domestic sales.

Highlighting the impressive roster is Dino De Laurentiis' production of "The Bible." The 70mm and DeLuxe Color film, which will be shown on a reserved-seat basis, was directed by John Huston, from a screenplay by Christopher Fry.

Also to be roadshown is "The Blue Max," a dramatic story of the making of an air ace during World War I. George Peppard, James Mason, and Ursula Andress star in the CinemaScope-DeLuxe Color attraction under John Guillermin's direction.

Six other major 20th-Fox films will be released during the next half-year period.

Martin Rackin's "Stagecoach" tells the classic western adventure story of 10 passengers on a stagecoach bound for Cheyenne who battle Indians and each other over 2,000 miles of flaming frontier. The CinemaScope-DeLuxe Color film stars Ann-Margaret, Red Buttons, Michael Connors, Alex Cord, Bing Crosby, Bob Cummings, Van Heflin, Slim Pickens, Stefanie Powers, and Keenan Wynn.

"Modesty Blaise," produced by Joseph Janni and directed by Joseph Losey, stars Monica Vitti as the dazzling adventuress who has a magnetic attraction for danger, excitement, and men. Terence Stamp and Dirk Bogarde co-star in this "op-pop-bop" thriller with a screenplay by Evan Jones. The DeLuxe Color attraction was filmed on location in England, Italy, and Holland.

"How to Steal a Million" is the first comedy directed by William Wyler since "Roman Holiday." Reuniting Miss Hepburn's talents with those of Wyler, "How to Steal a Million" teams her with Peter O'Toole in a Panavision and DeLuxe Color attraction.

"Fantastic Voyage," one of the most spectacular and daring films ever made, tells of a group of scientists, miniaturized to microscopic size, who embark on a terrifying and electrifying voyage through the body of a man. Saul David produced and Richard Fleischer directed the CinemaScope-DeLuxe Color attraction from a screenplay by Harry Kleiner. The film stars Stephen Boyd, Raquel Welch, Edmond O'Brien, Donald Pleasence, Arthur O'Connell, William Redfield, and Arthur Kennedy.

"Batman" is the subject of a DeLuxe Color feature film, made at the height of the "Batman" tv craze, with the same principal cast as the video series.

"Smoky," the famous novel by Will James, has been made into a film by the three talents responsible for 20th Century-Fox Television's highly successful series, "Daniel Boone." Aaron Rosenberg, executive producer of the video series, produced the classic western story of a cowboy and his horse. Fess Parker, who plays the title role of "Daniel Boone," stars in the attraction, directed by George Sherman.

Hendel Heads D-I Unit

PITTSBURGH — The following officers were elected at the annual dinner meeting of the Tri-State Drive-In Theatres Association: Harry Hendel, president; George Tice, secretary; and George Saittis, treasurer.

Cohen Actively Pursues Exhib Organization Activity

BUFFALO—Sidney J. Cohen, president, Allied Theatre Owners of N.Y. State, Inc., will attend and represent the N.Y. Allied organization at the meeting of the NATO executive committee and the NATO board of directors, of both of which bodies he is a member, May 31–June 3 at the Roosevelt Hotel, New Orleans.

Cohen also will attend the 50th anniversary celebration of the Binghamton, N.Y., Moving Picture Machine Operators' Protective Union, May 9 and 10 in the Arlington Hotel in the Southern Tier city. Cohen has accepted an invitation from Earl Tuttle, president of the Binghamton union, to address the members.

Marshall Fine, president of NATO, has accepted Cohen's invitation to address the combined N.Y. and N.J. Allied convention Aug. 8–11 in the Concord Hotel, famous resort in the Catskills, and Cohen predicts the largest attendance in the history of the combined Allied meetings.

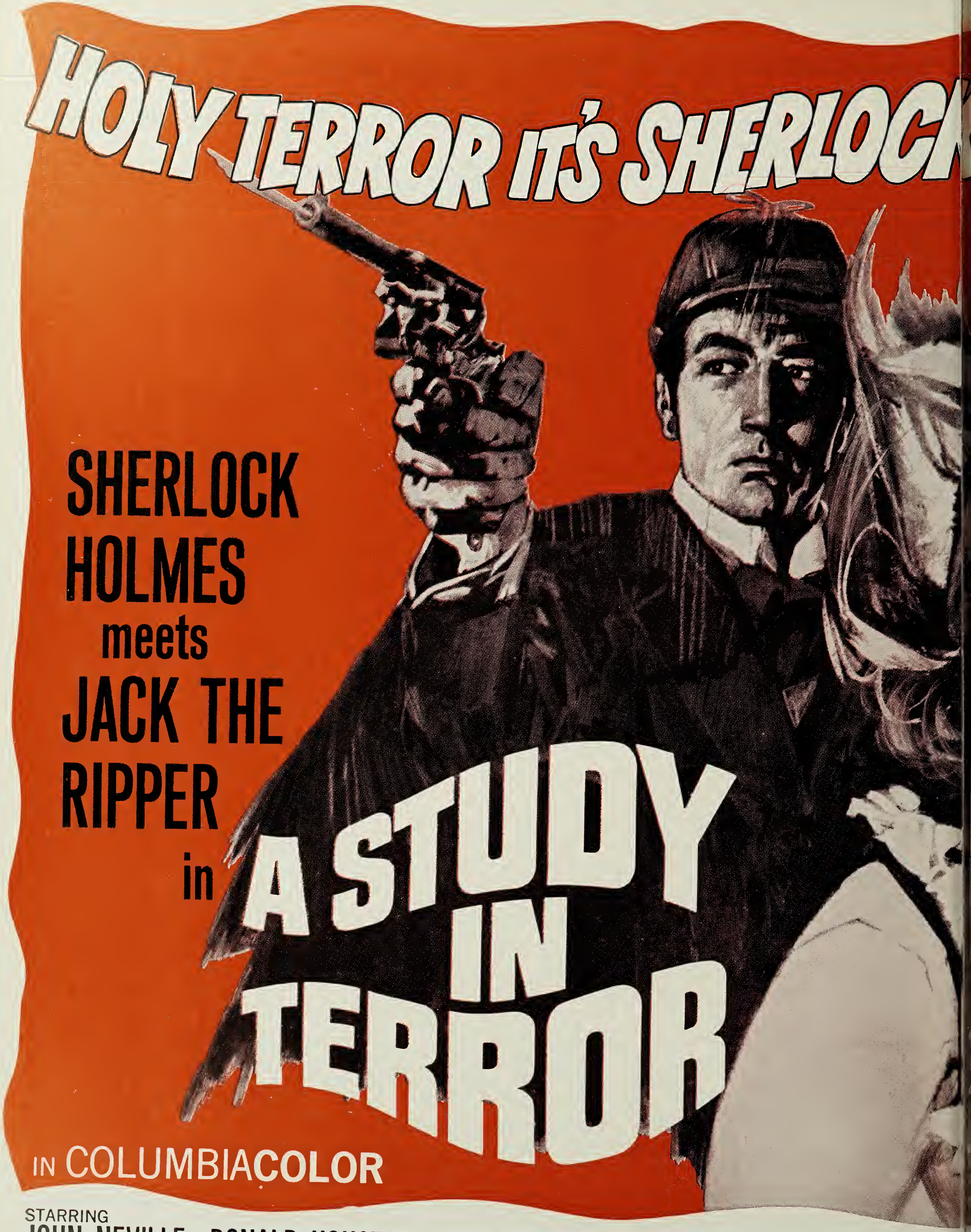
Embassy Appointments

NEW YORK—Stuart Byron has been appointed to the publicity staff of Embassy Pictures. Prior to joining Embassy, Byron was director of advertising and publicity of Pathé Contemporary Films.

Gordon Robert Kershaw has been appointed a Los Angeles branch salesman for Embassy, it was announced by D. J. Edele, vice-president and general sales manager. Kershaw previously held positions with U-I, Paramount, and Fox, and will be responsible for the Salt Lake City and Denver territories.

Mrs. Twyman To Speak

NEW YORK—Mrs. Margaret G. Twyman, director of community relations, Motion Picture Association of America, will be the guest speaker at the informal luncheon meeting of New York's Cinema Lodge of B'nai B'rith at the Hotel Astor tomorrow (April 28), it was announced by Norman Robbins, president. Carl M. Levine will be program chairman.



HOLY TERROR IT'S SHERLOC

SHERLOCK
HOLMES
meets
JACK THE
RIPPER
in

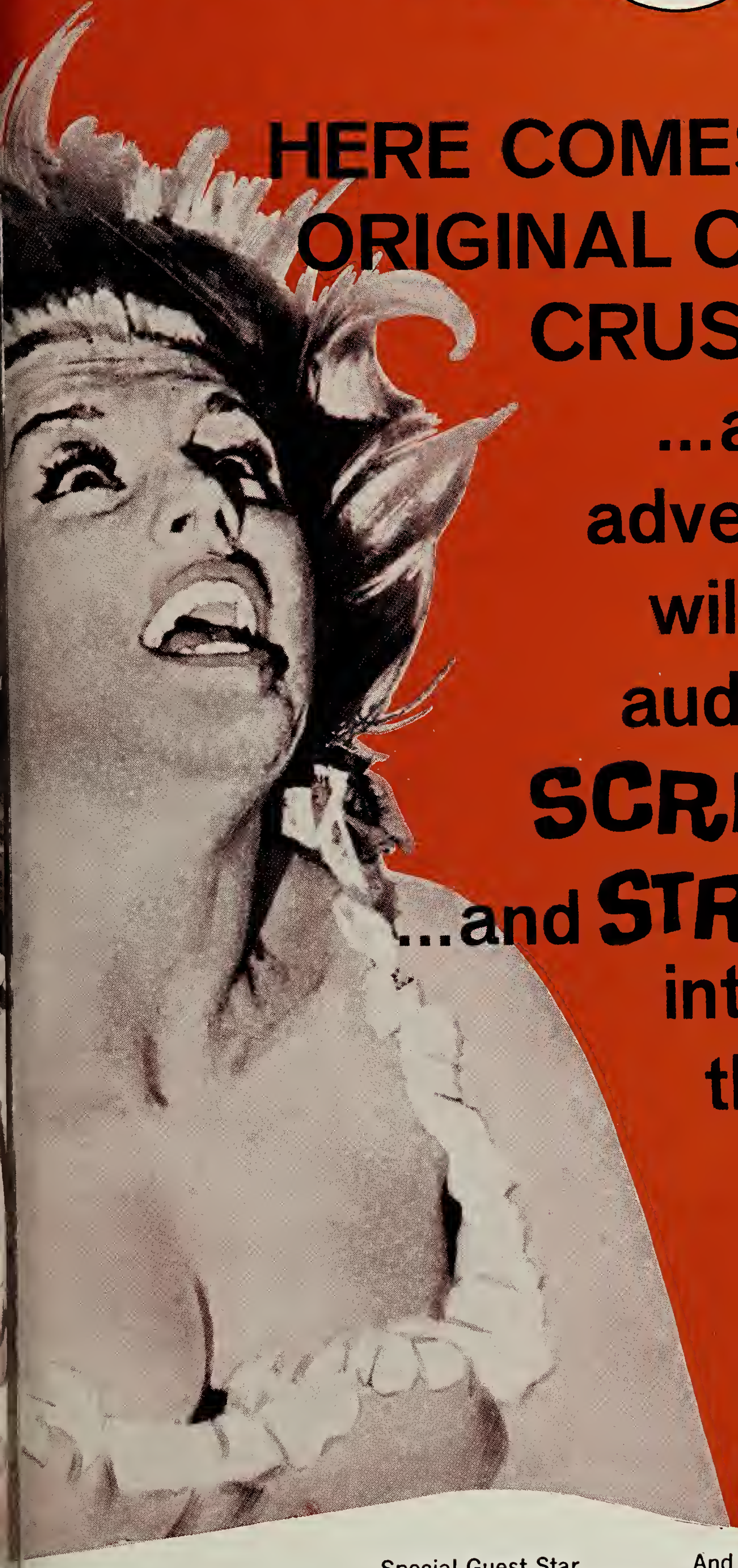
A STUDY IN TERROR

IN COLUMBIACOLOR

STARRING
JOHN NEVILLE - DONALD HOUSTON - JOHN FRASER - ANTHONY QUAYLE - BARBARA W

Original Story and Screenplay by DONALD and DEREK FORD - Based on the characters created by SIR ARTHUR CONAN DOYLE - Exe

HOLMES!



HERE COMES THE ORIGINAL CAPED CRUSADER

...and his adventures will make audiences

SCREAM!

...and **STREAM** into your theatre!

Special Guest Star
And Introducing

R - ADRIENNE CORRI - ROBERT MORLEY - GEORGIA BROWN

er HERMAN COHEN - Produced by HENRY E. LESTER - Directed by JAMES HILL

KICKING OFF NOW WITH THIS 'WITH-IT' MERCHANDISING CAMPAIGN!

WOW!

RADIO-TV SPOTS

ZAP!

Lancer paperback by Ellery Queen with point-of-sale displays everywhere!

POWIE!

Nationwide distribution of Springbok Editions' "Sherlock Holmes Jigsaw Puzzle" with stills and "See The Movie" copy!

BAM!

Country-wide tie-ups with the Roulette Records soundtrack album and Don Costa's instrumental, "The Sherlock Holmes Theme"!

ZONK!

National and in-store promotion of the special Sherlock Holmes deerstalker cap!

BAROOM

SHERLOCK HOLMES... pre-sold to millions of all ages through Sir Arthur Conan Doyle's perennially best-selling "Adventures of Sherlock Holmes"!

FROM COLUMBIA

THE TOTAL LOOK IN ENTERTAINMENT

D-I Continues Bitter Court Battle To Operate Over Town's Objections

PROVIDENCE, R.I.—The battle between the Pike Drive-In, located in adjoining Johnston, and the Town Council waxes hotter than ever. The eyes of all exhibitors throughout the area are on the controversy.

At a Town Council meeting on March 14, the "town fathers" refused to renew the license of the Pike Drive-In for 1966. The Pike, a Rifkin Theatres operation, secured a temporary restraining order, forbidding the Chief of Police, or any member of the police force from interfering with the normal operations of the open-airer.

The request of the theatre for a permanent injunction to prevent Johnston town authorities from interfering was taken under advisement by Judge Fred B. Perkins in Superior Court. Judge Perkins gave attorneys two weeks to file briefs on the issues. Meanwhile, he kept in force the temporary restraining order obtained by the theatre.

Milton Stanzler, representing the Pike interests, argued that the Town Council's chief reason for refusing a new license was its opinion that the Pike has shown objectionable films.

Stanzler said showing of films is protected as a form of free speech by the United States Constitution, subject to the provision that an exhibitor may be required to exhibit a film first to licensing authorities. He said the Town Council had no right to ban showing of films altogether, as a matter of policy.

Stanzler wanted to introduce a taped recording of what transpired at the March 14 Town Council meeting, which resulted in denial of a new license, but Judge Perkins denied his request.

John P. Bourcier, town solicitor, said a motion picture license is a mere privilege and the Town Council was not required to grant it. He said other reasons for the denial of the license renewal were based on conduct of juveniles attending the movies, and increased traffic problems. He said the Court should not pass on the "wisdom" of the Council's decision.

MGM Promotes Kefalas

NEW YORK—Tom Kefalas has been appointed assistant national director of group sales for MGM, it was announced by Mel Maron, roadshow sales manager.

Kefalas will assist Zeb Epstin, MGM's national director of group sales, in the handling of the roadshow engagements of "Doctor Zhivago" as well as MGM's future roadshow productions.

Kefalas has been acting as director of group sales for New York City until now. He has held similar posts previously and was with United Artists prior to joining MGM.

Meagher Maps New House

IRVING, TEX.—Jerry A. Meagher, head of Meagher Theatres, with headquarters here, has announced plans for the construction of a new 1,100 seat indoor theatre to be constructed in the MacArthur Shopping Center.

Architects will start on designs at once, and completion of the theatre is expected within a year. The theatre will have a basic Spanish motif to fit in with the architectural design of the shopping center.

TONE Elects Ed Redstone; Maps Aug. 29 Convention

BOSTON—The Theatre Owners of New England at their annual meeting elected Edward S. Redstone, brother of Sumner Redstone, TOA president, as its head.

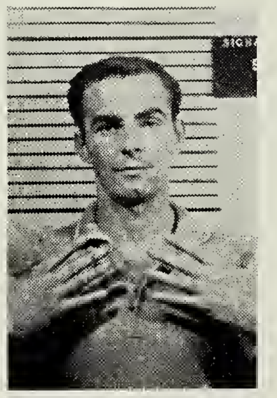
Albert E. Lourie was named first vice-president; Roger A. Lockwood, second vice-president; Melvin R. Wintman, third vice-president; and W. Leslie Bendsley, secretary and treasurer.

Malcolm C. Green was elected chairman of the board, and Carl Goldman was reappointed executive secretary.

The TONE regional convention will be held Aug. 29 with the Northeast Concessionaires at Mount Washington Hotel, Bretton Woods, N.H.

FBI Hunts Theatre Mgr.; Exhib Cooperation Sought

WASHINGTON—Theatre managers, circuit personnel directors and other motion picture industry employees are asked by the Federal Bureau of Investigation to be on the lookout for Michael John Sanders, also known as Kenneth Meltzer, who may be seeking employment as a theatre manager. (See photos of Sanders and his wife.)



Sanders, who gives his occupation as theatre manager, is wanted for armed robbery by the FBI. The suspect, age 26, is five ft. 10 in., weighs 145 lbs., has brown hair, brown eyes and a receding chin. Distinguishing marks include the following tattoos: paratrooper wings or insignia on right forearm; initials B.E.A. on left forearm; spider or bug on left forearm.

Also wanted is Sanders' wife, Marie, age 21. She is described as tall (five ft. 10 in.) and very slender (115 lbs.) with reddish brown hair, brown eyes, and dark complexion.

Sanders was born in Reno, Nevada. His wife was born in Arkansas. Any person knowing of the whereabouts of either Sanders or his wife should contact the nearest FBI office immediately.

Europix Distribs Set

NEW YORK—Murray M. Kaplan, vice-president in charge of distribution for Europix-Consolidated Corp., has appointed Edward Ruff and Mel Safner of Russ Associates, to represent his company in the Boston and New Haven territories.

NGC Theatrical, Production Expansion On Global Scale

LOS ANGELES—Eugene V. Klein, president, National General Corporation, and Irving H. Levin, executive vice-president and head of NGC's Carthay Center Productions, were in New York City recently for the first in a three-week series of global conferences that will take them to London, Paris, and Rome.

Further expansion of Fox Eastern Theatres Corporation, an NGC subsidiary now operating nine houses on the East Coast, were discussed by Klein and Levin with division manager Roderick Smith and other Fox Eastern Theatres executives.

Klein and Levin departed for London for final pre-production conferences on "The Quiller Memorandum," the first Carthay Center Productions' project to go before the cameras. A co-production with The Rank Organization. "Quiller" is an Ivan Foxwell production to be directed by Michael Anderson.

Klein and Levin were to fly to Paris and Rome for conferences with leading European film-makers on future Carthay Center Productions projects.

While in the European capitols, the National General executives planned to investigate possible theatre sites on behalf of the company's Fox Overseas Theatres Corporation subsidiary.

SW Shifts Ad Effort

NEW YORK—Effective immediately, Stanley Warner's Newark and Pittsburgh zones advertising, publicity, and promotion departments will operate from the New York home office, it was announced by Henry Burger, national advertising and publicity director for the circuit.

Edgar Goth, New Jersey and New York State advertising director, will now headquarter in the New York office. Goth will continue to handle the New Jersey advertising as well as the supervision of the zone's publicity and promotional activities. He will also assist Burger in the overall operation of the advertising department.

In the same move, Mark Saegers joins Stanley Warner Theatres as assistant to Burger and will be directly responsible for the Pittsburgh, Ohio, and Milwaukee area advertising and publicity. Saegers joins the theatre circuit from Warner Bros. Pictures home office advertising and exploitation department.

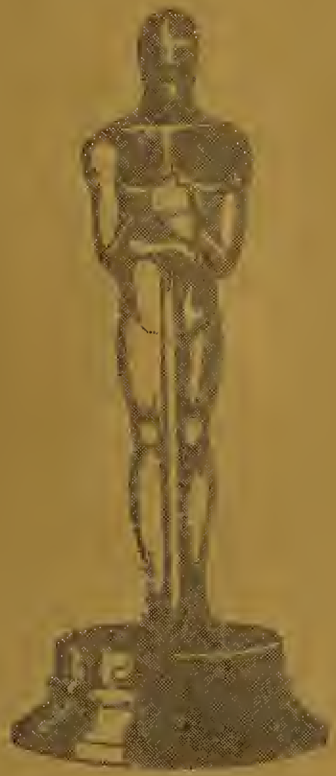
Reade's Fiscal "Turnabout"

NEW YORK—Walter Reade-Sterling, Inc., achieved a net income after taxes in fiscal year 1965 of $505,000, equal to 32 cents a share, it was disclosed by Walter Reade, Jr., president and chairman of the board, in the company's annual report.

Total revenues for the year ending Dec. 31, 1965, were $16,417,000, as compared with $13,637,000 in 1964, a 20 per cent increase. The company's net worth, on a per share basis, rose 33 per cent to $2,042,000. In fiscal 1964, the company reported a net loss after tax credit of $941,000.

Reade credited what he termed "the company's substantial turnabout with its improved outlook for 1966" to economies in operation; a complete reappraisal and reorganization of the theatrical film distribution department with emphasis placed on the broader commercial market; and the outstanding results of the television distributing division.

CONGRATULATIONS
to all the
WINNERS



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CORPORATION
HOLLYWOOD LONDON ROME

GREATEST NAME IN COLOR

Technicolor is a registered trademark

20th-Fox World Sales Convention Follows Rome Screening Of "Bible"

NEW YORK—The first 20th Century-Fox world sales convention is currently going on in Rome. More than 75 sales, advertising, and publicity executives representing 20th-Fox offices throughout the world are attending.

The convention follows the 20th-Fox world assembly of exhibitors which met in Rome for the first exhibitor screening of Dino De Laurentiis' "The Bible."

Officers attending the convention are Darryl F. Zanuck, 20th-Fox president; Seymour Poe, executive vice-president; Joseph M. Sugar, vice-president in charge of domestic sales; Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation; and David Raphel, vice-president of 20th-Fox International.

Convention headquarters is the Cavaliers' Hall of the Hilton Hotel in Rome, decorated with posters and display materials from forthcoming 20th-Fox releases. Facilities are available for 16mm, 35mm, and slide projection, and simultaneous translation from English into Spanish, French, and Italian is being made.

The first session of the convention was devoted to world sales, advertising, and promotion strategies for "The Bible," scheduled for international roadshow release in the autumn of this year. Subsequent sessions were to deal with "The Blue Max" and "The Sand Pebbles," also planned as 1966 roadshow attractions, as well as roadshows slated for 1967 release, "Star!" and "Doctor Dolittle."

In addition, world campaigns were to be presented on such major upcoming 20th-Fox non-roadshow productions as "Stagecoach," "Modesty Blaise," "How to Steal a Million," "Hombre," "Way . . . Way Out," "Smoky," "Fantastic Voyage," "Choice Cuts," "Two for the Road," "Batman," "In Like Flint," "Patton," and the Hammer-Seven Arts exploitation releases. "Stagecoach" and "Modesty Blaise" were to be screened for the executives at the Fiametta Theatre, Rome.

Among the home office domestic sales executives attending the convention with Sugar are Abe Dickstein, assistant general sales manager, and Harvey Baren, supervisor of the roadshow department. Davison managers attending are Sam E. Diamond, eastern division; Harry S. Buxbaum, central division; W. C. Gehring, southern division; Charles F. Powers, Jr., western division; and P. S. Myers, Canadian division.

Home office international sales executives attending in addition to Raphel, are Joseph Bellfort, home office international manager, and Morey Marcus, home office representative for the Far East. Members of the home office publicity department accompanying Rosenfield are Arthur Manson, executive assistant to Rosenfield; Joel Coler, international publicity coordinator; and Harold Sherman, national campaign director for "The Bible."

Among the international sales executives in the field are Julian Berman, manager for Continental Europe and the Middle East; Percy Livingstone, managing director of Great Britain; and Francisco Rodriguez, Latin America supervisor. International advertising and publicity executives are headed by Emile Buyse, director of advertising and publicity for Europe and the Middle East; Bernard Flatow, director for Latin America; and Kaoru Ogimi, director for the Far East.

CINE Selects Films For World Festivals

WASHINGTON, D. C. — CINE, the Council on International Nontheatrical (Film) Events, has elected a Du Pont international advertising executive, Alden H. Livingston, as its president.

CINE is the organization in the United States which chooses motion pictures to represent America abroad in film festivals. Livingston succeeds Willis H. Pratt, Jr., film chief for American Telephone and Telegraph Company.

CINE later announced the selection of 120 films to receive the Golden Eagle award.

CINE also announced the two United States entries for the Cannes International Film Festival to be held in May. They are "The Boudoir," by Ezra Baker Films, Inc., New York, and "Skaterdater," Byway Productions, Los Angeles, and released by United Artists.

Howard To UA Publicity Post

PARIS—Irwin Marks, continental manager for United Artists Corporation, announced the appointment of Tony Howard to the post of continental publicity and advertising manager.

Viennese-born, Howard was literally bred into the film industry; his father was the celebrated European film pioneer, Carl Mayer ("The Cabinet of Dr. Caligari," "Last Laugh," "Sunrise," etc.). After Vienna, Berlin, Prague, and Paris, the younger Mayer settled in London and the name-change took place upon his entry into the British Army. Following his discharge with the rank of Captain, Howard joined Associated British Pathe in London as a publicist in that company's distribution department until switching to free-lance production publicity in 1955.

AIP Topper Can't See Pix Made For TV Alone

NEW YORK—"Nobody can afford to make features for television alone," announced Samuel Z. Arkoff, executive vice-president of American International Television Corporation, American International Pictures, and American International Export Corporation. "You cannot make a profit if you have to pay the various guilds everytime you broadcast a film over a network. The same applies even if the feature is to play theatrically overseas. There are rare exceptions, of course, but in almost all cases, union costs, as well as color print and advertising costs, do not make such a venture pay."

Arkoff had this and much more to say at the television trade newspaper conference in New York which followed AI-TV's recent TFE/NAB convention premiere of seven new television packages. These give the relatively new company a total of 17 television packages comprised of 284 features, in addition to several cartoon packages.

"Contrary to rumors that some of the films with adult themes in our packages may be cut for tv viewing, many stations have vehemently stated that these great classics will be shown intact. The sophisticated cosmopolitan markets make up the greatest percentage of business and the more rural markets realize the growing sophistication on the part of today's viewing audience.

"There is no shortage of theatrical features today," stated Arkoff. "That is purely a myth." American International Pictures has 30 features for theatrical release in 1966.

"These pictures are made for specific segments of the mass markets—but segments overlap. 'The Pawnbroker' might appeal to one segment. 'Angry Angels' and 'Fireball 500,' which feature motorcycling and stock car racing, might appeal to another segment. But the young audience will probably go to see all three."

Odeon Shifts Manager

TORONTO—The Odeon Theatres (Canada) Limited has announced the appointment of Newman McNeil as acting manager of the Hyland, Halifax, succeeding John Pallas-Grumholdt, resigned. McNeil was formerly assistant manager at the Odeon-Halifax.

Victoria Shipping Services, Ltd., shipping agents for most of the major film distributors in Canada, recently celebrated their fourth anniversary with an open house cocktail party, and among those present were, left to right, Jack Bellamy, Canadian general manager, Victoria Shipping Services; H. S. Mathers, Canadian general manager, Empire Films, Ltd.; Edward Adleman, Victoria vice-president; Mickey Stevenson, Canadian general manager, Paramount Film Service; and Meyer Adleman, Victoria president.

FWC Opens Art House; Shifts Coast Managers

LOS ANGELES—Fox West Coast Theatres will open the first motion picture house in the Riverside-San Bernardino area to be operated as a showcase for outstanding domestic and foreign films on May 4, according to an announcement by John Klee, Pacific Coast division manager.

The new theatre, named Stage One, is located next to the Fox Riverside. Originally known as the Lido when it was built during World War II, Stage One has been refurbished and decorated as an intimate. 500-seat theatre, providing the utmost in conveniences and comfort for patron enjoyment.

Opening attraction at Stage One will be the critically-acclaimed "Juliet of the Spirits," directed by Federico Fellini, and "The Magnificent Cuckold," starring Claudia Cardinale. In the weeks that follow, Stage One will present such outstanding films as "To Die In Madrid," "The Shop On Main Street," "Jules et Jim," and "A Stranger Knocks."

According to information from Stage One's manager Donald Bontjes, the theatre will open at 6:45 p.m. Monday through Saturday, and at 1:30 p.m. on Sundays. Admission prices will be $2.00 for adults and $1.50 for students.

Eight managerial appointments in Fox West Coast Theatres also were announced by Klee. John H. Sedgebeer checks into the Studio, Studio City, replacing Thomas S. Alderman who has been reassigned to the Capri, Van Nuys. Eugene Harvey moves from the Golden State, Riverside, to the Village, Claremont. Gary R. Stone goes into the Highland, Los Angeles, replacing Charles Mooney, who has been appointed manager of the State, Pasadena. Raymond Duff has been upped from assistant to manager of the Iris, Hollywood. Ralph Boyd takes over at the Fox Conejo, replacing Ted Conley, who will join National General's home office concessions department. Warren A. White has been given his first managerial assignment at the Grand Lake, Oakland.

Sedgebeer, Alderman, Harvey, Stone, and Mooney recently completed NGC's manager training program.

National General's co-directors of theatre operations, William H. Thedford and Dan A. Polier, announced that the company's fourth manager training program, conducted at the company's new Los Angeles home office building, was in session April 18 through April 22.

Since inception of the educational development program in July, 1965, a total of 48 managers and assistant managers have completed the series of seminars on subjects ranging from film buying and booking, advertising and publicity, insurance and maintenance, to concession purchasing and distribution.

The five-day sessions are coordinated by Harold Wyatt, Fox West Coast Theatres' southern California district manager.

Para. Int. Names Goldstein

NEW YORK—Milton Goldstein has been appointed sales manager of Paramount International Films, Inc., it was announced by James E. Perkins, president of the company, Paramount's international distribution organization.

An executive with many years of experience in the international sales of motion pictures, Goldstein has been assistant to Perkins for special productions since 1964. For three years previously, he was vice-president in charge of foreign sales for the Samuel Bronston organization.

Record Earnings Reported For ABC's First Quarter

NEW YORK—First quarter earnings from operations for American Broadcasting Companies, Inc., were the highest for any such period in the history of the company, Leonard H. Goldenson, president, reported.

For the first quarter, earnings from operations were $4,450,000 or 95 cents a share, compared with $4,177,000 or 90 cents a share for the like period of 1965.

Earnings, including capital and non-recurring gains, were $4,680,000 or $1.00 a share, compared with $4,206,000 or 91 cents a share for the first quarter of last year.

Earnings from operations improved despite extraordinary expenditures incurred during the quarter to maintain full network and station broadcasting services during the New York transit strike in January as well as costs attributed to the new building at 1330 Avenue of the Americas, according to Goldenson. During the quarter, administrative personnel were relocated in the new building from various locations throughout the city.

In January, there were also additional expenses in launching the "second season" of the ABC Television Network, Goldenson said. These network costs were more than justified based on the more fully competitive position achieved by the network in overall nighttime audience levels, primarily as a result of one of the new programs, the two half-hour weekly episodes of "Batman," which were very well received and rank among the most popular of network programs.

The company's theatre business continued to show improvement reflecting the quality of the motion pictures released during the quarter, Goldenson said. He also cited the upgrading of the company's theatre portfolio with the addition of new theatres in suburban shopping centers and the further disposition of marginal properties.

Big Columbia Promotion For Ballet Film Dates

NEW YORK—Columbia Pictures will expend all of its promotional resources in helping theatres tap the huge audience in the New York area that wants to see ballet films, it was learned by exhibitor representatives from theatres that will participate in the multiple-theatre engagement of "The Sleeping Beauty."

Robert S. Ferguson, vice-president in charge of advertising and publicity, outlined the extensive campaign at a seminar that was initiated to launch the two-day limited engagement of the Royal Films International release on May 4 and 5.

He noted that Columbia will employ a battery of six field exploitation specialists on "The Sleeping Beauty" New York campaign. In addition, the company is preparing a heavy radio campaign to advertise the film.

The Columbia vice-president also said that the ads for the ballet film will emphasize the excitement and action inherent in the color presentation featuring the dazzling Kirov Ballet. Ferguson also divulged details of a cash incentive plan for theatres on "The Sleeping Beauty" release whereby managers achieving the best results in topping quotas will be awarded cash prizes.

Theatre representatives attending the seminar included Ted Arnow, Danny Cohen, and Joel Kay, from Loew's Theatres; Mel Aaronson, Century Circuit; and Harry Padva, manager of Interboro's flagship theatre, the Elmwood.

Other aspects of the campaign for the ballet film were discussed by Richard Kahn, Columbia's national director of advertising, publicity, and exploitation; Donald McConville, Royal Films' general manager; and Charles M. Powell, Columbia's national exploitation manager.

Sid Zins, Columbia's Washington, D.C., area exploitation representative has been brought in to supervise the field men who will blanket the entire metropolitan New York area. In addition, Miss Pat Hurley and Harry K. McWilliams have been retained by Columbia to work in the area schools.

Theatre Owners of Pennsylvania (TOP) recently held a "Theatre Clinic For Top Dollars" session for area theatremen, and seen at the Bellevue Stratford Hotel affair were, left to right, Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, who was moderator of the merchandising session; Philip Harling, assistant to the president of Stanley Warner and leader of the industry's anti-pay tv campaign; Philadelphia Councilman Isadore Bellis, head of the committee studying CATV franchise applications; David Milgram, TOP president and chairman of the affair; Marshall Fine, president, National Association of Theatre Owners; Stuart Aarons, Stanley Warner counsel, who spoke on blind bidding; and William McCutcheon, MPAA community relations department.

The NEW YORK Scene

By Mel Konecoff

A MATTER OF COURAGE: NATALIE WOOD, NAMED "WORST ACTRESS OF the Year" by the Harvard Lampoon, was to fly to Cambridge at the weekend to accept the award. We are informed that inasmuch as the Lampoon voted to give Miss Wood the award for this year, next year and the following year, it will henceforth be known as the "Natalie Wood Award." Sorry we couldn't accept the invite to be present at the outdoor presentation at Freedom Square. It could have been interesting.

A MATTER OF SIZE: BACK ON MARCH 16, WE REPORTED ON A CONVERSation we had with Jones Rosenfield, Jr., regarding a new format in pressbooks being undertaken by 20th Century-Fox. The first to be so treated, "Flight of the Phoenix," was in legal pad size (8½ by 14), and a big thing was made about the dimensions, the ease of handling, etc. So, what comes in the mail the other day, but a four-page ad supplement on the same film measuring 13 by 16, the size of the old-fashioned type of pressbook. No, we don't know if the modernization program was abandoned.

A MATTER OF CORRESPONDENCE: WANT TO TAKE A LOOK AT A PIECE of correspondence received by actress Carroll Baker? "Please take notice that you are hereby required to appear at Paramount Studios, 5451 Marathon, Hollywood, California, or at such other studios or places or in such locations as the undersigned may designate on May 19th, 1966, ready to render your services in connection with the first of the six motion picture photoplays referred to in paragraph 2 of our memorandum dated November 18, 1964. This notice is given on behalf of the undersigned and Embassy Pictures Corp. with which the undersigned is associated in the production of this photoplay. Paramount Pictures Corp. by Arnold B. Burk, Assistant Secretary."

A MATTER OF CONTRACT: "THE CORPORATION (20TH CENTURY-FOX) has entered into an employment agreement with Mr. Poe dated August 22, 1963, for a period of five years at a salary of $104,000 per annum. The agreement additionally provides for fixed deferred compensation of $13,000 per year for 1964 and 1965, and $26,000 each year of the remainder of the term, payable over a period of four years after termination of his employment, plus contingent deferred compensation not to exceed $150,000 in respect of any one calendar year of a sum equal to two per cent of consolidated annual operating profits before income tax payable in equal monthly installments over a period of ten years commencing on the termination of employment. There is also a death benefit in the event Mr. Poe should die during the five-year term of employment, payable in ten annual installments of $50,000 each. The Corporation carries $500,000 term insurance on Mr. Poe's life payable to the Corporation in a lump sum which would be received tax free to the Corporation."

A MATTER OF CLASSIFICATION: THE NATIONAL CATHOLIC OFFICE FOR Motion Pictures (once known as the Legion of Decency) issued a Class A, Section III (Morally Unobjectionable for Adults) classification for "Cast A Giant Shadow," "Morgan," and "Stop The World, I Want To Get Off." The first deals with, among other things, the hero having a love affair with another woman, although married. The second deals with a mental case, who sleeps with his ex-wife though they are divorced, as does her current boy friend. The third deals with hero having illicit romantic flings while away from his wife.

A MATTER OF QUANTITY: SAMUEL Z. ARKOFF, EXECUTIVE VICE-PRESIdent of American International, stated, "There is no shortage of theatrical features today. That is purely a myth. American International Pictures has 30 features for theatrical release in 1966. Although we have 284 features available for television, our financially successful 'Beach Party' and Poe horror movies are still not available for television because they are currently doing top boxoffice business around the world."

THE METROPOLITAN SCENE: CHUCK CONNORS, FORMER BASEBALL player, took a step back briefly to face Sandy Koufax during batting practice before an Astros-Dodgers game last week while in Houston touring on behalf of "Ride Beyond Vengeance." Our spies didn't say whether he got a hit. . . . Lee Bergman, one time publicity manager at Allied Artists, has joined the staff of Solters, O'Rourke, and Sabinson. . . . That 10-minute color featurette showing Jerry Lewis as producer-director of "Three On A Couch," in which he also happens to star, will be entitled "Man In Motion." It will go out to theatres and tv. . . . Dot Records' soundtrack album of "The Ten Commandments" has sales up in keeping with public reaction to the re-release of the epic. . . . Bill Everson, film historian, critic, teacher, television personality, author, and one-time publicist (we remember) addressing an evening lecture of the School of Visual Arts on the British visual comedy of the 1930's tomorrow evening (Thursday). . . . Lars McSorley has been appointed unit publicity manager of "Monday's Child," the Andre Du Rona production which started shooting on location in San Juan, Puerto Rico.

New Post For Fitzgerald

NEW YORK—John E. Fitzgerald is the new film critic for The Catholic News, the weekly paper of the Archdiocese of New York. A free-lance writer and lecturer, he's a holder of the annual Directors Guild of America's Critics Award for his column in the national Catholic weekly, Our Sunday Visitor. He'll continue drama, tv, and film criticism for that national publication (as well as for Young Catholic Messenger, a national youth publication) while writing an exclusive film column for the Manhattan paper.

Fitzgerald is a member of the Board of Consultors of the National Catholic Office for Motion Pictures. His writings have appeared mainly in the religious and trade press. Last summer he taught a course on the motion picture at Fordham University, where he had previously received his masters degree in Communication Arts.

Richard Rodgers Named For B'nai B'rith Award

NEW YORK—A king-size turnout of top theatrical personalities will be among those who pay homage to Richard Rodgers on May 17 when the popular composer receives the B'nai B'rith National Performing Arts Award at a black-tie dinner and dance in his honor at the Americana Hotel. Previous winners of this award are Jack Benny and Richard Tucker.

Spyros P. Skouras, 20th Century-Fox board chairman, is active dinner chairman and he has assembled an imposing array of working vice-chairmen, among whom are Bob Hope, Bing Crosby, Mary Martin, Dore Schary, Roger L. Stevens, Leonard Goldenson, Samuel Rosen, Sol Hurok, ex-Mayor Robert F. Wagner, Marty Levine, Rex Stout, Robert H. O'-Brien, Louis Nizer, Leland Hayward, Joshua Logan, Jo Mielziner, and Joel Schenker.

Benny, Tucker, and Abraham Feinberg, president of the American Trust Company, are honorary chairmen of the $125-per-plate event, which will be held in recognition of Rodgers' "distinguished achievement in the performing arts." In naming Rodgers for the award, B'nai B'rith leaders took cognizance not only of his musical accomplishments, but also of his "manifold contributions to youth, educational and brotherhood causes."

All proceeds will be used to further the B'nai B'rith youth programs, the specific beneficiaries being the B'nai B'rith Hillel Foundations, B'nai B'rith Youth Organization and B'nai B'rith Vocational Service. Established 123 years ago, B'nai B'rith is the oldest service organization in the United States.

Col. Promotes Shapiro

NEW YORK—Byron M. Shapiro, Columbia branch manager in Minneapolis, has been promoted to the post of western division manager, it was announced by Columbia Pictures.

Shapiro succeeds Norman Jackter, who moved from Los Angeles to New York in January to assume the post of general sales manager. The western division includes the Los Angeles, San Francisco, Seattle, Denver, and Salt Lake City branches.

Shapiro joined Columbia in 1943 as a booker in Minneapolis and was then promoted to salesman. In 1951, he was named branch manager for Columbia in Des Moines. He became branch manager in St. Louis in 1957 and in Minneapolis in 1958.

Lewis Barton, left, president, Barton Theatres, recently signed the $7 million agreement under which the chain of 20 Oklahoma City theatres has been turned over under a long-term lease to Greater Oklahoma City Amusements, Inc., headed by Lewis Ingram, president, right.

ALBANY

The Griffin Bill, which proposed the addition of a section to the Penal Law by making it a misdemeanor for a person to "allow or permit" the engine of a motor vehicle to be in operation at a drive-in or outdoor theatre when the car was parking therein, was killed in the Assembly Motor Vehicles Committee. The measure was introduced last winter as a result of a tragedy which occurred at a Buffalo drive-in when a young woman was asphyxiated due to a faulty muffler in a car driven by a boy friend. . . . It was reported that Jerry Dupont, owner, Malone Drive-In, and Mrs. Wadad Boumansour, proprietor, Palace hardtop in that Northern New York village, have made offers for Schine's Malone house. . . . Charles Horwitz, former comptroller for Schine Theatres, and ex-Schine realty and personnel director, purchased a new home outside Saratoga Springs. He is now business manager of the Saratoga Center For Performing Arts on the State Reservation. . . . Robert Elmendorf and Evelyn Kelly are operating the Strand in Canajoharie, which the late attorney Michael Cory long owned. . . . ITT-ABC, Inc., registered a certificate with Department of State for the purpose of conducting business in New York.

BUFFALO

Frank Arena, city manager, Loew's Theatres; Charlie Funk, 20th Century-Fox ad-pub chief in the Buffalo exchange area; Frank Ames, manager, Loew's Teck; and Jerry Edelstein, radio station WEBR, cooperated on a stunt that was part of the first birthday celebration in connection with the year's presentation of "The Sound of Music" at the Teck. The radio station bought 200 tickets to the Teck to distribute to children whose birthday fell on March 31, which date also marked the first birthday of the picture. Tickets were distributed to children between the ages of six and 13. The tickets were good for a first birthday party in the afternoon of April 7, and Jack Eno, WEBR, acted as master of ceremonies. . . . Mannie Brown Associates continues to expand. The organization, headed by Mannie A. Brown and with offices in the Film Building at 500 Pearl Street, is now distributing the Pathe Contemporary Films in the Buffalo and Albany areas, and Joe Weinstein and Mel Schwartz are kept busy lining up dates on the product the organization is distributing. . . . All Buffalo area drive-ins now are open for the season on full time, except the Niagara, which it is understood will not open because it is part of the new 106-acre Amherst shopping plaza to be known as the Amherst Mall, now awaiting an O.K. from the Amherst Town Board. Bill Brett, manager of the Niagara for many years, now is vacationing in Florida. . . . Paul Wall, manager, Buffalo MGM exchange, visited exhibitors in the Syracuse area and returned to Buffalo with a satchel full of dates on the pictures to be released by his company this summer and fall. Much interest throughout the exchange area centers on MGM's "Doctor Zhivago," which will have its western N.Y. premiere May 26 at Schine's Granada, Buffalo. The premiere will be sponsored by Buffalo Hadassah, and Mrs. Lawrence Itzkowitz and Mrs. Harold J. Feldman presented opening night tickets to Mayor Frank A. Sedita the other day. A photo of the presentation landed in the columns of the Buffalo Courier-Express. . . . The Tent 7 delegation, 22 strong, left Buffalo for the London Variety Clubs International convention. The Bison Brigade was headed by chief barker Albert J. Petrella. At last counting, it looked like Tent 7 was firmly ensconced in second place in the Sir Billy Butlin Incentive Plan, and word is expected momentarily that Buffalo has copped the $12,500 second prize. Winners are to be announced the final night of the London pow-wow, when personal trophies are to be presented to the champion chief barkers and international representatives. . . . The committee in charge of the Tent 7 Bingo games held once a week in the Genesee reports a handsome profit for the month of March. The Variety club is still looking for volunteer workers to participate in the project, proceeds of which go into the Tent charity activities fund. . . . Charlie Funk, 20th Century-Fox ad-pub representative working out of the Buffalo exchange, is a very busy man these days as he works on the promotion for the various Fox pictures. Funk attended the big Fox exploitation meeting in New York recently, presided over by Rodney Bush, when campaigns were discussed on "The Bible," "Blue Max," "Stagecoach," "Modesty Blaise," "How To Steal a Million Dollars," and other 1966 productions. Funk planted a story in the Sunday Courier-Express on what transpired at the pow-wow. Last week, Funk was in Pittsburgh working on new product, and this week will be in Rochester and Syracuse. . . . The next meeting of the Tent 7 crew will be held in the Variety Club headquarters on May 2. There will be a dinner and cocktails. All crew members are urged to attend to hear the report of the Tent 7 delegates to the convention. There also will be a meeting of the board of directors of the Children's Rehabilitation Foundation. . . . President Barbara Quinlivan, Women of Variety, Tent 7, has presented a GE Show and Tell Machine to the Rehabilitation Center of the Children's Hospital, on behalf of the members of the organization. Dr. Robert Warner accepted the gift which will be used for the audio-visual program at the Center. . . . Bill Laney, general manager, Jo-Mor Enterprises, Inc., of Rochester, reports that his company's new Panorama, Penfield, N.Y., is progressing at a fast pace. . . . Frank Arena, Loew's Theatres city manager in Buffalo, reports "The Ten Commandments" is doing record-breaking business at the Loew Buffalo. . . . Mr. and Mrs. Frank Bassett (Frank is Rochester Schine city manager) entertained in Rochester's Maplewood Inn at a birthday party marking the first anniversary of "The Sound of Music" at the Monroe in Kodak Town. Their guests, a half dozen couples or so, were all celebrating their first wedding anniversaries.

CHARLOTTE

Delbert Hobson, manager, Lillington, Lillington, N.C., was hospitalized when a speeding automobile crashed into the bedroom where he was sleeping, almost demolishing his house. The driver of the car was fatally injured. Hobson, who suffered severe head injuries and other cuts and lacerations, said his four-room dwelling was partially knocked off its foundations, destroying its walls, and that the structure would have to be rebuilt.

CHICAGO

"Thunderball," playing its 17th week at the Oriental, will run another few weeks. Four prints have already worn out. . . . Easter services were held by Christ Church of Oak Brook in the Oak Brook. . . . Oscar Brotman, Sherman-Brotman Theatre Circuit, and his wife gave a reception in their home for Ida Kaminska, actress, who has been selected to receive a plaque from the Peace and World Affairs Center, Evanston, Ill. The award was presented at a benefit performance of Miss Kaminska's film, "Shop on Main Street," in the Highland Park, Highland Park, Ill. . . . Catherine Allegret was here to do the press rounds in connection with the film she made with her famous mother, Simone Signoret, "The Sleeping Car Murder." . . . Leo Zabelin, veteran press agent, was named midwest press representative of American-International's offices here. . . . Henry G. Plitt, president, Balaban and Katz, was a recent visitor to Walt Disney Studios, welcomed by Dick Van Dyke. Plitt's visit entailed an advance viewing of the film, "Lt. Robin Crusoe, U.S.N.," which stars Van Dyke. . . . Eddie Solomon, formerly with B and K, is handling release plans for Joe Levine's film premiere of Embassy's "John F. Kennedy: Years of Lightning, Day of Drums."

CINCINNATI

Congratulations and best wishes to Mr. and Mrs. J. A. Tucker upon their 50th wedding anniversary, celebrated by a family dinner. Tucker, who is the Variety Tent Three accountant, has also been the accountant for a number of local theatres during the past 30-odd years. . . . Al Kolkmeyer, Universal branch manager and chief barker of Tent Three, is in London to represent Cincinnati at the international Variety convention. Prior to their flight to London, Mr. and Mrs. Kolkmeyer were guests at a cocktail party given by friends in Pittsburgh. After the meet, the Kolkmeyers will tour Holland and France while celebrating their 25th wedding anniversary. . . . Mrs. Minnie Wirtz, mother of Donald Wirtz, assistant to Roy White, Mid-States Theatres, died suddenly from a heart attack. . . . Ben Hathaway is the new manager of Cincinnati Theatres' Woodlawn Drive-In. . . . Joe Larkin, owner of Film Service Co., and Rod Beninghaus, Warners salesman, have returned from vacations. . . . City Council has directed city manager William C. Wichman to report on the status of daylight saving time in Ohio in the light of the new Congressional act standardizing daylight time throughout the nation. Council acted upon the motion of Councilman Charles P. Taft, who wants to make sure that Cincinnati, northern Kentucky, and nearby Indiana remain on the same Eastern Standard Time. All area theatres, especially drive-ins, will be affected if the Tri-States adopt the law. Drive-ins have been losing revenue wherever the policy has been in effect during the past summers. There is now a concentrated effort by local theatre owners to get behind the proposed action at City Hall.

CLEVELAND

"The Group" was held for a second week at the Detroit-Shaker and downtown Loew's State. . . . Speaking of hits, "The Silencers" has been held for a sixth week at the Berea & Vine. This sets some sort of record for the Willoughby house and squeezed out Disney's "Bambi," which was to have been a holiday attraction. It also puts the Eastlake Drive-In further into the first-run pattern, currently offering two first runs in the Willoughby territory, "Madame X" and "Shenandoah." . . . Academy Award films are crowding the local art theatres. "Darling" moves from the Heights and Westwood to the Continental. The new offering at the Heights and Westwood will be "The Shop On Main Street," best foreign film. . . . "The Ten Commandments" continues at the SW Allen while "Harper" enjoys a third week at the downtown Palace and Riverside on the west side and Richmond on the east side. . . . "The Singing Nun" continues at several sub-first runs. . . . Don Abels is the new house manager at the SW Allen, and reports "Commandments" is a bigger hit now than when first produced and exhibited here 10 years ago. . . . Ted Goldsmith, former Clevelander, is in town on behalf of 20th-Fox to ballyhoo "The Blue Max." He has been a Broadway press agent for some 35 years.

COLUMBUS, O.

"The Great Race" opened a third week at RKO Palace. . . . "The Group" ended its four-week run at Loew's Ohio. . . . Charles Sugarman booked "The Oscar" to open April 27 at Cinema East. . . . Miles Auto Theatres had a first-run booking of the Jerry Lewis-Tony Curtis comedy, "Boeing Boeing." . . . Mrs. Pearl Hunt, operator of Hunt's Cinestage here and Hunt's McCook in Dayton, is recovering from injuries sustained in an auto accident. . . . Mary Jose, theatre editor of the Columbus Star until the weekly tabloid ceased publication April 2, has joined the staff of the Columbus Dispatch women's pages. . . . Downtown theatres are included in the area to be studied in the city's first comprehensive plan for the central business district. Future uses of the downtown area will be outlined. . . . "Dr. Zhivago" is a coming attraction at Hunt's Cinestage.

DALLAS

Last Wednesday's performance of "The Sound of Music" at the Inwood marked the start of the 56th week and every performance thereafter will extend the record of the film, now the longest running film in the city. The previous long run record was held by "Seven Wonders of the World," which ran for 55 weeks at the Melba, now Capri, from May 1, 1956, to May 20, 1957. Now in third place is "Cinerama Holiday," which ran for 53 weeks. Attendance is nearing the 300,000 mark, and the number of performances is approaching 600. . . . The local premiere of "The Blue Max" as the first roadshow of the suburban Wilshire will be held on June 28. Interstate has started an extensive remodeling program at the Wilshire for the film's opening. . . . The Wilshire will be the second suburban theatre to be converted to a roadshow theatre by Interstate. The first was the circuit's Inwood. . . . The first 5,000 persons attending the showing of "A Man Could Get Killed" at the Capri received cards to which were attached envelopes containing what might be small diamonds. There were eight genuine diamonds and 4,992 rhinestones in the 5,000 envelopes. A diamond cutting display was placed in the lobby of the Capri by Everts to be displayed during the run of the film. . . . James Broiles, salesman at Paramount, is a new father of a baby son. . . . The Loop 12 d-i was robbed of $718 in cash from the theatre safe. Jerry Holzer, manager, was held up by two robbers while the show was in progress. . . . Among the local theatremen attending the annual convention of international Variety in London are Mr. and Mrs. John Rowley, he is a past international chief barker as well as past chief barker of the Dallas tent; Mr. and Mrs. Bill Slaughter, past chief barker of the Dallas tent; Mr. and Mrs. Joe Jackson, past chief barker of the local tent; Mr. and Mrs. William B. Williams, current chief barker of the Dallas tent; Mr. and Mrs. Walter Morgan; Mr. and Mrs. Charles Darden; Mr. and Mrs. Edwin J. Tobolowsky; Don Grierson; Alfred M. Sack; and Mr. and Mrs. William O'Donnell. Many of the group will extend the convention trip to include a tour of Europe. While in Rome, they will attend the special showing of "The Bible." . . . Cathy Turner has joined the publicity department at Interstate Theatres. Her former post at Metro-Goldwyn-Mayer exchange has been taken over by Paula Loden. . . . Zsa Zsa Gabor was in Dallas with her new Dallas husband, oilman Josh Cosden. . . . Jack Benny will open the Dallas Summer Musicals on June 13 to 26 at the Music Hall with "An Hour and Sixty Minutes with Jack Benny." There will be 14 performances. Film Star Carroll Baker will appear during the season in "Gentlemen Prefer Blondes."

Irving H. Levin, right, executive vice-president, National General Corporation, recently officiated at ceremonies marking start of construction for Fox West Coast Theatres' new 1,000-seat Fox Cris-Town, Phoenix, Ariz. Assisting Levin are, left to right, Dick Smith, Fox West Coast Theatres' Phoenix manager; Mrs. Barbara Kerner, cashier, Vista, Phoenix; and Ernest Sturm, Fox West Coast southern California district manager.

DENVER

Conrad DeHerrera, who has been shipper at Universal, was named a booker, replacing Jim Ladwig, recently resigned. . . . The former Salida, Salida, Colo., is being completely rebuilt by Mr. and Mrs. Lewis Gory, who will call the house the Unique. June is the target date for opening. . . . Drive-ins throughout the state are being reopened—Max Gumper opened his Roundup Drive-In, La Jara, Colo., on April 8, and Roger Skeff's Frontier was set for April 21 at Center, Colo. Others, closed for the winter, are, like the spring flowers, showing signs of life in their respective communities. . . . Bruce Marshall, Columbia salesman, long active with the Colosseum of Motion Picture Salesmen, has been elected secretary-treasurer of the organization; Clyde Newell, MGM, was named president, and Dominic Linza, United Artists, vice-president. . . . Paramount has a new booker, Randy Helfrick. . . . Milo Tefft has joined George Kelloff as manager of his new Vali hardtop, Monte Vista, Colo. Tefft is well known in the community as being active in church and civic affairs. . . . Rangely, Colo., has a newly elected Mayor. He is Bernard F. Yaeger, manager of the Campus. . . . Ward Pennington, district manager of Paramount, has recently been in Denver conferring with branch manager Vern Fletcher. . . . Not letting the professional golf tournament going on at another course out do the locals, John Dobson (UA branch manager) scored a hole-in-one on the Lakewood Country Club Course recently. . . . Formerly known as the Rustic, the renamed Village hardtop in the resort center of Estes Park, Colo., is being rebuilt by Stanley Pratt, present owner.

DES MOINES

Nevin McCord, formerly with Paramount in Salt Lake City, is manager of Dubinsky Bros. Galaxy in downtown Des Moines. . . . Earl Rolison retired as manager of the Capitol, Ottumwa. . . . Two Des Moines couples, chief barker and Mrs. Art Stein and Mr. and Mrs. Ralph Olson attended the London convention of Variety Clubs International. . . . Members of Des Moines Variety Tent 15 have voted to purchase a second Sunshine Coach because of the demands for use of Sunshine Coach No. 1. . . . Paul Van Zandt is the new manager of the Strand, Waterloo, having served as assistant manager at the Paramount, Cedar Rapids, for seven years. . . . Clarence Coons, former owner, Sac, Sac City, died recently following brain surgery in a hosptial at Sioux City. . . . Carl Harriman, former operator, Alton, Ia., died while on a vacation trip in the south. He had operated the Palace, Alton, for more than 20 years before retiring.

HOUSTON

Art Katzen, publicity director for the Houston Interstate Theatres, is currently hospitalized at the Methodist Hospital. . . . A showing of "Doctor Zhivago" at the Windsor Cinerama was for the benefit of the Houston Blue Bird Circle. . . . Comedian Bob Hope has become one of the "angels" of In The Round, Inc., the producing division of the new $3,500,000 Houston Music Theatre. Hollywood film star Harve Presnell will inaugurate the 2,907 seat theatre on May 20 with "Camelot." The six musical productions will each feature a Hollywood film star. . . . Girls 18 to 25, unmarried, over 5'10", and available on the nights of April 19–21 were being asked to send their picture and biographical letter to "Prettiest Tall Texan," in care of the Houston Post. The winner was to have a date with Chuck Connors (6'5") to sit in the Houston Post Skybox for the Dodger game, and take part in premiere of Connors' new film, "Ride Beyond Vengeance," at the Majestic on April 21, and also at Interstate's new Clear Lake theatre opening. . . . June 1 will be the date for the world premiere of Warner Bros. "A Big Hand for the Little Lady" to be held at Meyerland Cinema I and II. Joanne Woodward, one of the stars of the film, will be here for the occasion along with some of the players, Charles Bickford, Ray Middleton, and John Qualen. Forrest Tucker and Larry Storch, from Warner Bros. television show "F Troop," will also be here for the premiere activities. . . . Although the regular scheduled showing of "Macbeth" with Maurice Evans and Judith Anderson closed at the Alray on April 18, the daily afternoon shows were continued through April 25, according to Ray Boriski, owner.

JACKSONVILLE

LaMar Sarra, vice-president and general counsel of Florida State Theatres, presided at the annual gathering of the Continuing Education Council of Florida held here at the Florida State Chamber of Commerce headquarters. Sarra, who is president of the council which has an influential role in the shaping of Florida's educational policies, was re-elected to the presidency for another term. The council is composed of representatives from 18 organizations which comprise a large percentage of Florida voters. One of the groups composing the council is the Florida Junior College Board, which has Fred Kent, president of Kent Theatres, as its chairman. . . . Robert Taylor and Geraldine Brooks arrived here from the north on the first leg of a public appearance tour which will carry them to most of the leading cities of Florida in a promotional drive for openings of "Johnny Tiger," which was filmed in the Everglades. . . . Marvin Skinner has joined the booking staff of Florida State Theatres, announced Tom Sawyer, head of the FST booking department. Skinner formerly booked for 20th-Fox and has had his own independent booking agency here for the past several years. . . . Mrs. Iva Lowe, WOMPI manager of the San Marco Art Theatre, was hospitalized for several days, and Al Hildreth, manager of the downtown Empress, took over relief duties at the San Marco, while Manohar L. Checker, FST trainee manager, was stationed at the Empress. . . . Art Castner, manager, suburban Edgewood, motored to Tallahassee to return his son and daughter—both students at Florida State University—to this city for the summer. . . . Mark Hildreth, student at St. Leo College and son of Al Hildreth, Empress manager, had a summer position in the FST home office.

MIAMI, FLA.

In Gainesville, Florida State Theatres' new twin, the all rocking-chair Center, opened with attendant fanfare. Gainesville's first "twin" boasts, in addition to the rocking chair seating, "oceans" of free parking, stereophonic sound, and "laundered" air. "The Trouble With Angels" was the opening film. . . . The first Florida showing of "Casta Giant Shadow" was held at the Gables, Coral Gables, as a benefit sponsored by the Department of Florida, Jewish War Veterans. . . . Miami city manager Melvin L. Reese prepared a proposed ordinance requiring motion picture companies filming on streets or other public property, to get a license, and banning them from placing props in the right-of-way. In preparing the controls that will go before the City Commission, Reese said no license fee had been recommended, "but undoubtedly there will be" a fee established. If the ordinance is passed, moviemakers will first have to make application to the city manager for his approval, and the picture they are filming must be in the "best interests" of the city. No false fronts may be put on stores, etc.—the "real Miami" must be shown, according to Reese, who said that present laws were not very clear. . . . Stanley Colbert has been named vice-president in charge of production for Ivan Tors' Miami Studios, according to an announcement from Tors, president of Ivan Tors Films, Inc., and Howard B. Chapman, president of Tors Miami Studios. Colbert, whose company was under an exclusive long-term deal with Columbia Pictures Corp., secured his release with Columbia's blessing, following producing chores on the Tors-Columbia production, "Birds Do It," and with the understanding he would continue involvement in additional Tors-Columbia projects planned for production in Miami. Tors and Columbia have signed a five-year contract for one picture a year. "Birds Do It," starring Soupy Sales, marked the first major studio release completed in its entirety in the Miami area. . . . A proposed ordinance to exempt motion picture and television industry filmers from certain Dade County Building Code requirements was attacked by Commissioner Tom O'Malley, charging that action by George Headley, chairman, Metropolitan Dade County Board of Rules and Appeals, "borders awfully close to a conflict of interest." O'Malley said it was improper for Headley to be working for Ivan Tors Studios and "spearheading" the ordinance at the same time. Chapter 10 of the Metro Code sets out guidelines as to how various contractors and building tradesmen must be licensed to practice in Dade. "If we make exceptions for one industry, we'd have to make them for others." claimed O'Malley. "We're talking here about protecting lives and property by making builders comply with the building code," he continued. Metro Commissioner Arthur Patten, Jr., said opposition to the ordinance came from unions which feared the loss of jobs if producers could build temporary movie and television sets with their own employees. He contended, however, "out concern isn't over union wages but protection of the public." He said the building code was intended to apply to permanent structures to protect public life and property, not to movie sets, which are non-permanent and not meant for residential or commercial use. O'Malley questioned the legality of action by the Board of Rules and Appeals in that only six members of the 14 were present to vote on the motion to exclude the motion picture industry from compliance with the code.

HOLD YOUR BREATH
AROUND THE WORLD UNDER THE SEA
FOLLOW ME

John Reed, assistant to Wometco publicist Jack Mitchell, is seen coaching Miss Lee Wiggins, of the Miami Seaquarium, as she prepared to parade in front of assembled Wometco managers at a meeting for the planning of publicity for MGM's "Around The World Under The Sea."

NEW HAVEN-HARTFORD

Paul McNamara, son of Ray McNamara, Hartford city manager for New England Theatres, Inc., the ABC regional affiliate, and Mrs. McNamara, was named a finalist in the Hartford Junior Achievement's Best Salesmen Speech Competition at the Hartford Golf Club. . . . Bob Tirrell, Hartford district manager for Lockwood and Gordon Theatres, is using the theme, "It's Drive-In Time!" in advertising for the East Hartford and East Windsor Drive-Ins. . . . RKO General, owner-operator of WHCT-TV (channel 18), America's sole on-the-air subscription television experiment, is continuing its "Bonus Plan" indefinitely. Under the plan, a subscriber pays regular prices for the first five programs he sees in a month, excluding the 50-cent matinees. Starting with the sixth show, every program for the rest of the month is provided the subscriber at half-price. . . . A 1,200 to 1,500-seat motion picture theatre is included in plans for a $5 million multi-faceted entertainment complex envisioned for suburban Hartford's Berlin Turnpike by Bristol, Conn., businessman-real estate investor Joseph P. Vetrano. The project would also include an enclosed sports arena seating 7,500 to 8,000; a 100,000-foot exhibition hall, about half to be leased to permanent displays; an 800-seat legitimate theatre; restaurant and art gallery; and parking space for 5,000 cars. . . . In Lawrence, Mass., Ruth R. Garnick of North Andover, Mass., has bought the Star Theatre from the Bosckettí family, which had operated the downtown theatre for 54 years.

NEW ORLEANS

Mrs. Gene Barnette, executive secretary of Delta Theatres, Inc., operator of the Joy, and past president of WOMPI International and past president of WOMPI of New Orleans, was named vice chairman of Inter-Organization Council of Community Volunteer Service. . . . The local WOMPI entertained the senior ladies of St. Anna's Home at games with prizes and refreshments. . . . Another group of WOMPI chaperoned their proteges, girls of Hollman Vocational Center, at a theatre party at Loew's State. . . . Mrs. James M. (Gene) Barnette, executive secretary, Delta Theatres, and her husband announce the engagement of their daughter, Carole Jean, to Kenneth J. Boudreaux, with the marriage set for May 28. . . . Claire and Robert Downer, she is of the Martin Cinerama concession section, are lullabying their first child, Robert, Jr. . . . Helen and Joseph Anselmo, she is head cashier of Martin Cinerama, have adopted a little girl. . . . Mrs. Edith Gee resumed showings at the Village, Binita, La., after a winter interruption. . . . Sympathy is extended to Milton Aufdemorte, Don Kay Film Enterprises' regional sales representative, on the death of his father, Milton

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Aufdemorte, Sr. . . . Representing Variety Club of New Orleans, Tent 35, at the London Variety Clubs International convention, were chief barker Don Kay, and members J. Horace Gelvin, Abe Berenson and Isador Lazarus. All were accompanied by their wives. . . . Percy Duplissed resumed operation of the El Rancho Drive-In, after a shut down for the winter.

PHILADELPHIA

Stanley Warner has closed the 69th Street Theatre which had been in continuous operation for 45 years. Due to heavy losses, the lease was not renewed. The SW Orpheum in Germantown, where the entire neighborhood area is changing with a resultant drop in business, is also sold; and the SW Sedgwick, also in a Germantown neighborhood, is also being disposed of. The SW Wishart has already been sold for a commercial business. And the SW Clementon, Clementon, N.J., is now on a three-day per week operation. . . . Don R. Hicks, local branch manager, Paramount Films, was honored as "Man Of The Year" by the Philadelphia Motion Picture Preview Group at their annual luncheon at the Barclay Hotel. Guest of honor at the affair, Hicks was feted for "unselfish service to the underprivileged." . . . Universal exchange welcomed Steven Bromberg, new student booker. . . . Liberty Bell Racing Association held a James P. Clark Memorial Race in honor of the late head of Clark Film Service and Highway Express Lines. . . . Veteran manager Dave Rubin has been slated by Ellis Theatres to manage the Tower when it reopens. . . . Blumberg Brothers have remodelled their Vine Street sales rooms. . . . George A. Hamid, managing director, Atlantic City Steel Pier and Philadelphia's Aquarama, announced that he had concluded negotiations to bring the Beatles to John F. Kennedy Stadium in Philadelphia on August 16 for a one-day appearance.

SAN ANTONIO

A local group has given its backing to the Mexican government for its action in barring Frank Sinatra from entering Mexico. Tony Calderon, president of IMAGE (Integration of the Mexican-American in Advertising and Germane Enterprises), said the group considers the action against Sinatra "appropriate." Sinatra became persona non grata in Mexico after release of his most recent film, "Marriage on the Rocks," which depicts "quickie divorces" in Mexico. . . . In a departure from the usual custom, two new first-run pictures started showings at local d-i's. "To The Shores of Hell" opened at the Alamo, Mission, Bandera Road, and north screen of the Towne Twin. The second feature on the bill is "The Rounders." The second first run was "The Naked Prey," showing at the Fredericksburg Road, Trail, and south screen of the Town Twin d-i's. . . . All three of the big downtown theatres are holding over their Easter attractions for a second week. The Majestic is doing a land office business with Elvis Presley's latest picture, "Frankie and Johnny." "The Singing Nun" has been extended at the Aztec, and "A Man Could Get Killed" is the hold-over at the Texas. . . . Patrons attending the showing of "The Sound of Music," now in its 54th week at Cinema II, were also treated to the showing of the Academy Awards telecast on colored tv sets. The Monday night showing began at 7 p.m. and showed until the intermission, when the telecast was shown starting at 9 p.m., with the film showing continuing at the end of the telecast. . . . Radio station KITE conducted an attendance contest in conjuction with the showing of "The Singing Nun" at the Aztec. Patrons were asked to send in a card to KITE with the estimated attendance figure from April 1 to April 14, with $50 being the first prize for the closest guess. . . . Sears, Roebuck and Co. shot a motion picture, "Western Look," which is now ready for release. The film was shot in the city during the local Livestock Show and Rodeo in February and depicts ways the frontier theme is influencing styles around the globe. . . . Gulf State Theatres issues a movie guide for the week for its five d-i's containing the attractions to be shown during the week. The movie guide also contains a coupon, and patrons saving 10 of them with 10 different numbers and bringing them to one of the d-i's will find that this admits an entire family. . . . Randy Conner won first prize of $25 in the "Bambi" coloring contest sponsored by the San Antonio News, Josephine, and Morton Foods. Leticia Ramirez won second prize of $15, and the $10 third prize went to Sharon Sue Vaught. Twenty-five runners up were presented with two tickets each to see the film. . . . Cinema I Theatre's manager Ted Waggoner and radio station KTSA are combining efforts on a contest to find an individual with a moustache like David Niven wears in the forthcoming "Where The Spies Are," starring Niven and due to open soon at Cinema I. . . . Chuck Connors, Arthur O'Connell, and Ann Ford were seen in the King's River Parade opening Fiesta activities in the city. The stars were here in conjunction with the opening of "Ride Beyond Vengeance" at the Aztec on April 29.

Don R. Hicks, center, branch manager, Paramount Films in Philadelphia, was recently honored as "Man of the Year" by Mrs. Arthur Goldsmith, right, president, Philadelphia Motion Picture Preview Group, at their annual luncheon at the Barclay Hotel. Beaming with pride is Mrs. Eleanore Hicks, left. Hicks was feted for "unselfish service to the underprivileged."

SEATTLE

Ed Cruea, formerly Seattle Allied Artists branch manager, who was transferred to San Francisco and is now district manger, visited the local exchange here for several days. . . . Masonic services were held for Donald Geddes, 77, ex-theatreman, who died in a Bellevue nursing home. Geddes was born in Scotland and came to the U.S. in 1919 and to Seattle shortly thereafter. He worked for Evergreen Theatres for many years and had managed various theatres in Seattle and a theatre in Wenatchee, retiring 10 years ago. Survivors include a step-son. . . . Post-Intelligencer junior dealers and members of their families were guests at a vacation-time theatre party at the Paramount. They were guests of the P.I. and Paramount Pictures for the viewing of "Night of the Grizzly," which opened in drive-in theatres in Seattle, Tacoma, and Bremerton April 20. . . . Jake Hilzer, formerly in the theatre chain business in Portland and well known in the industry, was on the Row from the Ritz, Ritzville, after visiting in Tacoma and Portland. . . . Connie Hastie replaces Barbara Bishop, cashier-clerk at 20th-Fox, who left to take a position with the F.B.I. She also became engaged to Bud Brown. . . . A film, canceled for showing to University of Washington students on campus after protests from theatre owners, was screened at a University District theatre instead. The picture in question, "Psycho," an Alfred Hitchcock production, was offered as a "service" to students at the Neptune at the same hour and same price (50 cents admission) as planned for the campus showing by the Associated Students. Films, Inc., Portland, distributor, canceled the showing of "Psycho" and three other Hitchcock films in a series planned for spring quarter. The Theater Owners of Washington, a group representing most of the city's movie houses, met to discuss the campus films issue. A resolution passed by students called for a boycott of Seattle theatres, accusing theatre owners of pressuring the film distributor to "cancel a film series of a non-competitive nature."

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Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

SECTION TWO
Vol. 75, No. 12
April 27, 1966

ALLIED ARTISTS

Terror In The City

DRAMA
90M.

Allied Artists

ESTIMATE: Very good family entry.

CAST: Richard Bray, Lee Grant, Roberto Marasch, Jaime Charlamagne, Sylvia Miles, Robert Allen. Produced by Merrill Brody, Allen Baron, and Dorothy E. Reed; directed and written by Allen Baron.

STORY: Richard Bray, poor nine-year-old farm boy, runs away from home after his father scolds him for damaging the roof. He hitch hikes to New York City, where he is befriended by Robert Marasch, Puerto Rican newsboy, who puts him wise to the racket and the protection of teen-age punk Jaime Charlamagne, most of whose money Bray wins in a crap game. Bray is befriended by prostitute Lee Grant, who takes him home after Charlamagne's gang beats him up in revenge. After Grant is arrested, Bray decides to return home and buys a bicycle for the journey. He outwits Charlamagne's gang when they chase him, but on the highway, his bike is wrecked by a truck. He takes refuge for the night with an elderly Negro couple and then returns home a tired but wiser prodigal son.

X-RAY: This almost idyllic sub-teen adventure achieves near "art" classification. It deserves a better play-off than it will doubtless get. The acting of Richard Bray in the title role is most natural and effective, and the support of the others is fine. The features of the simply told yarn are the excellent black and white photography of Donald Malkames, including both scenes of New York City and the farm lands, and a hauntingly effective musical score by Robert Mersey. As part of the program, this merits playing time despite lack of name values. It is entertaining and moves along nicely, although the running time is a trifle long.

AD LINES: "Where Kids Learn Crime From Teen-Age Bosses"; "New York's Teeming Jungle Almost Traps A Young Runaway From A Farm."

AMERICAN INT.

The Dirty Game

MELODRAMA
87M.

AIP
(Filmed abroad)

ESTIMATE: Interesting espionage thriller.

CAST: Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot, Bourvil, Robert Hossein, Peter Van Eyck, Maria Grazia Buccela. Directed by Terence Young, Christian-Jacque, and Carlo Lizzani; executive producer, Richard Hellman; associate producer, Eugene Tucherer.

STORY: American intelligence head in Europe, General Robert Ryan, reminisces about his job and some of the agents involved as he goes to meet his Russian counterpart on the east-west border in Germany to effect an exchange of prisoners. In Rome, an Italian scientist has perfected a revolutionary rocket fuel, and he is guarded by Italian authorities since he refuses to turn over his secret to either the Russians or the Americans. American secret agent Vittorio Gassman poses as a kidnap expert and makes himself available for Russian hire with the aid of agent Maria Grazia Buccela. The plan is to nearly permit the kidnap of the scientist and then rescue him at the last minute to earn his gratitude and the formula. He is kidnapped, but Gassman and Buccela succeed in foiling his exit from the country by helicopter with the Italian secret service closing in at the last minute. Ryan uncovers a plot to cause the destruction of a pair of atomic submarines on maneuvers off the African coast, who cannot be contacted by radio. Bourvil, a French agent working for the Allies and an underwater expert, is sent to prevent the plot from hatching, which he does after overcoming local enemy opposition and aided by frogmen. In Berlin, an American undercover agent, Henry Fonda, escapes from the Russians in a dramatic breakthrough at the frontier, but he is a day early for his rendezvous with Ryan. The protection provided him is flimsy because of the interference of double agent Peter Van Eyck. They besiege Fonda's hotel room and eventually kill him, but not before he is able to leave a clue which leads to valuable information. Ryan completes his meeting, noting that this is a helluva way to make a living.

X-RAY: Here is a three-part excursion in espionage that holds interest well through some fast-paced action and intriguing bits of involvement, even though there are some story inconsistencies. The shifting of events and locales also helps to hold viewer interest. The James Bond type of gimmickery is missing here with the emphasis placed more on deduction and ordinary follow-through. Performances are competent, and direction and production are good for the most part. Jo Eisinger wrote the screenplay. It should do okay as part of the show with the "names" of Ryan, Fonda, and Gassman to help.

AD LINES: "A Scientist Is Kidnapped . . . Atomic Submarines Head For Destruction . . . A Secret Agent Crashes The Berlin Wall"; "A Fast-Moving Espionage Thriller From The Secret Archives Of American Intelligence."

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BUENA VISTA

Bambi

CARTOON
71M.

Buena Vista
(Reissue)
(Technicolor)

ESTIMATE: Top flight Disney.

CREDITS: A Walt Disney feature cartoon; supervising director David D. Hand; story direction by Perce Pearce; overall musical score by Edward H. Plumb.

First released by RKO-Radio. For complete review see page 1020, June 3, 1942.

COLUMBIA

The Guns of Navarone

MELODRAMA
157M.

Columbia
(Reissue)
(Eastman Color) (CinemaScope)
(Filmed abroad)

ESTIMATE: High rating adventure yarn.

CAST: Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle, Irene Papas, Gia Scala, James Darren, Bryan Forbes. Produced by Carl Foreman; directed by J. Lee Thompson.

For complete review please refer to page 4825, of May 31, 1961.

Ride Beyond Vengeance

MELODRAMA
100M.

Columbia
(Color by Pathe)

ESTIMATE: Superior adventure drama could be real sleeper.

CAST: Chuck Connors, Michael Rennie, Kathryn Hays, Joan Blondell, Gloria Grahame, Gary Merrill, Bill Bixby, Claude Akins, Paul Fix, Marrisa Mathes, Harry Harvey, Sr., William Bryant, Jamie Farr, Larrie Domasin, William Catching, and James MacArthur, Arthur O'Connell, Ruth Warrick, Buddy Baer, Frank Gorshin, Robert Q. Lewis. A Mark Goodson-Bill Todman—Sentinel—The Fenady Associates Production; produced by Andrew J. Fenady; directed by Bernard McEveety; screenplay by Fenady.

STORY: Census taker James MacArthur is intrigued by the fact that so many people in a small Texas border town have the same name. Bartender Arthur O'Connell finally tells him the story of the "Reprisals," the town's only claim to fame. In 1884, Chuck Connors returns to his home town after 11 years getting a stake. A buffalo hunter, he has saved $17,000 and wants to return to the wife he left because he didn't consider himself good enough for her. He is attacked by cattle rustlers, robbed, and branded. He painfully makes his way to town and is rejected by his wife, Hays, who thought he was dead and plans to marry banker Michael Rennie. Connors seeks out the men who robbed and branded him. He forces one to commit suicide, kills another, and gets his money back from Rennie, who is sorry to have participated in the gory affair. Connors rides off alone, and Hays leaves later to find him. No one ever saw them again, but the townsfolk are sure they got together.

X-Ray: This is a good bit more than an average western. The flashback technique is well handled, characterizations are sharp and interesting, and action sequences are justified dramatically and explosive in their impact. Production and direction are first rate, and performers include established stars and promising newcomers alike. Connors is outstanding in the lead role, and he receives fine support. Hays is an attractive new personality as well. Something should be said about the performance of television comedy star Bill Bixby, who is chilling in a difficult role. His character is psychologically warped, and Bixby gives him real life in a compelling portrayal. It is this sort of extra, plus other surprises and a plot which seems dramatically valid as well as fast-moving, that lifts this feature out of the ordinary classification. It is a real candidate for "sleeper" honors and deserves the best efforts of all theatremen.

Ad Lines: "Ride Beyond Vengeance . . . For Death Waits At The End Of The Trail"; "For Years They Would Talk In Whispers About The Night Of The Tiger."

A Study In Terror

Melodrama
94M.

Columbia
(Eastman Color)
(English-made)

Estimate: Sherlock Holmes vs. Jack The Ripper is fine for mystery fans.

Cast: John Neville, Donald Houston, John Fraser, Anthony Quayle, Robert Morley, Barbara Windsor, Adrienne Corri, Frank Finlay, Judi Dench, Cecil Parker, Georgia Brown, Barry Jones. Executive producer, Herman Cohen; produced by Henry E. Lester; directed by James Hill.

Story: In the 1880's, the Whitechapel section of London is terrorized by the activities of a killer of prostitutes who has been dubbed Jack The Ripper by the press. John Neville (Sherlock Holmes) becomes interested in the case when a box of surgical instruments is forwarded to him with a scalpel missing, which proves to be the weapon used on a number of the murder victims. With the aid of Donald Houston (Doctor Watson), Neville uncovers a link with a family of the nobility headed by Duke Barry Jones, who has disowned his older son for marrying out of his class and to a prostitute as well. His younger son, Lord John Fraser, confirms that the surgical instruments belonged to his brother when he was studying medicine. There are other areas in the district that come under suspicion, such as a hospital refuge and food kitchen for the poor overseen by Anthony Quayle, who is financially aided by Fraser. There is a blackmailer friend of Fraser's brother's wife, who is blackmailing Fraser; there is his brother's wife, Adrienne Corri, whose face has been disfigured by acid; and finally there is Fraser's brother, a simpleton since his mind snapped, who has been helping Quayle. Neville takes the brother home to Jones, who agrees to care for him, after which he sets a trap which is sprung to reveal Fraser as the killer trying to finally eliminate Corri. Flames take both victim and murderer, and Neville is content to let his identity remain a secret to spare Jones further hurt.

X-Ray: Audiences accustomed to seeing Basil Rathbone as Sherlock Holmes will be a bit taken aback by the appearance of John Neville in the familiar role amid the now historic surroundings, but after a bit, he seems to fit in neatly. Acceptance will generally be forthcoming. As for the story, it has suspense, murder, and bits of action as well as intrigue, and interest is well maintained throughout. Over the years, it has been proven that a large percentage of the moviegoing audience are suckers for mysteries involving Sherlock Holmes, as well as other detectives. There is no reason to believe that the situation has changed any. Therefore, it's a simple deduction that reaction and response should be favorable. The acting, direction, and production are capable, and the use of color is an added asset.

Ad Lines: "The Latest Sherlock Holmes Thriller"; "Murder Will Out As Sherlock Holmes Takes On A New Case."

MGM

The Glass Bottom Boat

Comedy
110M.

MGM
(Panavision)
(Metrocolor)

Estimate: Entertaining comedy romance.

Cast: Doris Day, Rod Taylor, Arthur Godfrey, John McGiver, Paul Lynde, Edward Andrews, Eric Fleming, Dom De Luise, Dick Martin, Elisabeth Fraser, George Tobias, Alice Pearce, Ellen Corby, Dee J. Thompson. Directed by Frank Tashlin; produced by Martin Melcher and Everett Freeman.

Story: On weekends, Doris Day, a young widow, helps out her father, Arthur Godfrey, who operates a glass bottom sightseeing boat. During the week, she starts working for a space laboratory headed by engineering genius Rod Taylor, whom she doesn't know but with whom she had a run-in in the bay. Taylor is delighted to find that she works for him, having been impressed with their initial meeting, and he decides to pay attention to her. He has her transferred to his office and suggests that she stick close to him, making notes for a biography before he may take off on the exploration of space. There are spies who would like to get the plans for a new invention worked out by Taylor, and Day comes under suspicion by some of her actions, which are completely innocent to the knowing. She accidentally learns that she is being investigated and becomes angry, deciding to give the investigators something to be concerned about even if it is only make-believe. Eventually, the real spies are uncovered, and Taylor and Day are reunited.

X-Ray: A theatre audience seemed to have fun with this romantic comedy, attractively decorated with gadgetry, rocketry, and espionage, as well as misunderstandings, slapstick lampoonery, etc. It's dressed in color, which helps, and it moves at a pace that holds interest fairly well. Add to this the "names" of Day, Taylor, and Arthur Godfrey; the comic talents of John McGiver, Paul Lynde, Edward Andrews, Dom De Luise, and Dick Martin, and you've got a cute comedy that could draw audiences seeking something light and laugh-provoking. Performances, direction, and production are capable. The original screenplay is by Everett Freeman.

Ad Line: "The Laugh Fest Of The Year"; "A Comedy Delight Guaranteed To Chase Everyone's Blues Away."

The Secret Seven

Melodrama
94M.

(Italian-made)
(Techniscope) (Eastman Color)

Estimate: Plenty of action for the program.

Cast: Tony Russel, Helga Line, Massimo Serato, Gerard Tichy, Renato Baldini, Livio Lorenzon, Barta Barry, Joseph Marco, Kriss Huerta, Gianni Solaro, Francesco Sormano, Emma Baron, Pedro Mari, Tomas Blanco, Renato Montalbano. Directed by Alberto De Martino; a Film Columbus-Roma Atenea Films-Madrid Production.

Story: In the Fourth Century B.C., Sparta invades the Middle Eastern village of Tur where Massimo Serato is captured. His brother, Tony Russel, goes to his rescue. With the help of five galley slaves whom he has freed, they save Serato, and all return to the village to find it destroyed and their mother slaughtered. They take an oath to avenge her death. Russel now poses as an architect and gains access to tyrant Gerard Tichy's palace. He encounters Helga Line, with whom he had once been romantically attached and who is now the mistress of Tichy. She still loves Russel and does not give him away. "The Secret Seven" lead attacks against Tichy's mercenaries and capture his treasure. Tichy finds out who Russel is and warns them that if they do not surrender, he will put Line to death. Russel and Serato round up a herd of wild horses. They cause a stampede which routs the mercenaries. The tyrant is killed, and Russel and Line are reunited.

X-Ray: This Italian-made meller is action-packed from start to finish and resembles a European western more than anything else. There are no names to help it over here, but the production, direction, color photography, etc., are satisfactory. The film should have little trouble in satisfying as part of the program. It is mostly exteriors and holds the interest well, although at times "The Secret Seven" seem hopelessly outnumbered and their survival is a bit miraculous.

Ad. Lines: "The Secret Seven First Against Spartan Tyranny"; "A Fight For Freedom In The Fourth Century B.C."

PARAMOUNT

All The Way (The Joker Is Wild)

Drama
126M.

Paramount
(Reissue)
(Vistavision)

Estimate: Joe E. Lewis biography is entertaining.

Cast: Frank Sinatra, Mitzi Gaynor, Jeanne Crain, Eddie Albert, Beverly Garland, Jackie Coogan, Barry Kelley, Ted de Corsia, Leonard Graves, Valerie Allen, Hank Henry. Produced by Samuel J. Briskin, directed by Charles Vidor.

For complete review please refer to page 4382, Oct. 2, 1957.

Come Blow Your Horn

Comedy
115M.

Paramount
(Reissue)
(Panavision) (Technicolor)

Estimate: Very funny comedy should roll to top returns.

Cast: Frank Sinatra, Lee J. Cobb, Molly

Picon, Barbara Rush, Jill St. John, Tony Bill, Dan Blocker, Phyllis McGuire, Herbie Fay, Romo Vincent, Charlotte Fletcher, Greta Randall. Produced by Norman Lear and Bud Yorkin; directed by Yorkin.

For complete review please refer to page 5049, May 29, 1963.

One-Eyed Jacks

Western
141M.

Paramount
(Reissue)
(Technicolor)

Estimate: Impressive western.

Cast: Marlon Brando, Karl Malden, Pina Pelicer, Katy Jurado, Ben Johnson, Slim Pickens, Larry Duran, Sam Gilman, Timothy Carey, Miriam Colon, Elisha Cook, Rudolph Acosta, Ray Teal. Directed by Marlon Brando; produced by Frank P. Rosenberg.

For complete review please refer to page 4801, March 22, 1961.

20TH-FOX

Rasputin—The Mad Monk

Drama
92M.

20th-Fox
(Color by DeLuxe)
(CinemaScope)
(English-made)

Estimate: Exploitable offering.

Cast: Christopher Lee, Barbara Shelley, Richard Pasco, Francis Matthews, Suzan Farmer, Nicholas Pennell, Renee Asherson, Derek Francis, Alan Tilvern. Produced by Anthony Nelson Keys; directed by Don Sharp.

Story: Monk Christopher Lee (Rasputin) has powers to heal, but he also has a yen for trouble and women which eventually forces him to leave his order. He winds up in St. Petersburg, the capital of Czarist Russia, where he makes the acquaintance of alcoholic, blacklisted doctor Richard Pasco at a cafe. Bored aristocrats Barbara Shelley, lady-in-waiting to the Tsarina; Nicholas Pennell, Francis Mathews, and his sister, Suzan Farmer arrive for some diversion. Lee hypnotizes Shelley into coming to his apartment to see him alone, where they make love. He uses her to get close to the Tsarina by curing her son, who is desperately ill. Lee becomes a power in Russian political and social life, especially among some of the women in the court. Lee becomes bored with Shelley when she attempts to continually get him to pay attention to her, and he hypnotizes her into killing herself. Pasco protests and when he can't sway Lee, breaks with him, realizing that he must be stopped. Pennell, who has been in love with Shelley, tries to kill Lee but is maimed by acid. Pasco sets a trap with Mathews, using his sister's name for bait. The poison in food and drink is unsuccessful and Lee kills Pasco before being pushed to his death out a window by Mathews.

X-Ray: Christopher Lee in the lead role is indeed a competent actor, having played all manner of parts, most of them of the horrific type if memory serves. He shows his ability once again in donning the robes of the mad menace in Russian history and doing a very effective job. The tale, presumably, is an invention, but it manages to maintain interest although a bit of pace quickening might have helped. Acting by the others is okay, and direction and production are suitable. With a bit of extra exploitation, better than average results could be obtained. Color helps the screenplay by John Elder.

Ad Lines: "Come Behind The Scenes With The Mad Monk—If You Dare"; "He Allowed No One To Stand In His Way."

UNIVERSAL

Johnny Tiger

Drama
102M.

Universal
(Color)

Estimate: Off-beat subject makes for good program.

Cast: Robert Taylor, Geraldine Brooks, Brenda Scott, Chad Everett, Marc Lawrence, Ford Rainey, Carol Seflinger, Steven Wheeler, Pamela Melendez. Produced by R. John Hugh; directed by Paul Wendkos.

Story: Widower Robert Taylor, brilliant and dedicated teacher, leaves a good job as a college instructor and moves with his children, 19 year-old Brenda Scott, 10 year-old Carol Seflinger, and seven year-old Steven Wheeler to the Seminole Reservation in Florida to teach the Indian children. Scott is tired of being uprooted every few years as Taylor moves to more stimulating posts, and she is determined to do something about it. As she starts to clean up their meagre living quarters, Taylor inspects the school room and finds it a littered mess. He meets the informal doctor assigned to the Reservation, Geraldine Brooks, in her quarters nearby, and she warns him that he may have quite a job cut out for himself as the Indians are not too concerned about sending their children to school. Scott is caught in the middle of a cattle herd guided by Chad Everett, grandson of the chief, elderly Ford Rainey, who rescues her. Taylor is intrigued by the young man, who is idolized by the youngsters, and he learns that Everett has had quite a bit of education, much of it self-taught. Taylor invites him to attend school, but Everett shrugs him off. Rainey is concerned because he feels that death is close, and he wants Everett to take over as chief. Everett is unwilling. He is intrigued by Scott, who outwardly rejects him but who is secretly attracted to him, and she remains on the reservation. Taylor persuades Everett to take some tutoring for a possible college scholarship, which upsets Rainey, and there is a confrontation between him and Taylor with the latter defying any spell that can be cast. Everett comes along well with his instruction, and eventually, he and Scott admit their love for each other and get married. Taylor survives the curses of Rainey, and many of the Indians are disillusioned, although Taylor doesn't feel too proud about what he has done. Wheeler is lost in the woods, and a forest fire threatens death. Taylor braves the flaming woods to search for him and finds that Rainey has found and rescued him. He asks Taylor to give him back his grandson. He adds that his people will need a smart young man to lead the tribe to new ways. Taylor persuades Everett to take over as chief, stressing the need of the tribe for his talents. In the process, Taylor has become human instead of a teaching machine which makes Brooks feel good. It seems as though something might develop there.

X-Ray: A little known area is touched upon and treated here, the wild and independent tribe of Seminole Indians in Florida. Not only is the locale different but also the subject is a bit off the beaten track. Audiences should appreciate the high drama, suspense, vibrant romance, etc. The use of color is an asset that helps in the presentation. The acting is good, and the production and direction are impressive. The cast offers competency in both the young and the experienced players, and it has attraction accordingly for various age groups. The screenplay is by Paul Crabtree and R. John Hugh.

Ad Lines: "An Adventure In The Florida Everglades"; "Why Did Many Fear The Cry Of The Laughing Owls? The Results Is Intriguing Entertainment."

FOREIGN

Fantomas

Comedy
104M.

Lopert
(French-made)
(Dubbed in English)
(Wide screen)
(Color)

Estimate: Spoof on arch-criminal theme is uneven but at times entertaining.

Cast: Jean Marais, Louis De Funes, Mylene Demongeot, Marie-Helene Arnaud, Jacques Dynam, Robert Dalban, Christian Toma. Directed by Andre Nanebelle.

Story: Arch-criminal Fantomas, man of many disguises, terrorizes Paris with a one-man crime wave that drives police commissioner Louis De Funes to distraction. Reporter Jean Marais ridicules Fantomas in print, and the irate master crook kidnaps Marais in revenge. Assuming Marais' face and identity, Fantomas makes a play for his girl, Mylene Demongeot, and steals a fortune in jewels, making sure De Funes sees his (Marais) face. Infuriated now by a remark made by De Funes, Fantomas assumes the commissioner's identity and commits new and more sensational crimes. Now it is believed that De Funes is Fantomas and he is imprisoned. Marais and Demongeot manage to escape with the aid of Fantomas' jealous mistress, Marie-Helene Arnaud, but are arrested and put in the same cell with De Funes. Fantomas kidnaps them again, but this time the police have set up roadblocks. A mad chase ensues, with Marais and De Funes pursuing Fantomas to ocean's edge and beyond. The criminal finally disappears via submarine, leaving the minions of the law determined to capture him another day.

X-Ray: No expense seems to have been spared in turning out this spoof on the arch-criminal theme. However, lavish sets can't make up for the fact that it becomes little more than a spoof of a spoof, and that can get pretty deadly. Outrageous mugging and supposedly hair-raising escapes and rescues lose their appeal with enough repetition and can't make up for the fact that the story peg is just too flimsy to support all the effects sought by the director. This is not to say that there are no entertaining moments. The bungling policeman is still an occasionally funny figure, and his even-more-stupid assistant garners a few chuckles. All in all, however, the entry misses the mark. It appears that the producers plan a sequel, and we hope their arch-criminal is a little less arch and a little more criminal the second time around. Farewell, Fantomas. Incidentally, dubbing is good, and perhaps some mileage can be gotten out of the release by calling it "high camp" and peddling it a-la-Batman?

Ad Lines: "Fantomas, Master Of A Million Faces, Proves Crime Can Be Fun"; "France's Arch Criminal, Fantomas, Loves, Laughs, And Loots His Way To Crime's Hall Of Fame."

ALPHABETICAL GUIDE TO 229 Feature Reviews

This index covers features reviewed thus far during the 1965–66 season in addition to features of the 1964–65 season, reviewed after the issue of Aug. 18, 1965.—Ed.

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Y

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EXPLOITATION

ACTUAL PROMOTIONS from the fertile minds of exhibition and distribution that can be applied with profit to the theatre situations.

This special section is published every-second-week as a separately bound, saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each saveable section represents current submissions by theatremen and promotion plans from distributors that have originality and ticket selling force. Exhibitors are invited to submit campaigns on specific pictures or institutional ideas. Add EXPLOITATION to your permanent theatre library. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. —19107.

April 27, 1966

SECTION THREE
Vol. 75, No. 12

"Doctor Zhivago's" Soundtrack

The MGM-Records soundtrack album of "Doctor Zhivago" continues to gain momentum in all phases of the music market, it was announced by Mort Nasatir, President of MGM Records.

The album is also racking up an unprecedented number of disc jockey plays for both the soundtrack and the single of "Lara's Theme" from the album. This heavy penetration is centered not only on local stations but on syndicated national and international music shows.

Mutual cross-plugs for the album and the film between record stores and theatres represent another major aspect of the sales campaign. Music shops are featuring stills from the David Lean film in their display windows in addition to the album's cover. Likewise, exhibitors have set up album displays in theatre lobbys.

MGM Records report that this co-operative advertising has resulted in a flood of tearsheets spotlighting the "Doctor Zhivago" soundtrack in music advertising, and in many cases, playdate and theatre credit has been worked into the copy of the record ad.

"Khartoum" Press Kit

A handsome and comprehensive information kit has been prepared for Julian Blaustein's production of "Khartoum," the United Artists release presented in Cinerama, starring Charlton Heston, Laurence Olivier, Richard Johnson and Ralph Richardson.

Designed as a major merchandising tool, the kit contains a lavish supply of photographs, feature stories, and background and general information covering all phases of the production, the stars and the movie-makers. Also included is a wide selection of photo-layouts and promotional items. The kit also contains a generous selection of color and black-and-white pictures by one of America's greatest photographers, Eliot Elisofon.

Packaged in a container that combines utility and beauty themed to the North African locale of the motion picture, the kit is being distributed to United Artists field and sales representatives across the country.

"Teen" Features AIP Stars

"Teen," one of America's leading publications aimed at young people, features American International Pictures' "Starburst of Youth" stars in a four-page picture spread in the May issue.

Mary Hughes, Salli Sachse, Aron Kincaid, Ed Garner and AIP's songwriter, Guy Hemric are all pictured on a motorcycle party. "Teen" gives several credits to the group's latest starrer, "Ghost in the Invisible Bikini."

Big "Circus" Campaign Features Opening Of New Florida Theatre

When you have something to sell as big as "the greatest show on earth" it is logical to go all out and "circus" up your campaign—especially when your attraction gives you a peg to hang your stunts upon and makes it worthwhile to go to town.

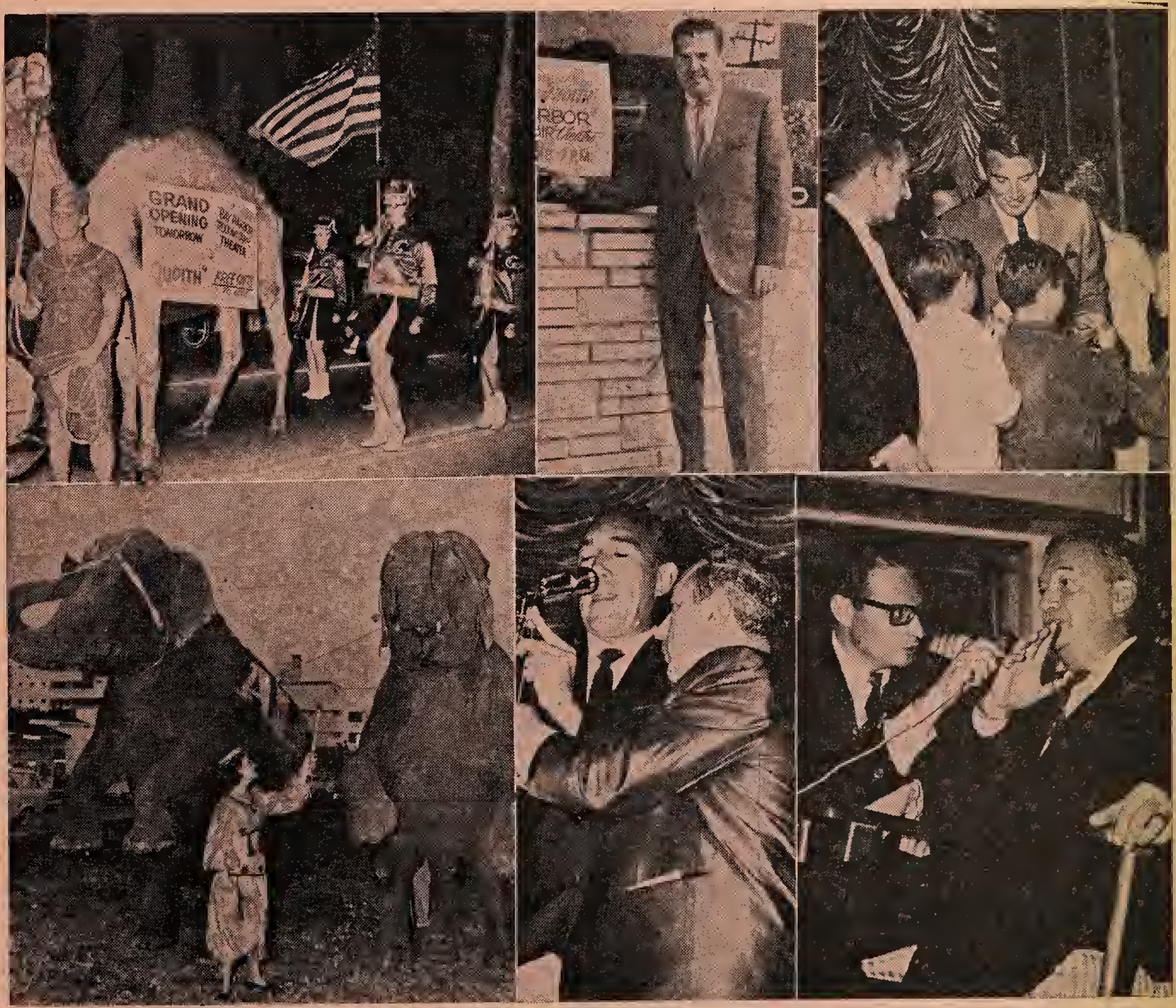
This is especially true when you have something "really big" such as the opening of a new theatre in conjunction with the rest of your hoopla.

And that is exactly what Herb Kaplan, vice president and general manager, Bay Harbor, Bay Harbor Islands, Florida, recently did in his campaign to promote the grand opening of this "Rocking Chair" Theatre.

Intensive promotion with local papers started three months in advance and resulted in over 125 items about the principals, the structure, and the new concept of the all "rocking chair" house and the first new theatre in Miami Beach in 15 years.

On pre-opening night a fabulous champagne cocktail party was held for 1400 guests in a tent along side of the theatre with no limit as to food and drinks. This was for invited news

(*Continued on page EX-759*)



The Bay Harbor, "The Rocking Chair" Theatre, Bay Harbor Islands, Fla., recently had its grand opening highlighted by, top, left to right, a parade with a marching band and a camel borrowed from a local opera company; Herb Kaplan, vice president and general manager; Gene Barry seen signing autographs on opening night; and, bottom, left to right, the two elephants used in opening activities with Janice Frankel, daughter of Sol Frankel, one of the principals; Anthony Quinn, who made a personal appearance, with Maurice Revitz, president, Bay Harbor Theatre Corporation; and Larry King, local radio and television personality, interviewing Alex Gordon, Dade County Commssioner on "Rocking Chairs" set up on a platform in front of the theatre to emphasize the new theatre's features. The opening attraction was Paramount's "Judith."

Three-Way "Flight Of The Phoenix" Jigsaw Puzzle Contest In K.C.

20th-Fox's "The Flight of the Phoenix" in its Kansas City engagement captured public fancy with a contest promoted in a three-way tie-up between United Airplane Sales, Inc., Radio station WHB and the Durwood Roxy Theatre.

The important base for the exploitation was the media exposure provided by WHB which used a dozen 90-second spots daily for 10 days. This was especially valuable, since it came without cost from the number one survey ranked station in a market which is highly competitive in all media, it is pointed out by M. Robert Goodfriend, general manager of Durwood Kansas City Theatres.

The contest idea was to "rebuild" the Phoenix from a jigsaw puzzle, the details being worked out between George Kieffer of the Durwood city office, Ron Porter of WHB and Richard Browne of United Aircraft Sales, which provided the principal prizes. The grand prize was a 10-hour solo flying course, while a daily prize of 30 minutes of flight instruction was offered free for ten days.

These were embellished with 50 flying models of the Cessna 150 and 50 pairs of tickets to see the picture at the Roxy. UAS offered a display about the contest in its salesroom at Municipal Airport and the contest also was cross-plugged in 10 Durwood Kansas City Theatres.

The contest winner turned out to be Roger Galbraith, oddly enough an air force weather forecaster. Entry blanks were obtained from any of the Durwood theatres, or by writing to WHB.

The worth of the contest came in the public interest generated by the radio station in its spots and plugs, and in the fact that such an unusual prize was offered in the arrangement with UAS, Kieffer said.

There was additional emphasis on the picture with a screening for the scholastic press held at the Durwood Embassy Theatre with editors from colleges and high schools in the area in attendance. Their publications spread the word about the contest and the picture.

William Marcus, left, was recently presented with a golden Showmanship Trophy by Milton H. London, president, Allied Theatres of Michigan, at the Detroit convention of the organization. Formerly manager of the Terrace, Livonia, for Suburban Detroit Theatres, Marcus has been promoted to circuit supervisor.

"Skaterdater" Skateboards

"His" and "Her" skateboards are on the market, inspired by the United Artists short subject, "Skaterdater." Manufactured by Revel Toy Company, they are sold only in pairs and are called Skaterdaters.

The winner in the recent contest in Kansas City for 20th Century-Fox's "Flight Of The Phoenix" Roger Galbraith, at door of aircraft, center, looks things over before his first lesson as Ron Porter, left, WHB Radio; and Joseph Weaver, United Aircraft Sales; and George Kieffer, Durwood Theatres, holding door at right, look on.

Marcus Is "Showman Of The Year"

William Marcus was presented with a golden Showmanship Trophy by Milton H. London, president of Allied Theatres of Michigan, at the recent 47th annual convention of Michigan theatre owners in Detroit. Until recently Marcus was manager of the Terrace Theatre in Livonia for Suburban Detroit Theatres. He has just been promoted to Circuit Supervisor by Richard Sloan. Suburban Detroit Theatres operates nine showcase theatres in the Detroit metropolitan area, with two additional theatres presently under construction.

Marcus was selected for the honor of being named Michigan's "Showman of the Year" by a panel of judges which had considered showmanship campaigns submitted by theatremen from throughout the state.

In making the presentation, London stated: "the Showmanship Award has never been given to anyone more deserving of the honor than Bill Marcus. He obviously takes pride in his theatre and in his position in the community. He has combined ingenuity, tireless effort and a well-developed sense of public service in bringing each attraction at the Terrace Theatre to the attention of the public. Each of the advertising promotions submitted by Bill Marcus was novel, enthusiastic, responsive, and in good taste. The theatre owners of Michigan are indeed proud to name Mr. Marcus the 1966 Showman of the Year."

"The Silencers" Music

Irving Allen's "The Silencers," which is already enjoying the biggest music promotion ever created for a non-musical feature via three LP albums and six single recordings, is getting an additional promotional push in the music field. The Shaprio, Bernstein Music Publishing Co. is publishing a special book of sheet music, "Songs from 'The Silencers'," which is being distributed to music stores across the nation.

"The booklet features music and lyrics for 10 of the songs spoofed by Dean Martin in the film. An attractive color illustration on the cover depicts Dean Martin, Cyd Charisse, and the "Slaygirls," and interspersed throughout the booklet are scenes from the film and a portrait of Martin suitable for framing.

In addition to the sheet music, "The Silencers" is being promoted through an Elmer Bernstein soundtrack album, RCA; an album titled "Dean Martin Sings Songs from 'The Silencers,'" Reprise; "The Silencers," by Peter Nero, RCA; "Lovey Kravezit" by Johnny Walsh, Columbia; "Lovey Kravezit" by Vic Dana, Liberty; "Lovey Kravezit," by the Everly Brothers, Warner Bros.; "The Silencers" and "Santiago" by Vickie Carr, Liberty; and "The Silencers" by Chuch Jackson and Maxine Brown, Sceptre.

"Bambi" Kits In Demand

The Bambi needlework kit, a promotional tie-in between Walt Disney's "Bambi" and Family Circle magazine, drew an unprecedented response of 2,000 orders the first Monday after publication. The orders, totaling $16,000, marked the biggest day, both in dollars and number, that the magazine has ever had on this kind of promotional offer, which is a perennial Family Circle favorite. "Bambi" is scheduled for Easter release by Buena Vista.

Big "Circus"

(*Continued from page EX-757*)

media people, local dignitaries and industry big wigs. It was necessary for the guests to file into the theatre to see Paramount's "Judith" in two shifts because the Bay Harbor holds only 1,000 people. Top entertainment from the local beach hotels was provided in the tent for people waiting to see the second showing of the picture. A six-piece band was provided for dancing. The tent was decorated with a desert motif. The waitresses were in harem outfits and the waiters were dressed in Arab costumes—in keeping with the locale of the feature film. A red carpet was laid from the tent to the theatre and a drum and bugle honor guard was assembled on each side of the carpet as people marched from the tent to the theatre. This was covered by press, radio and television.

A radio interview show in front of the theatre utilized two rocking chairs loaned by a local furniture store. This emphasized the "rocking chair" angle.

Of course, there was a parade; and to further circus things up it was led by animals. The parade went through neighboring towns and was led by a $5,000 camel loaned by a local opera company which used it in "Aida." The camel also walked the streets of Miami Beach two days with a sign on its back and led by a handler in costume.

Drum and bugle corps marched down the aisles of the theatre, did routines and played "The Star Spangled Banner."

One thousand personalized balloons were thrown off the canopy of the theatre as people walked from the tent to the theatre.

Anthony Quinn was on stage for a personal appearance and in the tent on pre-opening night.

Since the opening attraction was "Judith," all persons with the letter "J" in their name were entitled to a free "Judith" ice cream sundae at a local restaurant. Over 1,000 were given out. The restaurant helped with this promotion by displaying a large sign in their window that attracted attention on a busy thoroughfare.

A free trip to Israel, Paris and London with all expenses paid was a three-way contest arranged with El Al Airlines and a local radio station and resulted also in much free radio time.

Another personal appearance was that of Gene Barry who was on stage opening night.

A second parade was held on opening night led by the camel and two elephants.

Three giant searchlights were used for three nights.

The drum and bugle corps marched into the theatre and went through their routines on the second night.

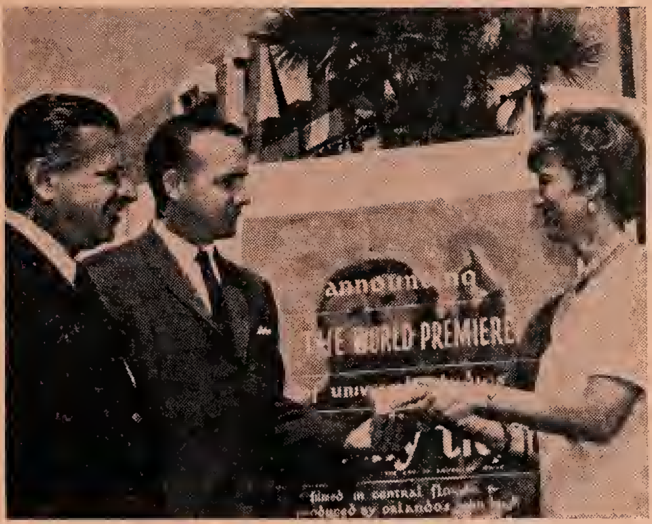
Ten thousand heralds were distributed in the rooms of Miami Beach hotels plugging the opening.

Personal letters invited the presidents of all civic groups to the opening; and there were free functional, personalized gifts to all patrons for the entire opening week. There were also free gifts for all children and these were promoted from a local bank, where a model of the theatre was displayed.

Kaplan certainly "circused" up his opening —even having animals as part of the proceedings with the far eastern atmosphere of the film further capitalized upon and enhancing things.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor.

Universal's "Johnny Tiger" Premiere Benefits Florida Symphony Society



Mike Weiss, field representative for Universal Pictures, observes Larry Pittman, manager, Parkwood Cinema, Orlando, Fla., turning over the first batch of tickets for the benefit premiere of U's "Johnny Tiger" to Mrs. Frank R. Duckworth, ticket chairman for the Florida Symphony.

Universal's "Johnny Tiger" had its world premiere at the Parkwood Cinema, Orlando, Fla., as a benefit for the Women's Committee of the Florida Symphony Society with the producer and the stars of the picture participating.

The premiere was followed by a champagne reception for honored guests at the Quality Court Garden, and served to launch a series of Florida territorial openings and climaxed a month-long advance promotional campaign.

Orlando's television station WFTV-TV originated a half-hour live pick up from the theatre in connection with the premiere which highlighted the personal appearances of producer R. John Hugh, a native of Orlando, and stars Robert Taylor, Geraldine Brooks and Chad Everett.

Mrs. Hayden Burns, wife of the Governor of Florida, was honorary chairman of the premiere. Participants included civic dignitaries, social leaders and other Hollywood luminaries including Ursula Theiss, wife of Taylor, and Budd Schulberg, husband of Miss Brooks. Paul Kamey, Universal's eastern publicity manager, was on hand to assist in the activities.

After covering Jacksonville, Daytona, Sarasota, Tampa, St. Petersburg for the advance promotion of the picture in those cities, Taylor, Miss Brooks and Everett made a two-day round of personal appearances at neighboring defense installations including Cape Kennedy and local factories to help stimulate continuing attention to the engagement of the film. The picture was shot in and around Orlando and deals with the conflict between the old and the new generation of Seminole Indians.

Following the premiere, Taylor visited Sarasota and Miami; Everett, Tampa; and Miss Brooks, Miami.

As part of the promotional activity and to help raise additional funds for the Florida Symphony Society, Everett was a participant in a Bar-B-Q held at the nearby Sanford Naval Base with guests being drawn from the Orlando and Winter Park areas. In connection with the premiere the Humble Oil Company conducted a special contest through the 29 Esso Stations in the area and in the 65 additional stations in the surrounding territories, with the cooperation of station WLOF.

The premiere parade was headed by the Falcon Drum and Bugle Corps, a national prize-winning group of 85 who also played in front of the theatre. Visits to defense plants in the area included one to the Martin Company which employs 9,000 people. Through the Chamber of Commerce, local merchants saluted the premiere and participated in the promotional activities.

"Look" At "Countess"

The April 19th issue of Look Magazine, has Charlie Chaplin and Sophia Loren on the cover and in a seven page feature layout with color photographs from "A Countess From Hong Kong" giving Universal almost back-to-back coverage with Life Magazine's coverage of the same picture and a Sunday Times feature story.

The April 1st issue of Life had Chaplin and Miss Loren on the cover and featured a nine page layout and text. The Sunday Times story was March 20th.

Indicating the tremendous interest on the part of magazines and newspapers in the production of the picture, "A Countess From Hong Kong" has been featured in the past few weeks in such national magazines as McCall's, Ladies Home Journal and Gentlemen's Quarterly as well as in numerous wire service photo and story breaks.

Harry Schmerling, division ad-publicity manager, Paramount Pictures, left; and William Kanefsky, manager, SW Stantion, recently welcomed Joseph Winterling, advisor of the Morton High School and Junior College, Cicero, Ill., and pupils at the Philadelphia International Airport as they arrived to see Paramount's "The Ten Commandments" as part of their tour of the city's historic spots.

A "Grizzly" Bulletin

A special ten-page merchandising bulletin on Paramount's "The Night of the Grizzly" has been issued to exhibitors nationally in advance of the first openings of the outdoor adventure.

The bulletin features a complete outline for a local advertising, publicity and promotional campaign on "The Night of the Grizzly," and highlights several dozen stunts, contests, giveaways and other exploitation gimmicks.

Jay Ayrton, manager, Ellis' Highway, Jenkintown, Pa., as he appears as "Captain Universe" to promote his children's Sunday matinees of science fiction thrillers.

Allen And Rossi Recordings

Extensive promotions with three major recording labels have been set for Paramount's "The Last of the Secret Agents?", Marty Allen and Steve Rossi's debut film.

More than 80 record distributors in 50 states are participating in the campaign, which encompasses the Dot, Reprise and Musicor labels.

Recordings available from "The Last of the Secret Agents?" include Dot's soundtrack album of Pete King's score for the Technicolor comedy, Reprise's 45-rpm single of Nancy Sinatra's vocal of Lee Hazelwood's title song, and Musicor's single of Steve Rossi's version of Neal Hefti's featured song, "You Are." Musicor is also issuing a Steve Rossi album.

Paramount's field advertising and publicity executives throughout the country are working closely with record distributors in setting a wide variety of retailer promotions, including window displays, contests, radio tie-ins and exploitation stunts.

Nancy Sinatra, John Williams, Lou Jacobi, Carmen and Theo Marcuse co-star with Allen and Rossi in "The Last of the Secret Agents?", which was produced and directed by Norman Abbott. Mel Tolkin wrote the screenplay.

Paperback On "Queen"

In a major book promotion reaching more than 10,000 retail outlets throughout the United States and Canada, Dell Publishing Company will issue the official movie paperback edition of Jack Finney's novel, "Assault on a Queen," which is the basis for the forthcoming Paramount Pictures release starring Frank Sinatra and Virna Lisi.

The Dell novel will feature dramatic cover art of Sinatra and Miss Lisi, playing up the action and adventure elements in the story of an attempted robbery of the Queen Mary on the high seas.

Dot's "Smith" Album

In a major music promotion for Joseph E. Levine's "Nevada Smith," Dot Records will release the original soundtrack album of Alfred Newman's musical score for the Paramount Pictures release.

The album marks the third to be recently set between Paramount and Dot. Currently in release is Dot's two-record set of Elmer Bernstein's score for Cecil B. DeMille's "The Ten Commandments," which will be followed shortly by the soundtrack album of Pete King's music for the Marty Allen-Steve Rossi debut film, "The Last of the Secret Agents?"

THE EXHIBITOR'S EXPLOITATION EFFORTS

JAY AYRTON, manager, Ellis' Hiway, Jenkintown, Pa., to promote his Sunday matinees consisting of two science fiction thrillers, gets into his "Captain Universe" costume and makes personal appearances on stage between features. He promoted toys, balloons, and prizes from merchants; and also gives away a bicycle each Sunday matinee to the children. Advance flyers, a screen trailer and personal appearances in costume at nearby shopping centers with sign copy on back have all contributed to big boxoffice business. The "Captain Universe" in person stunt is a good one to get the kids in at the matinees.

STANLEY SCHNEIDER, owner, Colony, Raleigh, N.C., recently had "Daisy Clover" girls give out about 4,000 heralds at the various high schools and in front of the theatre which entitled the ticket-buyer to a free box of popcorn as a promotion for Warners' "Inside Daisy Clover." The results were tremendous; and it was quite surprising to see the number of heralds that were turned in at the boxoffice for free popcorn. The stunt created much excitement at the high schools and the word of mouth advertising was terrific. Incidentally, the "Daisy Clover" girls were the Colony cashiers doubling in brass as exploitation aides.

GLORIA TEXTER, manager, Mayfair, Baltimore, Md., recently held a successful benefit premiere of MGM's "Dr. Zhivago" under the sponsorship of the Brandeis University National Womens Committee. First nighters were entertained by the Grisha Titoff Balalaika Ensemble at a reception preceding the performance. Other highlights of the evening consisted of the appearance of Milton Frieze, doorman; and Ronald Unger dressed in Cossack costumes. They were televised on the news later in the evening. On display in the lobby were original etchings by artist Marc Chagall. The evening proved very successful for both the theatre and the Brandeis University Library Fund.

Dell "Boat" Paperback

Dell Paperback's novelization of Everett Freeman's screenplay for MGM's "The Glass Bottom Boat" will be written by Bradford Street.

Both front and back covers of the soft-cover book will feature full-color art from the film. The Paperback is scheduled for distribution in June.

Stanley Schneider, owner, Colony, Raleigh, N.C., recently promoted Warners' "Inside Daisy Clover," with his own "Daisy Clover Girls," the theatre's cashiers doubling in brass, who distributed heralds at various high schools and in front of the theatre.

Fred McHam, manager, Strand, Wichita Falls, Texas, recently invited all the Turkish military personnel at the local air base to be guests for opening night of Columbia's "That Man In Istanbul." As it turned out one of the students was from Istanbul, and this made a bit of publicity with the local paper and on both radio stations.

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MANAGER-PROJECTIONIST, Negro, licensed Baltimore, Md., 15 years experience. Available part-time now, full time February 1967. Excellent references. Desire location in Baltimore or Washington, D. C. **BOX C413, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

FULLY QUALIFIED theatre manager presently employed large chain, desires change independent or small circuit as manager or advertising supervisor. Year round or lay off winters. **BOX D413, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila., Pa. 19107.**

PROJECTIONIST AVAILABLE, 20 years experience, non-union. Full-time work drive-in or hard tops. All-around man in booth. **JAMES MOORE, 353 E. Washington St., Suffolk, Va.** (427)

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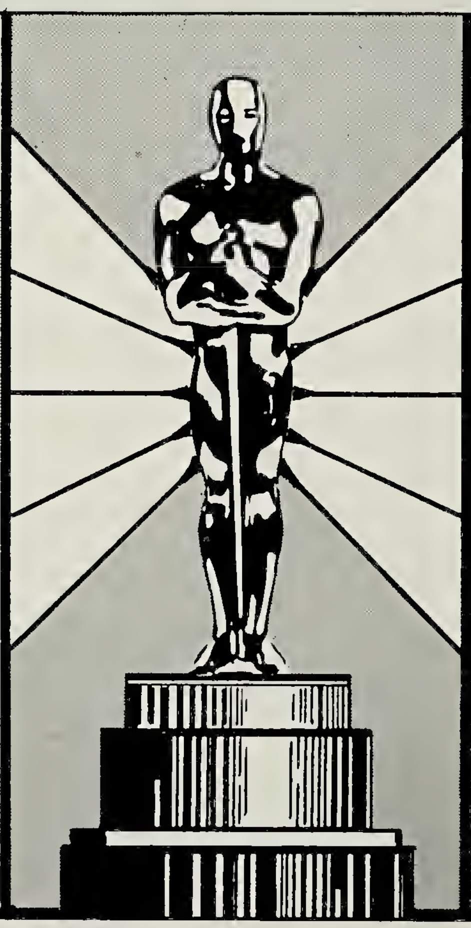

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EXHIBITOR

MAY 4, 1966

Volume 75 Number 13

IN TWO SECTIONS • THIS IS SECTION ONE

ABC, ITT Okay Merger Proposal

(See Page 8)

Davis Elevated To Para. V-P Post

(See Page 8)

Jack J. Valenti (top), formerly special assistant to President Johnson, has been elected president of the Motion Picture Association of America. Louis Nizer (bottom) has been retained as general counsel. Story on page 8.

A PLEA FOR FLEXIBILITY . . .

see editorial—page 4

Paradise*-bo

The giant winning combo of Hal Wallis, Elvis Presley & Paramount! Plus
Elvis beat in the most beautiful paradise on earth. A Playgirl Paradise!
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Volume 75 • No. 13 May 4, 1966 Our 48th Year

A PLEA FOR FLEXIBILITY

Exhibitors with problems (and there are plenty of them) provide us with a wealth of information. When a particular problem bothers a great many of them, it becomes worthy of editorial attention.

We have received a number of complaints from theatre owners forced to bid for films with guaranteed playdates. This policy seems to be causing many hardships. Formerly, theatremen were also asked to submit playdates, but there was an unwritten rule that an exhibitor could move his playdate back up to 30 days without losing his clearance, regardless of run.

Under present conditions, however, many exhibitors are totally denied the opportunity to play a particular feature if they have something else booked on exactly the date specified by the distributor. It would seem that exhibitors are entitled to more consideration than this.

Years ago, in the days of "block booking," it was the practice of certain exhibitors to buy product and withhold dating it to keep it from their competitors. We recall one distributor who was extremely anxious to sell his product to a circuit. He sold them all his wares, right down the line. As a result, a large neighborhood house forced to play after the circuit situation was forced to wait more than nine months for a particular feature. The circuit house was loaded with product and in no hurry to make the unplayed film available.

The sub-run exhibitor, unable to date the picture, advised the distributor that he considered his contract to play the film cancelled. At this point, the circuit house dated the picture, but the sub-run still refused to play it.

The distributor was disturbed, but the exhibitor was adamant in his refusal. The question was submitted for arbitration to the old Film Board of Trade, which found in favor of the distributor. Convinced that he was right in his contention that the forced wait of nearly a year had destroyed whatever value the film had for him, the sub-run exhibitor appealed the decision to the American Arbitration Society. A prominent local judge was appointed to decide the question, and when the evidence was presented, he found in favor of the sub-run exhibitor. He did not have to play the picture.

As a result of this case, and to protect both distributor and exhibitor from problems caused by a practice designed to keep a competitor out in the cold, the principle of the 30-day delay in playing a film was inaugurated. It credited the exhibitor with good intentions and still protected him from those situations that made it impossible to play a film on a specific date. It was a compromise designed to aid both buyer and seller and provided a necessary flexibility.

Should there be any question as to the authenticity of this case history, the necessary proof can be produced without difficulty.

Flexibility is necessary to protect both buyer and seller, but today we seem to have lost the ability to "give" a little to "get" a little. Why should a distributor arbitrarily make rules that prevent a theatreman from operating his business in a sensible manner?

Any answers? Probably not.

ORGANIZATIONS IN THE NEWS

Have a few unassociated notes about some industry organizations. First is the Motion Picture Association of America. An exhibitor friend, just as surprised as most other industry observers at the sudden announcement that White House aide Jack Valenti had been named president of the MPAA, had some reservations about the appointment. His attitude was something like this:

Since MPAA is a producer-distributor organization, and since its new chief is described as one of the President's closest personal friends and advisors, what chance do exhibitors have of sympathetic consideration when governmental agencies consider exhibitor complaints? He adds that even if they are not directly influenced by Valenti's connection to President Johnson, won't they naturally lean in that direction? After all, nothing has been done until now by either the Justice Department or Federal Trade Commission.

We hadn't thought about the appointment in that light. We prefer to suspend judgment. The MPAA needs a full-time, full-power chief, and Valenti's credentials are impressive. His stature at home and his contacts abroad should benefit the motion picture industry greatly. Like Marshall Fine of NATO, we welcome him to the industry and are prepared to help in any way we can. He has a big job to do.

The other organization on our mind is the Screen Producers Guild, which publishes a quarterly journal under the direction of Lou Greenspan. The latest issue takes a look at "Critics and Criticism," and we heartily recommend it to your attention. Separate articles by well informed, highly respected personalities representing every shade of opinion on the subject of film criticism make up a valuable symposium on the subject. Writers include Norman Corwin, George Seaton, Leo Mishkin, Michael Gordon, Paul Lazarus, Chuck Wheat, Thomas M. Pryor, Kaspar Monahan, J. Wolfe Gilbert, Richard L. Coe, Philip K. Scheuer, Frank Hemingway, and Dick Richards. Articles cover the points of view of film-makers, critics, trade observers, writers, etc.

The Journal is published by the Screen Producers Guild, 141 El Camino Drive, Beverly Hills, Calif. If extra copies are available, they will be happy to send one along in answer to written requests. It's well worth reading.

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Based on the novel "The Cipher" by GORDON COTLER

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NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Mrs. Helen Klee, 56, wife of **John Klee,** Pacific Coast division manager of Fox West Coast Theatres, died in Los Angeles at her home after a brief illness. In addition to her husband, she is survived by three sons and three grandchildren.

Walton B. Thomas, employed by the Motion Picture Association of America for 35 years, died at the Stamford Hospital, Stamford, Conn. He was secretary of the MPAA International Film Relations Committee and head of the Association's Foreign Title Registration activities. He joined the Association in 1931 and had been active until the last two months.

MGM's "Last Battle"

NEW YORK—Robert H. O'Brien, president of Metro-Goldwyn-Mayer, announced that final details have been worked out for MGM and George Englund Enterprises to produce Cornelius Ryan's new book, "The Last Battle," which reconstructs the capture and fall of Berlin in 1945.

"The Last Battle" is already an unprecedented success even before publication. In the U.S., the publishers, Simon & Schuster, will issue a first printing of 100,000 copies. It is the Book-of-the-Month-Club choice for April; the Reader's Digest, for the first time in its history, will condense the work into three issues; and the book is being published simultaneously in 13 countries around the world.

This is 45-year-old Ryan's first book since "The Longest Day," published in 1959, which has sold over five million copies in 19 languages and 27 different editions.

"MGM acquired motion picture rights to 'The Last Battle' in 1963, when Ryan had only a few pages of notes on its contents," O'Brien said. "The manuscript, now completed, goes beyond our greatest expectations."

" 'The Last Battle' surpasses 'The Longest Day' both in human drama and astonishing historical authenticity and revelations. Ryan has produced a monumental canvas of the thundering climax of World War II—the battle for Berlin."

O'Brien added, "the form which Ryan architectured in 'The Longest Day' and his previous books has found its apotheosis in 'The Last Battle.' Apart from its superb characterizations of the ordinary people who were caught up in this last battle, this book will stimulate argument for years to come because of what it reveals about the household names of contemporary history—Eisenhower, Roosevelt, Stalin, Hitler, Churchill. It is a beautiful book."

Up to now, because the Russians captured Berlin, the full story has never been revealed as to how they took the city or, indeed, what they found of Adolf Hitler and his entourage in the smoldering ruins of his bunker.

Ryan is the first western writer ever to have been permitted by the Soviets to interview their participants in the battle for Berlin—from privates to marshals. And never before has a westerner been permitted to examine Soviet defense files."

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., MAY 2

Top Need For Cinerama Is Proper Refinancing

HOLLYWOOD—Cinerama, Inc., management is grappling with the problem of refinancing its "burdensome" debt structure that is "overshadowing" operations, the annual meeting of shareholders was told here by president William R. Forman. The motion picture company's president revealed that at the start of the year Cinerama owed more than $24 million, but management is "working very hard to set the stage for a refinancing effort."

"The cost of carrying this debt burden in both payment of interest and principal is extremely large," Forman told the sparsely attended meeting held in the firm's Hollywood Cinerama theatre. "These monies must come out of the company's cash flow and necessarily affect the company's operating results."

Principal creditor of the firm, in the amount of $17 million, is Forman himself. He is the major share owner, controlling 442,000 of the 3,060,610 outstanding common shares and holding warrants and purchase or conversion rights to another 2,791,000 shares.

While the firm reported a net loss of $23,128,179 in 1964 and a net loss of $522,974 last year, Forman said the company aims this year to show a profit while working toward expansion "into other fields of the motion picture industry." A promising development, he said, is an upswing in income from license fees for the production of motion pictures using the Cinerama process and from equipment rentals for the exhibition of such films.

Forman said Warner Bros.' "The Battle of the Bulge" was doing well in domestic roadshow engagements and very well abroad and should gross well in U.S. 35-mm. runs starting this summer. The next Cinerama picture, he said, will be "Khartoum," to be distributed by United Artists in Cinerama theatres worldwide starting next month. In addition, he said, Metro-Goldwyn-Mayer is working on three others.

Forman emphatically denied, in answer to a question, that there was any substance to rumors that a merger was in the works. He added:

"We are hopeful that some day our efforts will be rewarded by attracting the attention of financial institutions and securing their aid in reconstructing the debt structure of the company. Until the company is able to secure proper refinancing on a sound and permanent basis, it cannot, of course, realize its full potential in the motion picture industry."

A management slate of seven directors was re-elected.

IFIDA Reps To Cannes

NEW YORK—The governing committee of IFIDA announced that Jean Goldwurm, president of Times Film, and Thomas Brandon, president of Brandon Films, will act as the organization's official delegates to the Cannes Film Festival.

BROADWAY GROSSES

Holdovers Dampened By Rain

NEW YORK—The Broadway first-runs, all with holdovers, reported fair grosses as Saturday rains put a crimp in business. The breakdown was as follows:

"THE SINGING NUN" (MGM). Radio City Music Hall, with usual stage show, did $96,000 from Thursday through Sunday, with the seventh and final week sure to hit $145,000.

"CAST A GIANT SHADOW" (UA). DeMille reported $24,000 for the fifth week.

"DR. ZHIVAGO" (MGM). Capitol claimed $39,000 for the 19th week.

"MARY POPPINS" (Buena Vista). Loew's State stated that the second week was $15,000.

"THE SOUND OF MUSIC" (20th-Fox). Rivoli announced that the 62nd week was $46,000.

"THE GROUP" (UA). Astor reported $15,000 for the seventh week.

"THE TROUBLE WITH ANGELS" (Columbia). Victoria claimed $18,500 for the fourth week.

"MY FAIR LADY" (Warners). Criterion did $27,500 on the 80th week.

"CINERAMA'S RUSSIAN ADVENTURE" (United Roadshows). Warner Cinerama stated the third week was $34,000.

AA Mulls Studio Sale

NEW YORK—Roger Hurlock, vice-president and chief operating officer of Allied Artists Pictures Corporation, left for the coast for negotiations in connection with sale of the company's 3½-acre studio property in Hollywood.

Allied has received a firm offer for purchase of the property from a group which intends to construct an apartment building on the site. However, other offers are pending which envision the continued use of the studio as an operating entity for production of television series and theatrical feature films.

The studio, which is built around its 3 sound stages and a "Western" street, is centrally located in the Hollywood area and is considered to be one of the most compact and low-overhead lots on the Coast.

Continental Ups Greene

NEW YORK—Norman Weitman, general sales manager of Continental, has named Sheldon Greene as his administrative assistant. Weitman stated that the creation of the new position was necessitated by the tremendous increase in sales brought about by the advent of Continental's entrance into the commercial distribution field.

Braverman Heads Col. Branch

MINNEAPOLIS—Irving Braverman, Columbia branch salesman in Minneapolis, has been promoted to the post of Minneapolis branch manager, it was announced by Columbia Pictures.

Braverman succeeds Byron M. Shapiro, who is moving to Los Angeles after his recent promotion to the post of western division manager.

Valenti Named MPAA President

White House Assistant To Top Industry Post; Nizer General Counsel And Hetzel Executive V-P

NEW YORK—The board of directors of the Motion Picture Association of America announced that Jack J. Valenti, special assistant to the President of the United States, has been elected president of the MPAA.

Valenti will assume his duties as MPAA president shortly, upon completion of his White House assignment.

Commenting on Valenti's election, the MPAA board said: "We are honored and delighted to have a person of Mr. Valenti's stature as president in the post previously held by the late Eric Johnston. We are sure that under his dynamic leadership, the motion picture industry will go on to new heights both here and abroad."

Ralph Hetzel, executive vice-president of the MPAA, who has been acting president, will continue as executive vice-president. President Marshall H. Fine of the National Association of Theatre Owners issued the following statement upon learning that Valenti had been elected president of the MPAA:

"We are extremely pleased that the Motion Picture Association has re-established the full-time office of president. This development bodes well for the industry.

"Although I have not had the pleasure of meeting Mr. Valenti personally, his background in advertising and public relations and his exemplary service in government during the past two and one-half years certainly indicate that he is an excellent choice to represent the motion picture industry.

"We wish him well in his new position and offer him the fullest cooperation of the National Association of Theatre Owners in working for the benefit of the motion picture industry. We hope that he will call upon us soon."

The MPAA board also announced that Louis Nizer has been retained as general counsel to the MPAA.

Nizer is a partner in the law firm of Phillips, Nizer, Benjamin, Krim and Ballon. He will remain as a partner of the firm.

In commenting upon Nizer's appointment, the MPAA board said: "The Association is honored that a person of Mr. Nizer's long and distinguished experience will become associated with the MPAA. Mr. Nizer brings to the MPAA many years of notable service in the motion picture industry."

Sidney Schreiber, who has been the general attorney of the MPAA, will remain in that post.

Tiffany Bow Set

HOLLYWOOD, CALIF.—Producers Harold Goldman and Robert Lippert announced that their new motion picture theatre, the Tiffany, will have its official premiere opening on Wednesday, June 22.

New theatre is first ever to be located on the famed Sunset Strip, and is situated just west of LaCienega Blvd. It is also the first new theatre to be built in Hollywood in three years.

Richard D. Zanuck, right, vice-president in charge of production for 20th-Fox, and national chairman for the National Cystic Fibrosis Foundation, discusses the 1966 program for the Foundation with Pierre Salinger, southern California general chairman, as Pamela Rockhold, Cystic Fibrosis Poster Child, looks on.

Martin Davis Elected V-P; To Aid Weltner At Para.

NEW YORK—Martin Davis has been elected a vice-president of Paramount Pictures Corporation by the board of directors, it was announced by George Weltner, president. Davis was also designated executive assistant to the president.

Weltner stated that in his new position, Davis will assist him in the management and planning of all phases of the company's operations.

"Mr. Davis' election as an officer of the parent corporation reflects our appreciation of his expert direction of various activities of our company. The type of active and energetic leadership needed in this industry today can only be achieved by giving a wider range of responsibility to our younger executives who have distinguished themselves," Weltner asserted.

Davis, 39, was a vice-president of a corporate subsidiary, Paramount Film Distributing Corporation, since 1962, and director of advertising and public relations of the corporation since 1960. He joined Paramount in 1958 and previously was associated with Allied Artists Corporation and Samuel Goldwyn Productions.

USO Names Mrs. Steen

NEW YORK—Mrs. Al "Pat" Steen has been appointed director of public relations and coordinator of the women's committee for USO of New York City, it was announced by Milton Feitelson, executive director. Mrs. Steen, who organized the women's auxiliary of New York Variety Club, Tent 35, will replace Dorothy Frome, who has resigned to enter another field.

Prior to joining USO, Mrs. Steen had had wide experience in public relations, promotion, and advertising, which included active participation in organizing, campaigning and fundraising with Boys' Towns of Italy, a U.S. Navy project, and several Broadway musicals.

Mrs. Steen is the wife of Al Steen, veteran industry trade press editor and public relations executive.

ABC, ITT Stockholders Okay Merger Agreement

NEW YORK—Stockholders of American Broadcasting Companies, Inc., approved the merger agreement between ABC, Inc., and International Telephone and Telegraph Corporation. The vote was taken at the annual meeting of stockholders in the mid-Manhattan studios of ABC-TV presided over by Leonard H. Goldenson, president of ABC, Inc.

At a separate meeting held in Baltimore, stockholders of ITT also approved the merger agreement.

The proposed merger between the two companies is subject to approval by the Federal Communications Commission.

In his remarks to the stockholders, Goldenson said that the merger is "very much in the best interests of our company and its stockholders. We believe that ABC's long-range growth objectives, particularly in the broadcasting field, will be enhanced and strengthened."

He also said that ABC "as part of the diversified ITT organization, will have a broader financial base, and therefore, will be less affected by the wide fluctuation in earnings that are typical of the television network business. The result should be greater financial stability and greater freedom to plan and develop for the future.

"A second important benefit of the merger is that ITT's research knowledge and scientific advances should also expand and improve ABC's ability to serve its viewers and listeners. At the same time, ITT's association with ABC can be expected to stimulate and facilitate still further technological advances by ITT, to the benefit of the communications industry and the public, as well as ABC.

"And, finally, by bringing to ABC the long and successful experience of ITT abroad, the merger should enhance ABC's and this country's growth in international as well as domestic broadcasting."

Discussing the business aspect of the company, Goldenson noted that first quarter earnings, already released, were the highest of any first quarter in the history of the company.

Indications to date lead the company to expect that the current second quarter, which will not be completed until the end of June, will also set an all-time record for any second quarter period.

In other action taken at the meeting, stockholders reelected the company's board of directors. They are Alger B. Chapman, Samuel H. Clark, John A. Coleman, Everett H. Erlick, E. Chester Gersten, Leonard H. Goldenson, Jack Hausman, Robert H. Hinckley, Robert L. Huffines, Jr., George P. Jenkins, Walter P. Marshall, Joseph A. Martino, Thomas W. Moore, and Simon B. Siegel.

O'Brien Heads Cannes Unit

NEW YORK—Robert H. O'Brien, president of Metro-Goldwyn-Mayer, Inc., has been nominated as chairman of the United States Delegation to the Cannes International Film Festival, May 5–20, it was announced by the U.S. Information Agency.

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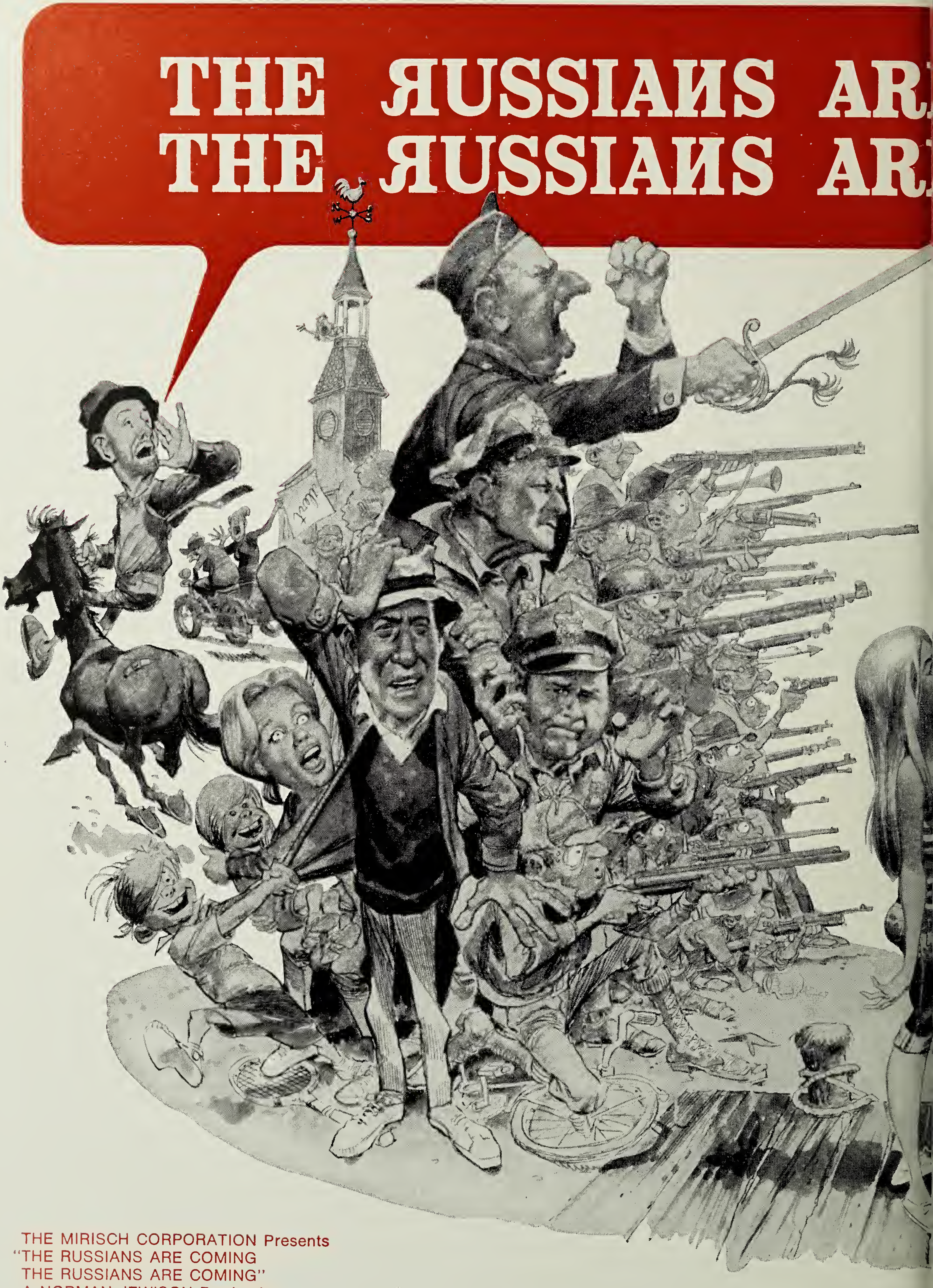

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Co-starring TESSIE O'SHEA · BEN BLUE · JOHN PHILLIP LAW · ANDREA DROMM and **PAUL FORD**
Screenplay by WILLIAM ROSE · Produced and Directed by NORMAN JEWISON · Music—JOHNNY MANDEL

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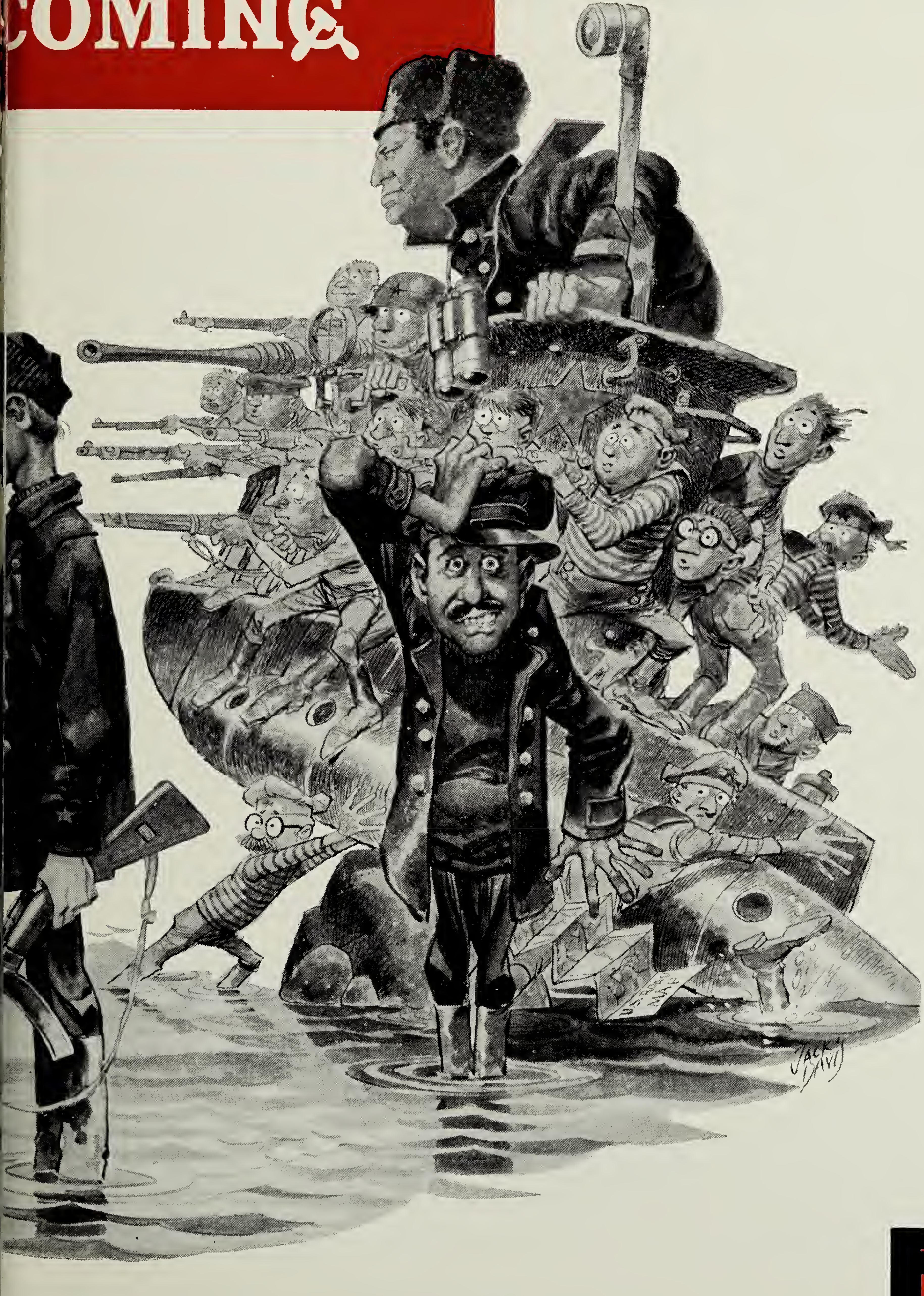

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Wometco In Strong Fiscal Position, Wolfson Tells Security Analysts

NEW YORK—Wometco Enterprises, Inc., announced that it is about to conclude an agreement with the Prudential Life Insurance Company for a long-term loan of an additional $5 million for general corporate purpose.

Mitchell Wolfson, president, additionally told a luncheon meeting of the New York Society of Security Analysts that the loan would be in addition to a previous $9 million loan from Prudential maturing Dec. 1, 1981, which was entered into in December, 1963.

Wolfson pointed out, however, that "the interest rate for the latest $5 million loan will be the same as that which we paid 2½ years ago, despite the general tightness of money." The total loan, which would now amount to $14 million, will have an extended maturity to January, 1987, he said.

The Analysts also were told that Wometco was hopeful of making an announcement within a short time concerning a totally new activity for the company.

"I cannot say more about this at the present time, except that if this activity is undertaken, it will mean our entering into a new leisure time area, which would continue our policy of providing goods which were 'affordable' and 'expendable.' It is an area of activity in which the possibilities for expansion would be unlimited," Wolfson added.

Repeating his prediction to shareholders at the company's annual meeting, Wolfson said that income for 1966 "should be at least 15 per cent better than it was last year, assuming, of course, the continuation of a healthy economy and no increase in the tax rate."

He pointed out that Wometco had just completed the most successful year in its history.

Revenue for the year 1965 was $39,934,573, up 24.8 per cent over 1964, and per share earnings were $1.62, an increase of 18 per cent over the previous year.

Since going public in 1959, Wometco revenues have increased 243 per cent; per share earnings went up 350 per cent; total assets increased 226 per cent; and shareholders' equity increased 158 per cent.

"This growth has not been erratic, but steady and progressive and we have every confidence that it will continue," Wolfson predicted.

Wolfson said that he was enthusiastic about all of the markets in which Wometco operates, especially British Columbia, Canada; the middle southeast; and Florida.

"British Columbia's prosperity has literally zoomed every year since 1961 and the economy shattered all records in 1965. Population, productivity in most industries, per capita spending—everything seems to spell 'boom' on Canada's west coast," Wolfson said.

For the Carolinas, where Wometco presently operates a television station and several automatic vending and industrial food service companies, Wolfson pointed to expectations for a 40 per cent increase in population and a 62 per cent increase in employment in the next 15 years. He said the construction of a $700 million power complex in western South Carolina "will probably make even the most optimistic present growth estimates for the area fall short of the mark."

He additionally pointed out that Florida—where Wometco operates television stations, a chain of theatres, vending companies, the Miami Seaquarium, and a film production business—is now ranked fourth among the 10 fastest growing states, and that by 1985 the State's population is expected to increase 123.8 per cent, compared with a 48.1 per cent rise for the country.

The main reason for Florida's growth, he said, is the never-ending attraction of the climate to people in the north. "Add to this, the increasing movement of the aerospace, electronic and other business and industries into the state, and the increasing role of south Florida as the gateway to Latin America, and you get some idea why we expect our operations in Florida to grow at a reasonably good pace," Wolfson concluded.

As previously reported, Wometco experienced all-time record earnings and revenues in the first quarter of 1966.

The company posted a 10.3 per cent increase in per share earnings for the 12 weeks ended March 26, 1966, amounting to 43 cents, up from 39 cents a year ago.

Net income in the quarter amounted to $950,212, up 11.1 per cent over prior-year earnings of $855,561. Gross income in the 12-week period climbed 28.7 per cent to an all-time high of $10,273,637, from $7,983,472 in 1965.

Is Ignorance Obscenity Defense? High Court Ponders Question

WASHINGTON, D.C.—The Supreme Court has agreed to hear arguments in its fall term in a book case on whether it is necessary to prove the purveyor knew his material was obscene in order to gain a conviction.

This has significance for exhibitors since most of them charged with showing obscene films have used the defense of lack of knowledge.

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 37½ cents per share on the common stock, payable May 25 to stockholders of record May 9.

CATV Making Progress In Some N.Y. Communities

BUFFALO—The Federal Communications Commission has approved the applications of the New York-Pennsylvania Microwave Company to serve community antenna television systems for Penn Yan and Geneva. The approval paves the way for installation of the tv system which will offer nine channels to subscribers at a maximum monthly rate of $5.50. The service will not be mandatory and will not interfere with present reception. The Village Board in Penn Yan has awarded the Penn Yan Cablevision Co. a franchise for the operation of the system in that town. Ontario Cable TV, Inc., has permission of the city of Geneva to initiate the CATV system there. It is a subsidiary of the Gannett Radio and Television System. Proposals to resolve differences over telephone pole ownership currently are under study. The Village of Penn Yan will receive two per cent of the Penn Yan cable company's gross annual income when the system is established. The company also has agreed not to sell tv sets nor do tv repairs.

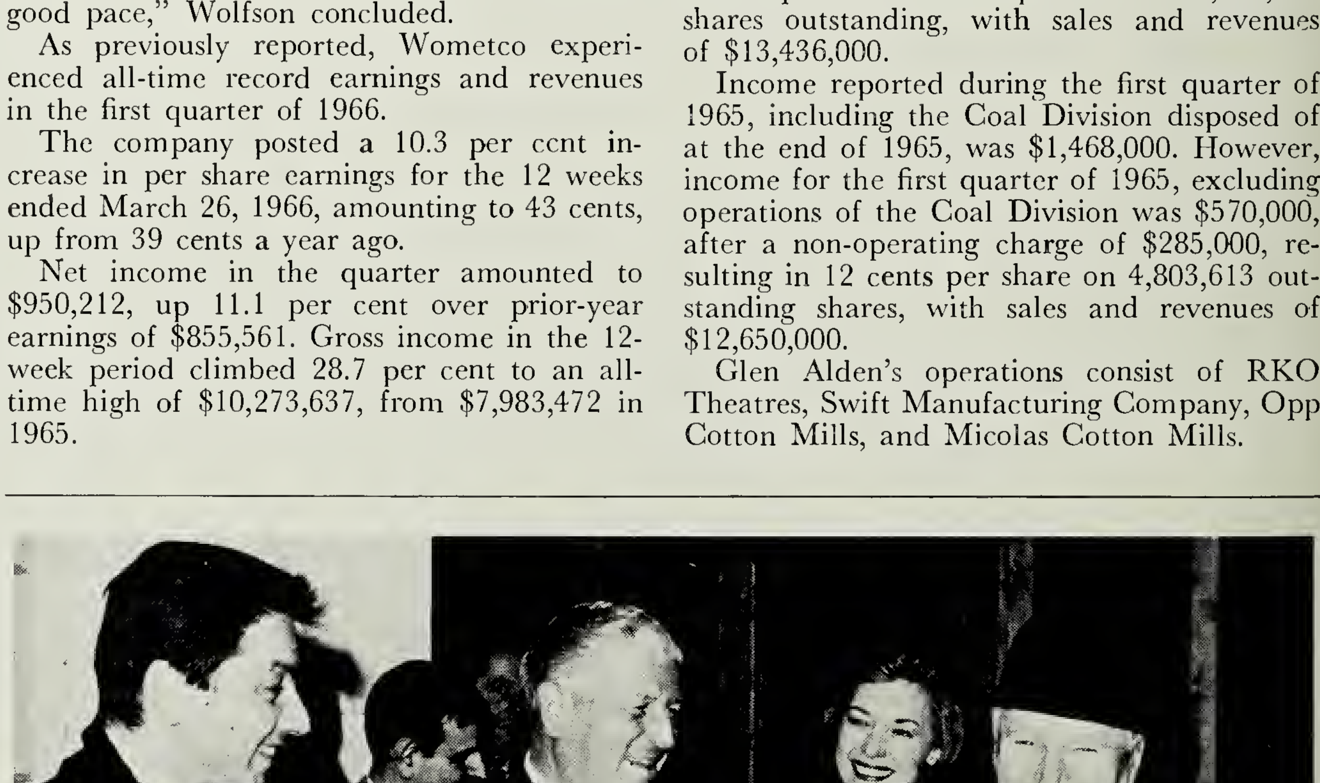
The Rochester Telephone Corporation has been having "serious negotiations with several people" about a community antenna television, but there's nothing imminent," George S. Beinetti, president, told shareholders at the annual meeting in the Kodak Town Sheraton Hotel. He said the company holds to the position it announced a year ago. It will build, maintain and lease CATV systems but is not interested in being the operator. Asked whether Rochester Telephone had made overtures to or received overtures from such smaller companies as Ogden and Red Jacket, Beinetti said there had been none from those companies.

Glen Alden Earnings Up

NEW YORK—Glen Alden Corporation reported first quarter 1966 income of $1,562,000. This represents 32 cents per share on 4,809,731 shares outstanding, with sales and revenues of $13,436,000.

Income reported during the first quarter of 1965, including the Coal Division disposed of at the end of 1965, was $1,468,000. However, income for the first quarter of 1965, excluding operations of the Coal Division was $570,000, after a non-operating charge of $285,000, resulting in 12 cents per share on 4,803,613 outstanding shares, with sales and revenues of $12,650,000.

Glen Alden's operations consist of RKO Theatres, Swift Manufacturing Company, Opp Cotton Mills, and Micolas Cotton Mills.



Seen on the set of Universal's "A Countess From Hong Kong" at the Pinewood Studios, London, recently were, left to right, Jay Kanter, MCA vice-president; Milton R. Rackmil, Universal Pictures' president; Mrs. Rackmil; and director Charlie Chaplin.

San Francisco Festival Names Selection Committee

SAN FRANCISCO—The selection committee for feature films to be shown at the 10th annual San Francisco International Film Festival, Oct. 20–30, was announced by Shirley Temple Black, chairman of the Festival's program division, of which the selection committee is a part.

Claude Jarman, Academy Award-winning actor, now western public relations director for John Hancock Mutual Life Insurance Company, was named chairman of the selection group.

Other members are Niven Busch, novelist and screenwriter; Ernest Callenbach, editor, Film Quarterly; Barnaby Conrad, writer, artist, and film maker; Herbert Gold, novelist and short story writer; Albert Johnson, motion picture critic and historian; and Marshall Naify, president, United Artists Theatres Circuit, Inc., and Magna Productions. All were members of last year's selection committee.

The group will choose the 21 major feature films to be shown during the Festival at Masonic Auditorium.

Mrs. Black pointed out that the feature films will be shown non-competitively.

"The films we select will be chosen from hundreds submitted from all over the world," she said. "Each of the 21 major features selected by our committee for public showing will receive the Golden Gate Award for motion picture excellence."

"There will be no top prize winner. Acceptance for Festival showing is itself a significant honor for a film maker," Mrs. Black added.

Feature film selections for the Festival are made from official or professional organizations of invited countries or from applications from individual films makers. In some cases, the Festival extends invitations to specific films.

Last year the Film Festival, under the aegis of the Greater San Francisco Chamber of Commerce, established its non-competitive format, after consultation with the three leading industry associations—International Federation of Film Producers Associations, Motion Picture Association of America, and Independent Films Importers and Distributors of America.

Miss Crest Heads Janus Library

NEW YORK—Louise Crest has been named president of the Janus Film Library, it was announced by Saul J. Turell, president of Janus Films, and William Becker, chairman of the board.

Miss Crest also retains her vice-presidency of Janus Films and will continue her activity in the distribution of 35mm films.

Her new post reflects the increased activity and expansion in the distribution of the Janus Film Library. Prior to joining Janus five years ago, she was general sales manager for Major Films. She had been a sales representative for Zenith Films and for the previous 10 years was associated with B. S. Moss Enterprises.

Miss.-La. Convention Set

NEW ORLEANS—Plans have been completed and reservations are already rolling in for the annual joint convention of the Mississippi Theatre Owners Association and the Louisiana Association of Theatre Owners, which will be held this year on June 19–21 at the Broadwater Beach Hotel, Biloxi, Miss.

Carthay Productions Launches Two In Exhib Attack On Film Shortage

In recognition of 25 years continuous service at Grauman's Chinese, Hollywood, custodian Jose A. Nunez, center, received a silver pass from William Hertz, Fox West Coast Theatres' district manager, left, as Al Bogatch, manager, looked on.

By MARK GIBBONS

HOLLYWOOD—Closing a hiatus of more than 35 years when the U.S. Department of Justice forced a decree of divorcement between movie makers and exhibitors, the way is now open for an exhibitor circuit to produce pictures, and Carthay Center Productions is off and running. Carthay is a wholly owned subsidiary of National General Theatres.

Next Monday (May 9), Carthay cameras will start rolling simultaneously in Hollywood and Germany on two productions. At the studios of Columbia—which will distribute the film—work will commence on "Divorce American Style," with Dick Van Dyke as the husband. Picture is to be made by Yorkin and Lear. In Germany, shooting gets underway on "The Quiller Memorandum," which has a screenplay by Harold Pinter, with Michael Anderson directing and Ivan Foxwell producing. Heading the cast are Alec Guinness, George Segal, Max von Sydow, and Senta Berger.

The gates barring exhibitors were thrown open a year and a half ago when the Justice Department ruled that the ban was off with the stipulation that exhibitor-made films must be offered to competing theatres in the same districts as the movie making exhibs. This is quite all right with Carthay, said Irving H. Levin, executive vice-president of NGT and president of Carthay.

"Our budgets are right, our price will be right, and we intend to increase the supply of product to the exhibitors of the world," Levin declared. "And that goes for our own Chinese Theatre in Hollywood as well. If a picture doesn't get over, we won't lose much money. For our first two starting next Monday, we have geared our budgets to between $2.5 and $3 million."

Meanwhile, Levin pointed out, NGT owns more than 230 theatres and is spending $50 million on expansion with 100 more houses.

Levin, who has been active in production and distribution in the past, notably as president of Filmakers with Ida Lupino and Collier Young, waxed enthusiastic in discussing Carthay's ambitious production schedule.

Coming up is "The Stalking Moon," to be produced by Wendell Mayes from his own script of a Theodore Olsen novel. "It's a western, a cross between 'Shane' and 'High Noon,'" Levin explained.

"Then we have 'The Warhawks,' an original by Michael Blankfort, and 'Flight and Pursuit' by Frank O'Rourke, a thriller which Fielder Cook will make for us—modern, with characterizations for four key players.

"We intend to operate worldwide, without pressure from studios. The American money comes from us and is all very flexible."

Levin added that "Quiller" is being co-financed by the Rank organization.

"Sixpence" On Schneer Slate

NEW YORK—Paramount Pictures has assigned Charles H. Schneer to produce the motion picture version of "Half a Sixpence," which will star Tommy Steele in the leading role he created in the Broadway and London stage success, it was announced by Howard W. Koch, Paramount vice-president and studio and production head.

"Is Paris Burning?" Bows Sept. In French Capital

NEW YORK—The world premiere of "Is Paris Burning?" will be held in the French capital in September, as a tribute to the gallant men and women who fought and intrigued to free their city during World War II, it is announced by George Weltner, president of Paramount Pictures.

The gala premiere will be one of the most spectacular of its kind ever staged in Europe, with many of the actual heroes of the French Resistance movement as special guests of honor. They will be joined by many of the stars of "Is Paris Burning?," high French officials, and dignitaries from other countries.

Following its Paris premiere, the epic film will open in October in selected cities throughout the world, including New York, Los Angeles, London, Berlin, Hamburg, Munich, Brussels, Madrid, and Barcelona. Before the end of the year, it will also open in Tokyo, Rome, Milan, Sydney, and Buenos Aires, as well as in key cities throughout the United States and Canada.

"Is Paris Burning?" has its American premiere Oct. 18 at New York's Criterion on a reserved-seat policy. The Los Angeles opening will be Oct. 20 at the Warner.

Obscenity Statute Rapped

PROVO, UTAH—Framers of Provo's anti-obscenity ordinance are drafting amendments they hope will improve it. The ordinance has been a center of attention in Utah since Bonneville News Company filed suit claiming the law was unconstitutional.

Mountain States Theatres Association, Intermountain Theatres, Inc., and Fox Intermountain Theatres, Inc., intervened in the suit. Bonneville claims the ordinance restrains freedom of the press as guaranteed by the First Amendment of the U.S. Constitution, and that it has suffered a loss of business since the ordinance was passed.

Counsel for the theatres said that any group of 10 persons could complain about a motion picture and the operator would be subject to a fine and jail term.

Variety Meets In LONDON

By Jock MacGregor

THE CAROUSEL BAR IN THE SAVOY HOTEL'S VARIETY CLUB INTERNAtional convention suite has stopped rotating and been dismantled; the 1500 delegates have dispersed for sunny (?) climes; and the host barkers have caught up with some sleep in the knowledge that a gargantuan task had been superbly completed. Of course, there were minor heartaches, but I believe all were soon ironed out and forgotten. Only the weather let us down.

In retrospect, all who attended must regard it as an experience of a lifetime. I have been to three VCI and many other conventions—film festivals really come into the category—and I have seen nothing like it. (I should hasten to add that I was not a committeeman though I was coopted for several last minute jobs.) The program was varied and highly imaginative, and many marveled at the thought that went into every detail, like asking Cardinal Heenan to grant the Roman Catholics dispensation to eat meat on Friday.

It was a fabulous conference on many grounds. The oratory throughout was of the highest, and I cannot recall a single damn fool observation. The functions rivalled each other for brilliance. Maybe there were even too many, but the only dull moments were those wasted aboard the luxury buses waiting for latecomers as it is impossible in London to house so many under one roof. It was quite the best dressed gathering. While I suspect the mesdames had flown overweight with dresses, furs, and jewels, it was evident that many had shopped during business sessions. Hem lines were nearly the British length before the end. It was also noticeable that few men wore anything but formal suits during the day. And before departing, most conceded that in view of the magnificence of the settings, the standard of speakers, and the benevolence of the function sponsors, it was right that dinner jackets should be the order every night. Actually, I believe all even enjoyed it. It adds so much to an occasion and shows the ladies at their loveliest.

Monday night saw both Grosvenor House ball rooms in use for the get-together dinner dance hosted by the inimitable Joe and Rosalie Levine. Formalities were cut to the minimum, but international chief barker Jim Carreras could not let the occasion pass without presenting them with sponsors' silver salver. Soon guests were swinging to Britain's top bands, led by Barkers Joe Loss and Ted Heath.

Next morning, barkers got down to business.

BEFORE HANDING OVER THE MEETING FOR THE LORD MAYOR OF THE City of Westminster, Sir Charles Norton, in ceremonial regalia and attended by mace bearer, to open formally the business sessions, International Chief Barker James Carreras read the following message of good will from HM The Queen: "Please convey to the delegates attending the 39th Variety Clubs International convention the warm thanks of the Queen for their kind message of good wishes. Her Majesty sends her very warm best wishes to them all and expresses the hope that the work they are doing for the underprivileged and handicapped children will continue to flourish."

The Lord Mayor in welcoming the delegates explained that his City was a borough of central London and that though it was by far the richest in the country, there were still many children in need of help. He had met many physically and mentally handicapped and seen others living in slums due for clearance who came within the term "underprivileged." He was therefore glad to open a conference which would help combat these conditions in many countries.

Carreras was able to announce to the convention, which was attended by 1500 barkers and wives from America, Canada, Mexico, Ireland, and Britain, that last year all tents raised a fabulous aggregate total of $10,500,000 and had brought the grand total since inception in 1927 past the $130 million mark.

Second assistant international chief barker and membership chairman Jack Fitzgibbons reported that since July, 1964, 1138 new members had been inducted into the 36 Tents in America and Europe, and that membership now exceeds 8,400. He named Seattle as winning the membership drive contest with an 84 per cent increase; second: Omaha (46 per cent); third: Des Moines (36 per cent); fourth: Houston (25 per cent). He urged all tents to take advantage in their recruiting campaigns of the tremendous interest created by Prince Philip's North American Variety Club tour.

GLOWING REPORTS OF THE FABULOUS SUCCESS OF PRINCE PHILIP'S historic tour were given by the chief barkers of the tents visited. David Smerling of Chicago stated that many influential people in his area originally just would not believe that the Prince was touring on behalf of Variety and not an official organization. When the truth was realised, the impact was enormous. He was sure Tent 26 would benefit in every way. The last speaker, New York's Irving Dollinger, sprung a surprise on Carreras by presenting him with a magnificent engraved cup in recognition of his inspiring the tour and carrying it through magnificently.

AT THE OPEN FORUM CARRERAS DROPPED A BOMBSHELL. HE OUTLINED revolutionary ideas for revising the constitution of the international executive board with the objects of running an efficient international office, promoting an attractive "international barker," retaining and harnessing the interest and sponsorship of VIPs in and out of show business, and assisting international charities.

Carreras expounded that if the international office was not efficient, those VIPs invited to serve can get frightened away by the thought of too much work; that the finest way to say "thank you" and to keep a sponsor from getting away is to give him an office. He believed that the sponsorship of conventions started in San Francisco and followed up in London is the finest method of fund raising (VCGB's share is reckoned to be in the neighborhood of $175,000.) Sponsors are already volunteering for Mexico City. He proposed the election of big sponsors to the international executive and said that such VIPs had not the time or desire

(*Continued on opposite page*)

REPORT FROM ROME:

Fox Surge Hailed

ROME—The dramatic resurgence of 20th Century-Fox was heralded at the opening session of the 20th-Fox world sales convention here. Presiding were Darryl F. Zanuck, president; Seymour Poe, executive vice-president; Joseph M. Sugar, vice-president in charge of domestic sales; Jonas Rosenfield, Jr., vice-president and director of advertising, publicity, and exploitation; and David Raphel, vice-president of 20th-Fox International.

In his opening speech, Zanuck first discussed Dino De Laurentiis' "The Bible," which was seen the day before by the 125 20th-Fox conventioneers and more than 300 roadshow exhibitors from 40 countries in town for the 20th-Fox World Assembly of Exhibitors. He said, " 'The Bible' is the greatest box office attraction in history!" and predicted "it would become part of the 'magic circle' of films that even the next generation will discuss and see."

Zanuck also noted the rising costs of production, and declared that three of 20th-Fox's planned major productions have been budgeted at over $10,000,000 each. "We are making the Tiffany and Cartier type of product," he said, "and if we want to continue to go ahead, and continue as the number one film company, we must continue to spend heavily. This means exhibitors must share with us the benefits as well as the costs and risks. This is why we must fight for proper terms in selling pictures."

He also paid tribute to Richard Zanuck, vice-president in charge of production, for running the studio and attracting "more top outside independent deals than any other studio."

Poe, in documenting Fox's top position, said that world billings for the first 15 weeks of 1966 were $20,045,000, which was double that of 1965 for the same period. He credited the increase to a carefully thought out program. "The Longest Day," he revealed, has earned $32,333,000 as of April 7 of this year. This, he noted, was on the film's first time around without repeats or reissues. He also expects $65,000,000 worldwide earnings for "The Sound of Music."

"We are investing $56,000,000 in six upcoming major attractions," Poe announced. These will include "Doctor Dolittle," "Star!" and "Patton," all of which are slated for roadshow release in 1967. He warned that the potential of pictures is too often judged prematurely and inaccurately based on initial playdates in a country. "Zorba the Greek," he said, was a good example of a film that became a great success after a slow and uncertain start in some situations.

Sugar, in his speech, expressed satisfaction at the dynamic resurgence of the company, and noted the fruitful competition and cooperation between domestic and international sales forces. Raphel warned of rising operational costs.

Rosenfield emphasized the increasing functioning of his publicity organization on the global concept of making and distributing motion pictures. He then showed the 20th-Fox executives samples of outstanding campaigns by worldwide branches.

During the final day of the convention, separate meetings were held by Poe and Raphel, with the sales force, and by Rosenfield with his international staff of executives.

Poe presented the sales campaign for Dino De Laurentiis' "The Bible" to the 125 con-

(*Continued on next column*)

ventioneers, after which Rosenfield, assisted by Harold Sherman, national campaign director for "The Bible," outlined the complete publicity and advertising campaign for the roadshow attraction.

In addition, Rosenfield and Raphel detailed promotion and sales campaigns on "The Blue Max" and "The Sand Pebbles," scheduled as 1966 roadshow attractions, as well as roadshows slated for 1967 release.

Also, world campaigns were presented on such major upcoming 20th-Fox non-roadshow productions as "Stagecoach," "Modesty Blaise," "How to Steal a Million," "Hombre," "Way . . . Way Out," "Smoky," "Fantastic Voyage," "Choice Cuts," "Two for the Road," "Batman," "In Like Flint," and the Hammer-Seven Arts group of releases.

A new policy of bringing 20th-Fox international sales managers to New York to study the home office operation will be introduced shortly, it was announced by Poe. He said that a period of observation and work in the home office would show managers the scope and methods of the company's business activities, and enable them to better understand the relationship between their particular territories and the overall operation. All selections for this home office training will be made on the basis of outstanding achievement.

The first international sales executives to go to New York will be Pokka Prabhu, managing director of India; G. E. Davis, managing director of New Zealand; Conny Planborg, manager of Sweden; and Cesar Codebo, managing director of Argentina.

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to climb ladders. He would like to see a reconstituted board of a president and 11 vice-presidents, each a top man in his sphere with the ability to recruit important people to serve under him. The circus terms in the constitution should also be dropped as internationally they are confusing. There was considerable criticism, opposition, and hard comment, but when the resolution was brought up officially, it was fully debated and passed.

WITH SO LARGE A GATHERING, DELEGATES IN THE EVENING HAD TO BE divided between the Guildhall, Mansion House, Drapers Hall, and Painted Hall. Some were disappointed that they were not going to the Guildhall, but it was a pleasure in the Variety Bar where so many met later to hear how thrilled (and I suspect surprised) all were by the splendor of all banquets and the historic traditions each provided. The party really got swinging, and I believe everyone enjoyed it as much as I did. The birds were singing when I left. Banqueting manager Signor Brioni and the head doorman assured me that I was not listening to a recording!

Next morning at 10 am when I returned, they still would not believe that I am interested in bird songs. No greater tribute could be paid to the previous night's party than for the head barman and his staff to volunteer how much they had enjoyed it themselves. Come to think of it, the Savoy is a fabulous hotel—and what a staff. Several have been serving me since prewar, and I never have to order a drink. As soon as I am seen at a function, a Booth's gin and tonic is served—must plug Booth's as I introduced the directors to Jim, and they have contributed many thousands in stock and kind to Variety. While the ladies were at a Dorchester fashion show lunch, the men forgot the risk of extra dress bills at Max Berman's "Olde Englishe Lunche" when 600 humble pies were served. Menus were inscribed on Variety glass tumblers, and actresses dressed as serving wenches distributed clay pipes and tobacco.

At 4 pm, Barker Harold Wilson proudly showed the international officers, their wives, and Joan Crawford over 10 Downing Street, his home as prime minister. Later, the Cinema Exhibitors Association entertained Jack Armstrong and his NATO executives at the convention to cocktails. The evening was free, but it was back to work in the morning when Jim, who had critics at the early discussions and opponents lobbying around the hotels, carried the motion to strengthen Variety by revising the governing constitution.

THE AMERICAN INTERNATIONAL LUNCH AT THE HILTON WAS PRECEDED by the Associated British cocktail party. Jim Nicholson and Sam Arkoff were in great form—"Heroines may lose their virtue in our pictures, but they always fight for it." They need not have made this concession to their principal guest, The Bishop of Guildford. A former Navy padre, racy, down-to-earth, with-it, he disarmed all. In replying for the guests, Jack Fitzgibbons—still in pain after his illness—promised that when he preached in Toronto shortly he would have a full cathedral and that he and his friends would be there. Though an enormous blow-up of Susan Hart was featured in the decor, she herself was making personal appearances at ABC theatres.

The Pepsi Cola night required real organization. Joan Crawford and Earl Mountbatten had a private cocktail party at Grosvenor House, received some of the guests there for the dinner ball, shot down to the Hilton where the remainder were already seated with Jim and others, dined, spoke, and as the cabaret started, returned to Grosvenor House to repeat their speeches and watch the cabaret. This was one way of being in two places at once.

The Mexican Variety Club lunch was staged in the Dorchester and the Hilton and was preceded at both by cocktails with Booth's Gin. I was at the latter, and the Mexican dishes provided the best meal I have had at this hotel. I had to miss the Royal Festival Hall awards ceremony as I had chores to do for the royal banquet given by Coca Cola at Grosvenor House. I am told it was a wonderful experience. Sir Laurence Olivier, Richard Attenborough, and John Mills read the tent reports instead of chief barkers, and most admit that they did it better. C. J. Latta has never been more eloquent than when he presented the Duke of Edinburgh with the Humanitarian Award. (He was so good that AR TV Network chief John McMillan allowed the special 30 minute program to overrun nearly 10 minutes as it would have been a shame to cut anything—high praise, indeed.) What a proud night it must have been for that lad from Iowa. HRH in accepting said he was so happy to receive it from "his old friend, CJ," called him CJ several times, and showed that he too had noticed his habit of saying "bless you" by looking towards CJ as he said with a smile, "We who are blessed. . . ."

The ensuing banquet was impressive and dignified, and once again George Callard and Coca Cola were perfect hosts. The Duke sat between Jim and convention chairman David Jones on what must have been the most distinguished top table ever to grace a Variety func-

(*Continued on page* 23)

Variety In London

Mrs. Edward Emanuel, wife of the former Variety Club international chief barker and member of the VCI executive board, is seen at a ladies' luncheon during the London convention with film star Honor Blackman.

Seen at the recent London convention of Variety Clubs International were, left to right, MOTION PICTURE EXHIBITOR's London editor Jock MacGregor; Mr. and Mrs. Jack Armstrong, NATO; Hugh Orr, president of the Association of Independent Cinemas; R. J. Hall, Palace, Truro, and his daughter; center, C. J. Latta, presenting the Duke of Edinburgh with his Humanitarian Award; and right, Sam Arkoff, the Bishop of Guildford, Latta, and Jim Nicholson at the American International lunch during the VCI conclave. More than 1500 members and guests attended the convention, an all-time Variety highlight.

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Columbia Pictures
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the summer return
of Carl Foreman's
epic action film...

THE GUNS OF NAVARONE

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All-new ads, tv trailers, radio, and a new updated merchandising campaign!

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THE TOTAL LOOK IN ENTERTAINMENT

"Johnny Tiger" Jacksonville Bow Benefits From Celebrities' Visit

JACKSONVILLE — When Art Castner, manager of Florida State Theatres' suburban Edgewood, opened on April 21 with "Johnny Tiger," new Universal action-drama starring Robert Taylor, Geraldine Brooks, and Chad Everett, he had the best-publicized motion picture opening of recent years in the Jacksonville area.

An advance saturation advertising campaign was carefully blueprinted weeks in advance of the opening and swiftly executed. In charge of the maze of arrangements was Walt Meier, showman-manager of the downtown Florida, flagship of the FST circuit. Walt's exploitation was all of the goodwill variety and without commercial commitments other than necessary newspaper ads. It involved both local daily newspapers, two leading television outlets, and three leading radio stations, all of which provided the "Johnny Tiger" opening with copious and worthwhile news and features. This was made possible only because two wonderfully cooperative stars—Robert Taylor and Geraldine Brooks—worked hard and well in all interviews and provided subject matter interesting to newspaper readers, radio listeners, and television viewers.

The Jacksonville Journal, afternoon daily, had feature writer Ray Knight and a photographer at the Imeson Airport when Robert Taylor arrived Sunday afternoon, April 17, with a fresh Florida sunburn he had acquired in a few days of fishing leisure at Sarasota. Miss Brooks arrived near midnight and missed the newspaper deadlines, but writer Knight more than made it up to Miss Brooks by authoring a four-column yarn about her, Mr. Taylor, and their picture for the next afternoon's issue of the Journal—together with a picture of both stars to plug the film. The next morning, Judge May, the Florida Times-Union's film reviewer and special writer came out with another lengthy article on Taylor.

As Taylor's television contracts prevented him from visiting television stations for interviews, the stations sent mobile units to the Roosevelt Hotel and employed news techniques to capture the popular star for the home viewers of channel 12, WFGA, and channel 4, WJXT. Miss Brooks, however, visited both stations and gave 15-minute live interviews to leading personalities of the stations, including Ann Bragg, Virginia Atter, and Phyllis Hanskat. Radio stations sending crews of technicians and interviewers to a suite of rooms in the Roosevelt for taping sessions were WPDQ, WAPE, and WJAX, with Harry Talbot, Ken Fuller, Chuck Dent, Mike Reineri, and Tandy Swink doing the interviewing.

An added bonus for interviewers was the presence of a third distinguished visitor, Budd Wilson Schulberg, who is Miss Brooks' husband. Schulberg, who has a long list of screen credits as a writer and who, in 1954, won an Academy Award and an award from the Writers Guild for his work on "On the Waterfront," produced a Florida-made motion picture a few years ago, "Wind Across the Everglades." He is also a successful novelist, as well as being an enthusiast about Florida's fishing waters. While here, Schulberg enjoyed a conversation with Joseph J. Deitch, Florida State Theatres home office executive, who knew Schulberg's father, the late B. P. Schulberg, in New York many years ago. The elder Schulberg was a noted producer and talent finder in moviedom's earlier days, and Deitch reminisced about the father's career. Ray Knight, Journal feature writer, found so much material to write about that he wrote a separate column about Budd Schulberg which came out a week after the interview.

Providing Meier with cooperation and advice in the strenuous work of planning and carrying out the interviews for newspapers, radio, and television were Dave Kane and Tony Hoffman, Universal publicists, and Robert Heekin, Tom Sawyer, and Vernon Carr, FST home office.

Bill McClure, Universal manager for Florida, hosted a cocktail party and luncheon in the Roosevelt's Colonial Room for a party of 35 persons who participated in publicizing the public appearance of Taylor and Miss Brooks. An unexpected event occurred at the cocktail party which is about par for the course of a movie star. Hundreds of Florida postmasters and their wives were holding an annual convention in the Roosevelt at the same time. A swirling mob of postmasters and wives left their own festivities and cornered Taylor in a search for camera shots, handshakes, autographs, and middle-aged thrills. He was rescued and order was restored without any damage being done.

Kennedy Film Schedules Special Morning Shows

NEW YORK—The 57th St. Lincoln Art Theatre here has added special 10:00 a.m. shows to accommodate the many student groups in the Greater New York area requesting to see "John F. Kennedy: Years of Lightning, Day of Drums."

A group of 514 students from Inwood Junior High School in Manhattan attended a special morning showing of the Kennedy film last Saturday. Special morning shows have already been held for 462 members of the Catholic Youth Organizations of New Jersey and for the Immaculate Conception Parochial School in Astoria, N.Y. 10:00 a.m. shows during May are scheduled for Our Lady of Mount Carmel School (Long Island), P.S. 115 (Brooklyn), Junior High School 134 (Bronx), the East Meadow (L.I.) Public Schools, Mater Christie Parochial School (L.I. City), Dobbs Ferry Middle School (Westchester), and the Boy Scouts of America.

New Trends Slate Set

NEW YORK—David O. Selznick's "Adventures of Tom Sawyer," Paul Gallico's "Small Miracle," "Black Beauty," "Long John Silver's Return to Treasure Island," and David Selznick's "Little Lord Fauntleroy" are five of the children's matinee films New Trends Association, Inc. have scheduled for next fall and winter distribution in New York City, the suburbs, and the rest of the United States and Canada.

The schedule of films was announced by Edward Anthony Myerberg, president of New Trends Associates, Inc., and by Leo F. Samuels, vice-president and general sales manager. Paul Myerberg is also a vice-president of the company.

Academy Names Nominees For Board Of Governors

HOLLYWOOD—The slate of nominees from which 13 members will be elected to the 1966–67 board of governors of the Academy of Motion Picture Arts and Sciences was announced by Arthur Freed, president.

One nominee from each of the Academy's 13 branches will be elected for a two-year term.

Those nominated and their branch classifications:

Actors—Richard Anderson, Agnes Moorehead, Gregory Peck, Harold J. Stone.

Administrators—J. J. Cohn, Edmond L. DePatie, Stanley E. Kramer, Robert M. Weitman.

Art Directors—Henry Grace, Edith Head, Emile Kuri, Walter M. Scott.

Cinematographers — Linwood G. Dunn, Farciot Edouart, Arthur C. Miller, Joseph Ruttenberg.

Directors—Frank Capra, Delmer Daves, Ralph Nelson, Mark Robson.

Executives—Robert F. Blumofe, Walter MacEwen, Robert F. Metzler, Geoffrey M. Shurlock.

Film Editors—John Dunning, William W. Hornbeck, William S. Murphy, Ralph E. Winters.

Music—Elmer Bernstein, Jack Brooks, Ernest Gold, Morris Stoloff.

Producers—Walter M. Mirisch, Frank P. Rosenberg, Lawrence Weingarten, David Weisbart.

Public Relations—Max Bercutt, Harry Brand, Bernard R. (Bob) Goodfried, Maurice Segal.

Short Subjects—T. Hee, Jack Kinney, Abe Levitow, Harry Tytle.

Sound—Robert O. Cook, George R. Groves, Fred Hynes, Franklin E. Milton, Waldon O. Watson.

Writers—Harry Kleiner, Leonard Spigelgass, Daniel Taradash, James R. Webb.

Ballots must be received by 5 p.m. Tuesday, May 10, to be valid, and new members of the board will be announced after tabulation by Price Waterhouse & Co.

The board comprises 26 elected members, two from each of the 13 branches. Members of each branch vote only on nominees for their own branch.

Hold-over members of the present board, serving through the 1965–66 year are Jack Atlas (public relations), Steve Broidy (administrators), Macdonald Carey (actors), Hal Elias (short subjects), Rudi A. Fehr (film editors), Arthur Freed (producers), Alexander Golitzen (art directors), Bronislau Kaper (music), Jacob H. Karp (executives), Hal Mohr (cinematographers), Richard Murphy (writers), Gordon E. Sawyer sound), Robert E. Wise (directors).

"Clear Day" To Para.

NEW YORK—The motion picture rights to "On a Clear Day You Can See Forever," the Alan Jay Lerner-Burton Lane musical, have been purchased by Paramount Pictures, it was announced by Howard W. Koch, Paramount vice-president and studio and production head.

The motion picture version will be filmed as a multi-million dollar production and is scheduled to go before the cameras in 1967 at Paramount Studios in Hollywood.

The Broadway production of "On a Clear Day You Can See Forever," starring Barbara Harris and John Cullum, currently is playing at the Mark Hellinger Theatre.

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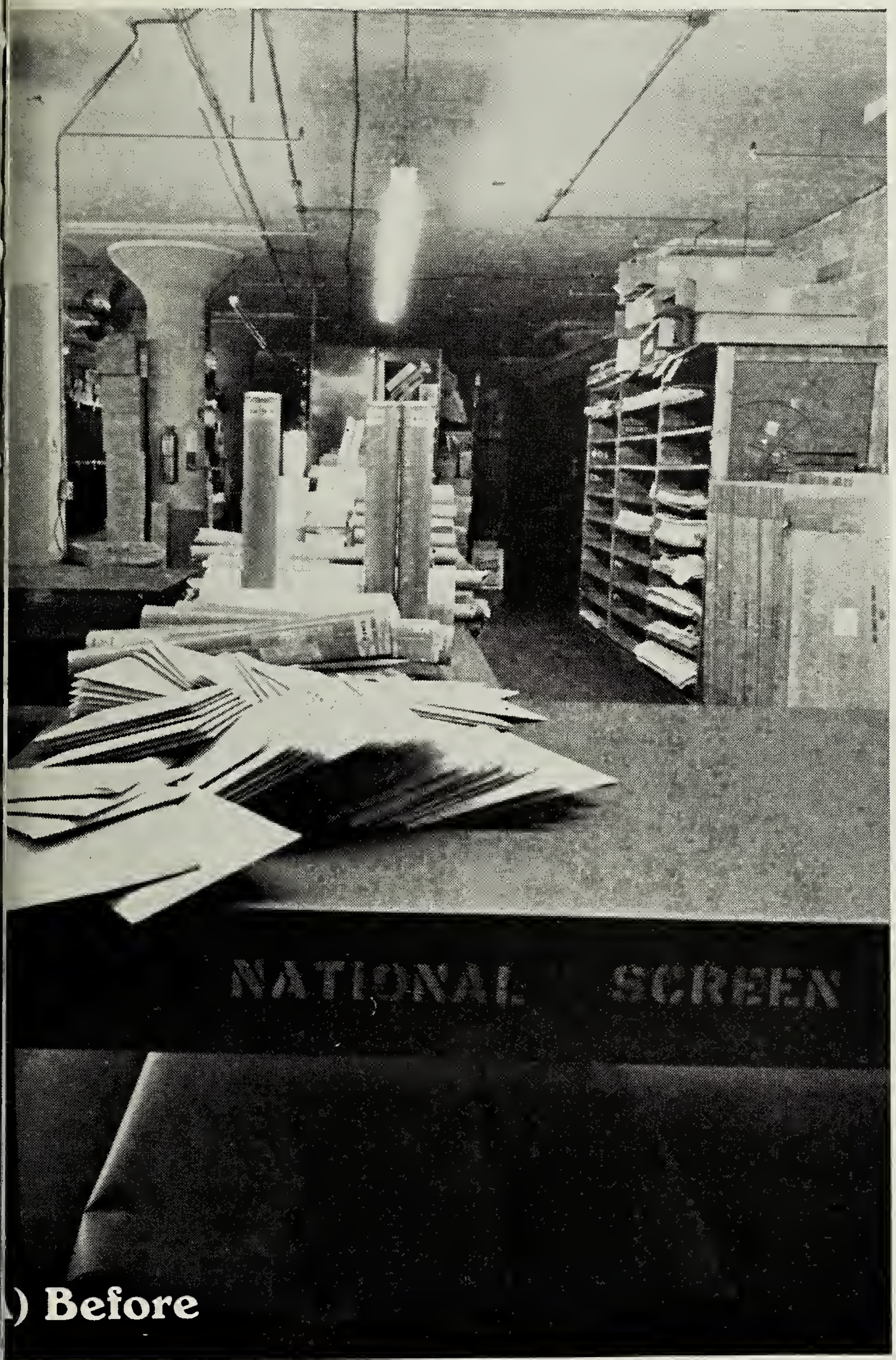

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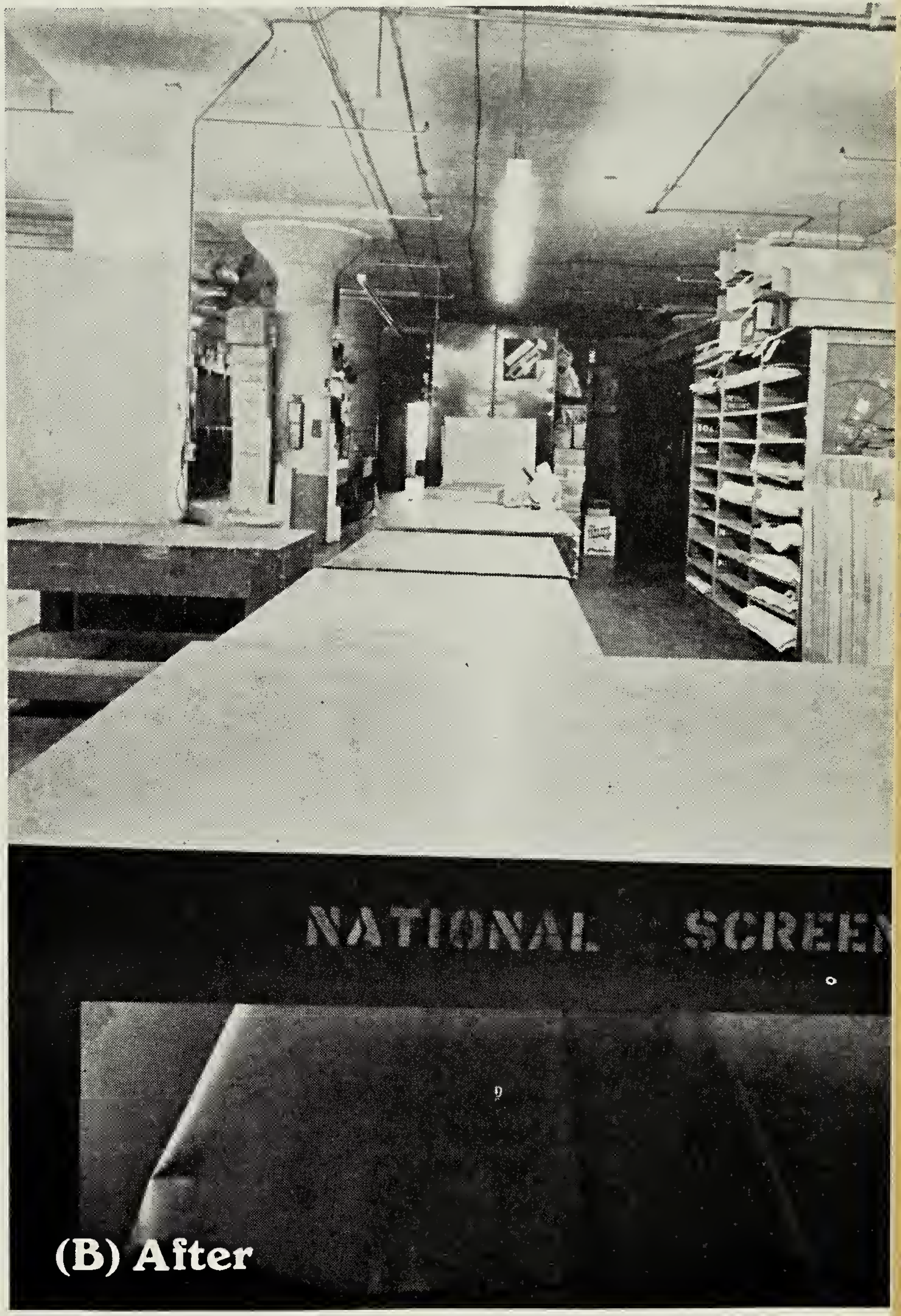

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No. 7 in a series of advertisements

16th Annual Berlin Film Festival Expects Big U.S. Representation

NEW YORK—Berlin will host its 16th Annual International Film Festival, June 24 through July 5.

The major contest will be among the full-length and shorter films competing for the highly-coveted Golden Bear trophies, and also for the Silver Bears that go to the first-place actor and actress and best director. Additional special prizes are included for the best full-length picture and the best short film judged to be most suitable for younger audiences.

The judging is by an international jury of experts from the United States, Argentina, France, Germany, India, Italy, and Sweden.

Eligible for entry are films completed after May 15, 1965, that have not yet been shown in theatres or on television in Europe, except in their own country of origin or in the linguistic area of that country. Not eligible is any film that has already been screened at any other official film festival or competition.

Among the American entries reported likely to be participating this year are "The Group," based on the book by Mary McCarthy and directed by Sydney Lumet; John Frankenheimer's "Seconds," starring Rock Hudson; "Who's Afraid of Virginia Woolf?," directed by Mike Nichols and starring Elizabeth Taylor and Richard Burton; "Lord Love a Duck," with Roddy MacDowell, directed by George Axelrod; and Alfred Hitchcock's "Torn Curtain," starring Paul Newman and Julie Andrews.

Golden Bears in the "Best Picture" category have been carried off for America in former years by "Twelve Angry Men" (1957), and by "Invitation to the Dance" (1956).

In the same way, actors and actresses in American-produced films traditionally make a strong showing at the Berlin Film Festivals where they have won 10 Silver Bears in the past eight years alone. "Best Actor" trophies have been awarded to "Oscar" winner Lee Marvin ("Cat Ballou," 1965); Rod Steiger ("The Pawnbroker," 1964); Sidney Poitier ("Lilies of the Field," 1963); James Stewart ("Mr. Hobbs Takes a Vacation," 1962); Frederick March ("Inherit the Wind," 1960); Sidney Poitier ("The Defiant Ones," 1958); Burt Lancaster ("Trapeze," 1956). Similarly, "Best Actress" awards have gone to Shirley MacLaine ("Ask Any Girl," 1959) and Anna Magnani ("Wild is the Wind," 1958). A Silver Bear for "Best Director" went to Robert Aldrich for "Autumn Leaves," 1956.

In addition to the main contest, the Festival incorporates three other features of which one is the International Film Fair arranged primarily for the benefit of professionals such as film distributors, exporters, importers, theatre owners, etc. This includes showings, open to the public, of films chosen by their own countries of origin. The second special feature is the public showing of outstanding films which do not participate in the main competition because they have already been shown at other festivals. Finally, there is a retrospective cavalcade of films by Max Ophuls (famed for his "La Ronde," "Le Plaisir," etc.), and 18 films reviewing Brazil's Cinema Novo in the past 10 years.

Invitations to participate in the current Berlin Film Festival have been mailed to the countries of origin of about 80 feature films that meet the general specifications of the organizing committee in Berlin.

Among the guests at the recent premiere of Columbia's "Born Free" at the MacArthur, Washington, D.C., were, left to right, Sol Schwartz, senior vice-president of Columbia Pictures, and British Ambassador Sir Patrick Dean, being interviewed by Craig Adams, WAVA Radio.

Levin Objects To "Package" In MGM Stock Proposals

NEW YORK—Philip J. Levin, director and largest stockholder of Metro Goldwyn Mayer, has objected to a "package proposal" in the MGM proxy material to be sent to stockholders in connection with the special meeting on May 24, and has made his position known to the SEC.

Levin contends that in the company's proxy material, two unrelated items are being "packaged" so as to make it impossible for stockholders to decide each item on its merits.

One item is a two-for-one stock split, and the increase in authorized shares to six million from the present three million to effectuate the split. Levin supports this move.

The second item authorizes the issuance of still another two million shares. Levin believes that the extra shares could be used to dilute each stockholder's equity and voting rights, and they should be given a chance to vote on this separately.

New Dept. At UA

NEW YORK—Marian Searchinger has been appointed head of a new property development department encompassing all sources for potential motion picture material, it was announced by David V. Picker, United Artists first vice-president.

With the creation of this new department, UA hopes to speed the flow of material and ideas to the producers, directors, and writers with whom UA is associated.

Mrs. Searchinger was formally vice-president and head of the New York literary department at Artists Agency.

Thau To Produce For MGM

HOLLYWOOD—Benjamin Thau, one of Hollywood's most respected executives with a wide background of experiences in all phases of picture making, returns to MGM as a producer, it was announced by Robert M. Weitman, vice-president and studio head.

Mrs. Twyman Calls Film "Liveliest Art Of All"

BIRMINGHAM, ALA.—Margaret G. Twyman, director, community relations department of the Motion Picture Association, was a guest of the Birmingham Festival of Arts. Mrs. Twyman addressed a large gathering of cultural, business, education, and social leaders of Birmingham, together with students from local colleges and universities and representatives of high schools and little theatre groups.

In her talk entitled "The Liveliest Art of All," Mrs. Twyman stressed the importance of motion pictures as a medium of communication when she said, "The aspirations of a people, the application of happenings to human existence, the heart of a people . . . this kind of understanding is brought to us through literature, through motion pictures, and through the drama, music, and art. It is through these media, as it has been through the ages, that we learn of the life experience of people around the world. Our understanding of the hearts and minds of men is becoming enriched daily by these media."

Mrs. Twyman also cited the place of motion pictures in the field of education. "If it is true that we are indeed becoming a more literate nation because of the onslaught of all types of communications, then it comes as no surprise that there is also a revolution taking place in the field of education. Educators are trying to do something about the fact that young people must now become 'cinemate' as well as literate if they are to live constructively in a world which is so filled with images and words. Film education is booming everywhere . . . and none too soon."

Further emphasizing the role of colleges and high schools in the study of motion pictures, Mrs. Twyman quoted David Mallery, pioneer in the field of film education with high school students from the Independent School Association, Philadelphia. Mallery has written, "The motion picture at its best is widely recognized as an art form of pervasive influence around the world, one which merits intelligent study. The best in motion pictures surely provides a source of experience different in nature and comparable in quality to the offering schools have traditionally devoted themselves to in the art of the printed word."

"This burgeoning interest in motion pictures on the part of schools is only one comparatively recent development in the public's awareness of this medium. Churches, too, are embracing motion pictures as a legitimate art form, one which brings deeper understanding of the human condition to those who will view films for the creative contribution they bring," Margaret Twyman added.

In conclusion, Mrs. Twyman told her Birmingham audience, "If you're like other audiences I have enjoyed, some of you are wondering why in the world anyone can 'take so seriously' something which has, after all, been primarily just a source of fun . . . of entertainment, in the purest sense."

Leonard Joins Loew's

NEW YORK—Bernard Diamond, general manager, Loew's Theatres, Inc., has announced the appointment of Richard C. Leonard as manager of the new Loew's in St. Petersburg, Fla. He is a native of St. Petersburg and was, for several years, a manager for Florida State Theatres. More recently, he managed the newly opened Tyrone Theatre.

Sig Wexo, Clearwater resident who opened the new Loew's, resigned to continue his real estate activities in the area.

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"ONE OF THE GREAT MOVIES OF ALL TIME!"

—*Richard Schickel, Life Magazine*

"**Direct, provocative and eloquent,** noble and touching... the film is as violent as history itself!"
—*Time Magazine*

"**The impact is of such magnitude that it raises Pasolini's movie into the realm of greatness!**"
—*Presbyterian Life*

Winner—
Grand Prize!
—*International Catholic Film Office*

WALTER READE-STERLING presents

"the Gospel according to St. Matthew"

A film by PIER PAOLO PASOLINI
Produced by ALFREDO BINI Director of Photography Tonino Delli Colli (A.I.C.)
Sets & Montage Nino Baragli & Luigi Scaccianoce Costumes Danilo Donati
Editor Andrea Fantucci Original Music Score Luis E. Bacalov

CONTINENTAL

THE MOST IMPORTANT BOX-OFFICE ATTRACTION FOR 1966!

The NEW YORK Scene

By Mel Konecoff

IT MAY HAVE SOUNDED LIKE A JAPANESE LADY COLUMNIST, A DUTCH priest, a duchess, an old English gentleman, and the late Senator Joseph McCarthy were in the private dining room at the Hotel Algonquin the other day, but it was only Peter Ustinov, writer, director, actor, etc., etc. The bubbling sense of humour was here to help in the promotion of the forthcoming MGM release, "Lady L," which he wrote and directed. It opens locally May 18 after having made an impressive financial splash abroad in a number of situations.

When we saw him, it was during a brief stopover on his way to Boston where he was to address the Massachusetts legislature on "Government's Role in the Arts," and we never did find out whether he was for or against. He seemed unsure whether government intervention in this area would work as well in the U.S. as it does in England.

Ustinov, in between imitations of people he came in contact with during his film excursions (we wish we had a tape recorder), revealed that he has a near-agreement to make another feature for MGM as director, which doesn't mean that he will devote himself to directing alone in the future. "Strangers on a Bridge," the story of the exchange of Russian spy Rudolph Abel for American U-2 pilot Gary Francis Powers, will probably be the film for MGM. Though no date has been set, it will probably be shot in New York and Berlin.

Other Ustinov projects in the offing may be a television series based on a number of his short stories, acting in an un-named film, completion of a play to be produced in London in December entitled "The Unknown Soldier and His Wife," and the direction of a film based on a property he bought, "Diplomatic Cover." He didn't know whether or not he could return for the opening of "Lady L" because he would be occupied at the time as a judge at the Cannes Film Festival.

Questioned as to whether he considered making films in Hollywood, Ustinov didn't see a need for this, comparing the Hollywood studios to pits in an auto race—you go in for servicing and then get out as quickly as you can. These days, modern equipment and film allows shooting anywhere, and film makers should go where the story calls for them to go.

Ustinov may yet make some appearances with later openings of "Lady L" if MGM should so desire once the Cannes Film Festival is over.

Attending the luncheon with Ustinov were Herman Ripps and Lou Formato, assistant general sales managers of MGM, which presumably accounts for his statement that these days he is always willing to listen to the advice of sales executives. This may be a wise move, conditions being what they are.

GOOD GUYS VS BAD GUYS: MARTY ALLEN AND STEVE ROSSI PLAY A couple of schnooky good guys in "The Last of the Secret Agents," and the pair were in town for a preview of the film as well as to make with some promotional activity. The latter included an all-media press conference and luncheon held at Manganaro's Hero Boy Restaurant.

Amid the strident noise created by a three-piece band, the pair posed with and ate part of a seven foot long, 25 pound hero sandwich, created especially for them. We can personally recommend the veal parmigiana and the mile-high productions. Between mouthfuls, they reported that they were off on a national tour to spotlight their new film which will take them to 18 cities in 33 days, doing most of their traveling by chartered plane. Interviews, personal appearances, etc., will be in order.

So, Dallas, Forth Worth, Houston, New Orleans, Atlanta, Cincinnati, Philadelphia, Washington, Boston, Charlotte, Chicago, Pittsburgh, Los Angeles, Toronto, Detroit, Montreal, Baltimore, etc.—don't say we didn't warn ya. You'll recognize them by the trench coats they'll be wearing in line with the secret agent routine in the film, which will be Paramount's Memorial Day release.

ARTISTIC REFERENCE: IF MEMORY SERVES CORRECTLY, SOME TIME ago, Janus Films, which released most of Ingmar Bergman's films in the U.S. among other items, held a press conference during which its principals announced that it was relatively uneconomic for them to remain in the theatrical distribution business. They were pulling in their horns to service another area, the 16 mm establishments. Like someone once said, if we're wrong, we'll apologize.

Last week, a seemingly revitalized Janus organization, evidently enhanced by a spirit of youth and useful monies, has decided that perhaps the area of the theatre still has some economic life. They were readying their first theatrical release in nearly two years. So, across the breakfast table at the Friars Club, beneath a portrait of Joe E. Lewis, president Saul J. Turell and chairman of the board William Becker reported with relish that they have acquired the U.S. distribution rights to a Greek-made film, "Young Aphrodites," which was praised and prized at a number of film festivals. They made the acquisition through Dick Gordon, who always manages to have a noteworthy selection or two up his Gordon Films sleeve.

The film is based on a classic love legend with the theme coming from "Daphnis and Chloe," written by Longus in the third century A.D., and material from the pastoral "Idylls of Theocritus," written 300 years before the birth of Christ. If this really grabs you, early reservations are suggested to William Pence, Janus vice-president in charge of theatrical sales. The latter believes that theatres buying this will have like an annuity, so long will it run, especially if the success of dates in Germany and Japan are criteria. The playoffs will be hand-tailored and limited because that's the way the outfit operates.

Turell believes that the public's culture is no longer divided as deeply by rural or urban boundaries. Since World War II, there has been a social revolution with the people more sophisticated, aided and abetted by television. The barriers are down for the really "hot" pictures. Once the public puts its stamp of approval on a film, it can really go, said he.

We don't know whether Janus is hedging its bet, but it is about to open a television department, which stands ready to sell 50 or more films to interested stations.

Ben Sack Guesses Right 10 Years In Oscar Race

BOSTON—Sack Theatres, Boston chain operated by the area's biggest showman, Ben Sack, both in advertising expenditures and theatre building and refurbishing opulence, is the only exhibitor in the world to exhibit 10 Oscar winning pictures in 10 years.

Sack, who's been predicting the Oscars with 100 per cent accuracy for the last decade, bought an adjacency on WNAC-TV, channel 7, the ABC station carrying the Oscar awards, that was engineered with copy applicable regardless of which picture won.

Sack Theatre's record of Academy Award winning pictures: 1957, "Bridge on the River Quai," Gary Theatre; 1958, "Gigi," Gary Theatre, and "Black Orpheus," Capri Theatre; 1959, "Ben Hur," Saxon Theatre; 1961, "West Side Story," Gary Theatre; 1962, "Lawrence of Arabia," Gary Theatre; 1963, "Tom Jones," Beacon Hill Theatre; 1964, "My Fair Lady," Saxon Theatre; 1965, "Sound of Music," Gary Theatre." Sack Theatres also introduced Boston filmgoers to four of the five motion pictures nominated for best picture of the year.

How Ben Sack set up his adjacencies following the "Oscar" telecast is a showmanship classic. Copy read: "Sack Theatres are proud to have introduced to Boston 10 Academy Award winning motion pictures in 10 years, including this year's winner, "The Sound of Music," now in its 57th record breaking week at the Gary Theatre, Boston. To date, 789,155 people have enjoyed Julie Andrews in "The Sound of Music" at the Gary Theatre. How about you?" A 60-second spot was standing by if "Doctor Zhivago," playing at Sack's Saxon, won, plus a 20-second spot. Another spot was set up just in case. All possibilities were covered in the advance planning, and the result was that the advance guessing by Sack for "The Sound of Music" was right on the nose.

Industry To Fete Polon

NEW YORK—Matthew Polon, newly-elected president and general manager of RKO Theatres, will be honored by the motion picture industry at a luncheon at New York's Americana Hotel on May 25.

Announcement of the testimonial luncheon was made by the co-chairmen of the event, Charles Boasberg, Paramountt Pictures general sales manager; D. J. "Bud" Edele, Embassy Pictures general sales manager; and Morey "Razz" Goldstein, general sales manager of Warner Bros.

Polon was named president of RKO Theatres last month, after previously serving as executive vice-president and general manager of the company, which is a division of the Glen Alden Corporation. Prior to that appointment, he was a vice-president and chief buyer of films for the entire circuit. He was earlier head booker and buyer for RKO's out-of-town theatres.

Romano To Airlines Post

NEW YORK—Michael Romano has been appointed operations manager of film service for American Airlines, it was announced by Robert Weisberg, vice-president of Trans-Lux Distributing Corporation which books and services motion pictures for the airline's Astrovision flights.

Romano was formerly with United Artists Corporation and Columbia Pictures International Corporation.

Goldman, Mexican Group To Co-Produce Five Films

BEVERLY HILLS, CALIF.—Arrangements have been set between Emilio O. Rabasa, director general, Banco Nacional Cinematografico, S.A., and Harold Goldman, president of Harold Goldman Associates, Inc., on a proposed co-production pact for five feature films, to be produced in Mexico during 1966–67. The Banco Nacional Cinematografico is the government-controlled bank which provides funds to producers for Mexican film production.

The agreement calls for a 50–50 partnership between the Goldman company and the Mexican producers.

All films, to be shot in color, will be in the action-adventure category. Filming units will employ many of Mexico's most scenic areas for location shooting.

Also present at the meeting was Luis Anciola, head of Cimex, the distribution arm of the Mexican film industry. Cimex will distribute the five films in all Spanish-speaking countries, and Harold Goldman Associates, Inc., in all English-speaking countries. The two groups jointly will handle distribution of the product in the rest of the world.

In commenting on the co-production arrangement, Rabasa stated, "This new agreement is most satisfactory for the Mexican film industry. It puts our people in the position of being absolutely equal partners in these feature films, and this is what our producers have always wanted. It also involves for the first time on a large scale the film industries of both the United States and Mexico. Our country will not be used only for an occasional location production, and this arrangement will give the workers in the Mexican film industry, such as technical personnel, cameramen, etc., a larger scope of activity.

Cesar Santos Galindo, head of Mexico City's Churubusco Studios, said, "I welcome this arrangement and look forward to full cooperation with Mr. Goldman's organization. The studios under my control will do all they can to make for a workable and profitable arrangement."

The agreement provides that all scripts for upcoming films will come from the U.S., as will director and leading members of the casts. All of the productions are to be aimed at the world-wide market and will be American in flavor. The first is scheduled to go before the cameras in July.

Utah Hosts "Diablo" Bow

NEW YORK—Ralph Nelson's "Duel At Diablo," starring James Garner and Sidney Poitier, will have a gala world premiere in Salt Lake City on May 12 covered by the press of more than a score of European and Latin American nations and the U.S., who will be flown in for the international event. The premiere is a joint venture of United Artists, distributor of the film, and the State of Utah.

Highlights of the premiere festivities will be a luncheon tendered by the Governor of Utah and other high state officials and civic leaders; a posh party to be held in honor of the guests and celebrities; and sightseeing tours.

LONDON VARIETY CLUB MEET

(*Continued from page* 15)

tion. Mike Frankovich in proposing a toast was in great form and obviously delighted the royal guest with some private anecdotes about his Hollywood visit. He got a big laugh by describing Jim as the man who said in meetings, "I want everyone to be heard . . . and when you've been heard, you'll do what I say."

Jim, after making various presentations, detailed the results of the tour: how Miami had written off its overdraft; Houston was getting another boys' club; Los Angeles had a big sum for cancer research; Chicago was to go ahead with a hospital project—three Sunshine Coaches also resulted from the dinner; New York would have a Variety hospital wing; Toronto could build a gymnasium. Impressed as all were—you have never heard such silence during speeches—Jim then staggered all by announcing that our great benefactor, British past chief barker Sir Billy Butlin, had just given him 25,000 pounds so that he could hand HRH 100,000 pounds ($240,000) as the Duke of Edinburgh Awards Scheme's share of the American trip. The Duke was as elated as everyone present as he waved the check above his head and said his thanks.

After the Duke left, Terry Ashwood's compilation of Pathe News Technicolor coverages of the royal tour running to 30 minutes was screened. Excitingly photographed by Pat Whittaker, it captures the spirit beautifully, and spontaneous applause greeted many incidents. Unlike many late cabarets, hardly a soul left. That's high praise. It was the end of a hectic week, and most had early flights next morning.

IT IS IMPOSSIBLE TO NAME ALL WHO CONTRIBUTED OR WHOM I HAD the pleasure of meeting. The convention was a triumph which was extensively covered by press, radio, and tv. It was dignified, impressive, spectacular, and befitting the world's greatest show business charity. Work was splendidly blended with pleasure, and while the object was never forgotten, it was never labored.

Jim Carreras emerges a giant. Many Americans suggested that the colonies should be returned to him and the red coats. Even the Irish were not worried about being associated with the English—they never worry about the poor Scots—and are planning a VCGB salute in Dublin.

With such great leaders gracing the functions and 1500 delegates from Tents everywhere, John Harris must have been very moved. Little can he have dreamt of seeing such an outcome across the seas when he opened that one room club in Pittsburgh on Oct. 19, 1927.

And as she watched in her home with her family the wonderful tv coverages of the convention and heard the fantastic report, what can have been the thoughts of the woman who inspired it all—Catherine Variety Sheridan?

Summer Theatre Adds Films

WILMINGTON, DEL.—America's oldest summer theatre, the Robin Hood in suburban Arden, will add films to its fare this summer for the first time.

A program of all-time great motion pictures plus live entertainment to be presented Wednesday through Sunday nights starting in June was announced jointly by Hamilton D. Ware, a trustee of the theatre, and Richard A. Klein, the new producer taking over the Robin Hood which was dark last summer for the first time since World War II.

Klein is renting the theatre for the summer, with an option for 1967. The final contract has not been signed but is being prepared for approval.

Klein said there will be increased parking facilities, the stage and seating will be altered, and an air-conditioning unit will be installed.

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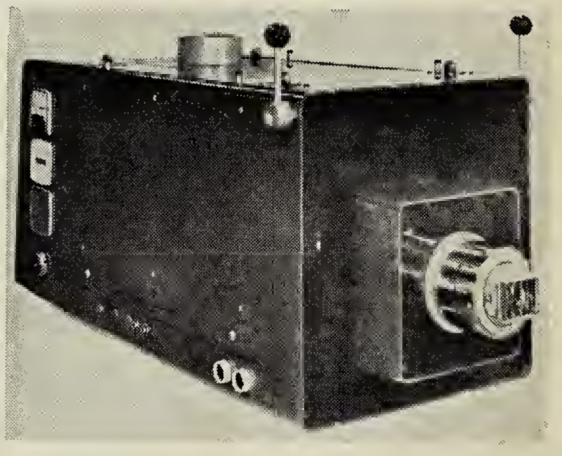

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Gala Denver Premiere For 20th-Fox's "Stagecoach"

NEW YORK—More than 150 journalists, representing leading newspapers and television and radio stations throughout the United States and Canada, will attend the gala premiere of Martin Rackin's "Stagecoach" at the Centre Theatre in Denver on May 18, it was announced by Jonas Rosenfield, Jr., 20th Century-Fox vice-president and director of advertising, publicity, and exploitation.

Producer Rackin and the stars of "Stagecoach"—Ann Margret, Red Buttons, Michael Connors, Alex Cord, Bing Crosby, Robert Cummings, Van Heflin, Slim Pickens, Stefanie Powers, and Keenan Wynn—are expected to attend the spectacular event.

The premiere will climax the gigantic "Sell Colorado" promotion which will be held in Denver from May 16 to May 18, under the sponsorship of numerous local civic and business groups. Business, travel, entertainment and outdoor editors will be invited to the festivities and will tour the Denver, Boulder and Colorado Springs area during a three-day press tour that will precede the premiere of "Stagecoach," which was filmed on location in Colorado.

On premiere day the journalists will lunch at the Winchester Skeet Club near Boulder, where they will be the guests of 20th-Fox and Winchester-Western, manufacturer of firearms and ammunication, which is participating in a huge merchandising and advertising promotion with "Stagecoach." The journalists will be invited to interview Rackin and the stars of "Stagecoach," and try their skills with Winchester rifles in a skeet-shooting contest.

That evening, a colorful parade through downtown Denver will herald the opening of "Stagecoach" at the Centre Theatre. Following the premiere, the three-day event will be culminated by a gala champagne ball.

Julie Stern, of the Walter Reade-Sterling Theatres, Asbury Park, N.J., goes over details of the circuit's "Courtesy Is Contagious" campaign with, left to right, front row, Marie Robbins and Frank Purner; and, rear, left to right, Howard Rheinhart and Peter Falco.

New Reela Films Lab Planned In Miami Area

MIAMI, FLA.—Reela Films, Inc., broke ground for a new film services and processing laboratory, which will be one of the most completely equipped motion picture producer's services and processing centers in the southeast.

The ceremony was attended by many local business, civic, and governmental leaders, in addition to film personalities Robert Taylor, Geraldine Brooks, Budd Schulberg, and producer John Hugh. Mitchell Wolfson, president, Wometco Enterprises, Inc., of which Reela Films, Inc., is a division, acted as master of ceremonies.

F. F. (Ted) Sack, vice-president and general manager, Reela Films, used a small charge of explosives for the groundbreaking, in place of the more customary gold shovel, to symbolize the expected explosive growth of the motion picture industry in Florida.

Sack said the new laboratory will be able to handle everything from 10-second tv commercials to full-length feature films for theatre use. The facility will include equipment for videotape transfer, sound recording, animation, and titling, and will include six editing rooms; four of the newest music libraries; two 500-square-foot screening and recording rooms; and a fully equipped "still" photographic lab. The film processing equipment to be installed will be the latest high-speed spray units for 16mm and 35mm for black and white films and 16mm for color film. Sack added that Reela will be equipped to process 300,000 feet of film per day when the September completion date is achieved.

The new building is being constructed in addition to an existing sound stage.

Last Year, Reela won the "CINE" Golden Eagle Award for its production of "To Catch a Porpoise" produced for the Miami Seaquarium. The film was chosen to represent the United States last year at non-theatrical motion picture film festivals in Venice; Zurich; Cordoba, Argentina; and Melbourne, Australia.

Chicago, Boston Playdates For "Years Of Lightning"

NEW YORK—"John F. Kennedy: Years of Lightning, Day of Drums" will open in Boston at the Cleveland Circle Theatre beginning on Wednesday, May 18, it was announced by D. J. Edele, vice-president and general sales manager of Embassy Pictures.

This is the second out-of-town opening for the Kennedy film to be announced following the record-breaking first week of the film's American premiere engagement at the Lincoln Art Theatre in New York. Earlier, Edele announced that the Cine-Stage Chicago, will open "Years of Lightning, Day of Drums" today (May 4).

Following the Cine-Stage, the Cleveland Circle will adopt the policy established by the Lincoln Art by operating on a "capacity ticket" group sales plan directed to public and parochial school groups as well as adult organizations.

Arrangements to open the Kennedy film at the Cleveland Circle were completed between Edele and Sumner Redstone, owner-operator of the Cleveland Circle.

Rubine Joins Reade

NEW YORK—Arthur Rubine has been appointed national publicity director for Walter Reade-Sterling, Inc., Guy Biondi, vice-president for advertising, publicity and exploitation, announced.

Rubine comes to Walter Reade from 20th Century-Fox, where he was national magazine coordinator and, prior to that, New York newspaper contact. He also worked on the publicity staff, during production of Dino De Laurentiis' "The Bible."

Patron Resents Litter

DETROIT—It could be that a condition noted by a letter-writer to the Detroit Free Press also obtains elsewhere.

"I'm really disgusted with the condition of movie theatre floors," wrote a "Mrs. A. M." "The privilege of eating in a theatre has become license for the thoughtless. Things might improve if theatre managers would provide litter bags at their candy counters and pop machines so people would have some place to put the wrappers and cups."

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR. This exclusive 29 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date, from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia, Penna. 19107.

MAY 4, 1966

SECTION TWO
VOL. 75, No. 13

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CN—Cinerama
CS—CinemaScope
DC—Deluxe Color
DS—Dyaliscope
EC—Eastman Color
MC—MetroColor
PC—Pathe Color
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Techniscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6505 **BLOOD AND BLACK LACE**—MD—88m.—(TC)—Cameron Mitchell, Eve Bartok—5333 (10-20-65)—Okay adult meller—Woolner Brothers

6513 **CITY OF FEAR**—MD—88m.—Paul Maxwell, Terry Moore—5333 (10-20-65)—Espionage meller okay dualler—Made abroad

6516 **CURSE OF THE VOODOO**—D—77m.—Bryant Haliday, Lisa Daniely—5345 (11-17-65)—Novel, okay dualler—English made

6514 **DESERT RAVEN, THE**—MD—80m.—Rachel Roman, Robert N. Terry—5373 (2-16-66)—Strictly for the lower half

6601 **EL CID**—D—181m.—(STR; TC)—Charlton Heston, Sophia Loren—5381 (3-16-66)—Impressive, colorful adventure should ride high—Filmed in Spain—Reissue

6412 **ESCAPE BY NIGHT**—MD—75m.—Terence Longdon, Jennifer Jayne—5341 (11-3-65)—Prison break thriller is okay programmer—English-made

6511 **FINGER ON THE TRIGGER**—W—87m.—(TC; TS)—Rory Calhoun, James Philbrook, Silvia Solar—5333 (10-20-65)—Actionful western—Made in Spain

6517 **FRANKENSTEIN MEETS THE SPACE MONSTER**—MD—78m.—James Karen, Nancy Marshall—5345 (11-17-65)—Exploitable science fiction dualler

6510 **GUNMEN OF THE RIO GRANDE**—W—96m.—(WS; C)—Guy Madison, Madeline Lebeau—5321 (9-1-65)—Okay western made in Spain

6535 **HUMAN DUPLICATORS, THE**—MD—82m.—(C)—George Nader, Barbara Nichols, George Macready—5345 (11-17-65)—Okay horror meller for duallers—Woolner Bros.

6602 **LEATHER BOYS, THE**—D—105m.—Rita Tushingham, Colin Campbell, Dudley Sutton—5361 (1-19-66)—Fine drama of English teen-agers—English-made

6501 **MARA OF THE WILDERNESS**—D—90m.—(C)—Adam West, Linda Saunders—5293 (6-23-65)—Outdoor adventure is okay family program entry

6536 **MUTINY IN OUTER SPACE**—MD—85m.—William Leslie, Dolores Faith—5341 (11-3-65)—Routine science fiction meller—Woolner Bros.

6507 **OPERATION C.I.A.**—M—90m.—Burt Reynolds—5349 (12-1-65)—Timeliness is meller's chief virtue—Filmed in Thailand

6413 **RACING FEVER**—MD—90m.—(EC)—Joe Morrison, Barbara Biggart—5341 (11-3-65)—Speed boat racing thriller for program

6504 **TAFFY AND THE JUNGLE HUNTER**—CMD—87m.—(TC)—Jacques Bergerac, Manuel Padilla, Shary Marshall—5333 (10-20-65)—Okay jungle adventure good for kids, and family audiences

TERROR IN THE CITY—D—90m.—Richard Bray, Lee Grant—5393 (4-27-66)—Very good family entry

6509 **TICKLE ME**—MU—90m.—(PV; DC)—Elvis Presley, Jocelyn Lane—5293 (6-23-65)—Loads of songs and gals brighten Presley starrer

COMING

LEMONADE JOE—Karel Fiala
MOONWOLF—Carl Moehner
MAGIC WEAVER, THE—(C)Fairy Tale
NIGHTMARE CASTLE—Barbara Steele
OH! THOSE MOST SECRET AGENTS—Franco and Ciccio
PARTY'S OVER, THE—Oliver Reed, Louise Sorel

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6503 **BEACH BLANKET BINGO**—CMU—98m.—(P.V.; PC)—Frankie Avalon, Annette Funicello, Deborah Walley—5285 (5-26-65)—Teeners will enjoy latest beach bash

6517 **BIG T.N.T. SHOW, THE**—MU—93m.—Ray Charles and Band, Joan Baez, David McCallum—5361 (1-19-66)—Good bet for teens

6522 **BLOOD BATH**—MD—69m.—William Campbell, Marissa Mathes—5381 (3-16-66)—Fair horror offering

6514 **DR. GOLDFOOT AND THE BIKINI MACHINE**—C—90m.—(PV; PC)—Vincent Price, Frankie Avalon, Susan Hart—5349 (12-1-65)—Exploitable programmer should do okay as part of show.

6512 **DIE, MONSTER, DIE**—MD—80m.—(C; S)—Boris Karloff, Nick Adams, Freda Jackson—5349 (12-1-65)—Colorful horror epic

DIRTY GAME, THE—MD—87m.—Henry Fonda, Robert Ryan, Vittorio Gassman, Annie Girardot—5393 (4-27-66)—Interesting espionage thriller—Filmed abroad

6511 **ECCO**—DOC—100m.—(TC)—Narrated by George Sanders—5345 (11-17-65)—Documentary seeks out the sensational—Italian-made; English narration

6604 **GHOST IN THE INVISIBLE BIKINI**—C—82m.—(PV; PC)—Tommy Kirk, Deborah Walley, Basil Rathbone, Boris Karloff—5389 (4-13-66)—The Beach Gang switches to a haunted house

6506 **GO GO MANIA**—MU—70m.—(TS; TC)—The Beatles, The Animals, Hermans Hermits—5285 (5-26-65)—Musical strictly for teens—English-made

6509 **HOW TO STUFF A WILD BIKINI**—CC—93m.—(PV; PC)—Annette Funicello, Dwayne Hickman, Brian Donlevy—5301 (7-21-65)—Another wild entry for younger set

LA DOLCE VITA—D—175m.—Marcello Mastroianni, Anouk Aimee, Anita Eckberg—5381 (3-16-66)—Unpleasant but fascinating film depicting dissolute life in modern Roman upper crust—Italian made; dubbed in English—Reissue

6518 **PAWNBROKER, THE**—D—114m.—Rod Steiger, Geraldine Fitzgerald—5273 (4-14-65)—Shatteringly powerful drama heightened by supurb acting—Landau

6513 **PLANET OF THE VAMPIRES**—MD—86m.—(CS)—Barry Sullivan, Norma Bengell—5353 (12-15-65)—Suspenseful science fiction entry

6521 **QUEEN OF BLOOD**—MD—81m.—(PC)—John Saxon, Basil Rathbone, Judi Meredith—5381 (3-16-66)—Interesting science fiction horror entry

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; A4—Unobjectionable for Adults with reservations; B—Objectionable in part for All; C—Condemned; follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

●After The Fox .... UA
Agent 8¾ .... A3 Cont.
Agent For H-A-R-M .... U
Agony And The Ecstasy, The .... A2 Fox
●Alfie .... Par.
Alice In Wonderland In Paris .... Misc.
All Men Are Apes .... Misc.
●All The Fallen Angels .... AI
All The Way (The Joker
Is Wild)-Re. .... Para.
Alphabet Murders, The ...... A2 MGM
Alphaville .... A3 For.
●Alvarez Kelly .... Col.
●Ambush Bay .... UA
●American Dream, An .... WB
Amorous Adventure of
Moll Flanders .... B Par.
●And Now Miguel .... U
●Any Wednesday .... WB

PLEASE NOTE . . .

This SERVICESECTION is corrected, re-edited, and brought up to date every second week—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Apache Gold	A1	Col.
Apache Uprising	A2	Par.
● Arabesque		U
Arizona Raiders, The	A2	Col.
Around the World Under the Sea	A1	MGM
Art of Love	A2	U
● Assault On A Queen		Par.

B

Ballad of Love, A		For.
Bambi-Re.		BV
Band of Outsiders		For.
Battle of the Bulge	A1	WB
Battle of Villa Fiorita, The	A3	WB
Beach Ball	B	Par.
Beach Blanket Bingo	A2	A1
● Beardless Warriors, The		U
● Beau Geste		U
Bedford Incident, The	A2	Col.
● Bible, The		Fox
Big T.N.T. Show, The	A2	AI
● Big Hand for the Little Lady, A	A2	WB
● Bikini Party in a Haunted House		AIP
Billie	AI	UA
● Billy The Kid Vs Dracula		EMB
● Birds Do It		Col.
Black Spurs	A2	Par.
● Blindfold		U
Blood And Black Lace	B	AA
Blood Bath		AI
● Blue Max, The		Fox
Boeing—Boeing	B	Par.
Born Free	A1	Col.
Bounty Killer, The	A2	EMB
Boy Cried Murder, The		U
● Boy, Did I Get A Wrong Number	A3	UA
Brainstorm	A3	WB
Breakfast at Tiffany's-Re	A3	Par.
Bremen Town Musicians, The	AI	FOR
Brigand of Kandahar, The	A2	Col.
● Bullwhip Griffin		BV
Bunny Lake Is Missing	A3	Col.

C

● Cabriola		Col.
Caressed		For.
Carry On Cleo		For.
Casanova '70	B	Emb.
● Casino Royale		Col.
Cast A Giant Shadow		UA
● Castle of Terror		AA
● Cat, The		EMB
Cat Ballou	A2	Col.
Cavern, The	A2	Fox
Chase, The	A3	Col.
Cinerama's Russian Adventure		Misc.
Cinncinnati Kid, The	B	MGM
City of Fear	B	AA
Cloportes		For.
Coast of Skeletons		For.
Collectors, The	A4	Col.
Come Blow Your Horn-Re.		Para.
● Convict Stage	A2	Fox
● Countess From Hong Kong, A		U
Crazy Paradise		For.
Curse Of The Fly, The	A2	Fox
Curse of the Voodoo	B	AA

D

● Dangerous Days of Kiowa Jones		MGM
Dark Intruder	A2	U
Darling	A4	Emb.
● Daydreamer, The		Emb
● Deadly Affair, The		Col.
● Deadly Bees, The		Par.
Dear John	C	For.
● Desert Raven, The	B	AA
Devils of Darkness	B	Fox
Die, Monster, Die	A2	A-1
Dingaka	A3	Emb.
Dirty Game, The		AI
Do Not Disturb		Fox
Dr. Goldfoot And The Bikini Machine	A2	AI
● Dr. Goldfoot and the Love Bombs		AIP
● Dr. Who and the Daleks		Cont.
Doctor Zhivago	A2	MGM
● Don't Worry, We'll Think Of A Title	AI	UA
Dracula—Prince of Darkness	A2	Fox
● Duel At Diablo		UA

E

Ecco		AI
Eleanor Roosevelt Story, The		Misc.
EL CID-Re		AA
● El Dorado		Par.
● El Greco		Fox
● Eli Kotch		Col.
Escape By Night	A2	AA
Evening with The Royal Ballet, An		For.
● Eye for An Eye, An		Emb.

6516 **SECRET AGENT FIREBALL**—MD—89m.—(Widescope; C)—Richard Harrison, Dominque Boschero—5361 (1-19-66)—Fast moving spy meller for duallers—Filmed abroad; dubbed in English
6510 **SERGEANT DEADHEAD**—CMU—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Fred Clark—5309 (8-18-65)—Cute teen comedy has angles to help
6508 **SKI PARTY**—MUC—90m.—(PV; PC)—Frankie Avalon, Deborah Walley, Dwayne Hickman—5293 (6-23-65)—Another gem for teen-agers
6515 **SPY IN YOUR EYE**—MD—85m.—(PC)—Brett Halsey, Pier Angeli, Dana Andrews—5361 (1-19-66)—More spy meller for the duallers—Italian-made; dubbed in English
6505 **SWINGERS' PARADISE**—C—83m.—(TC; TS)—Ciff Richard, Susan Hampshire—5305 (8-4-65)—Fair comedy for program—Engish-made
6504 **WAR-GODS OF THE DEEP**—MD—85m.—(Coorscope)—Vincent Price, Tab Hunter, Susan Hart—5293 (6-23-65)—Good programmer
6502 **WAR OF THE ZOMBIES, THE**—MD—85m.—(C; S)—John Drew Barrymore, Susi Anderson—5281 (5-12-65)—Another Italian spectacle for the program—Italian-made; dubbed in English

TO BE REVIEWED

ALL THE FALLEN ANGELS—(PV; C)—Peter Fonda, Nancy Sinatra
BIKINI PARTY IN A HAUNTED HOUSE—PV; C)—Tommy Kirk, Deborah Walley
DR. GOLDFOOT AND THE LOVE BOMBS—(WS; C)—Vincent Price, Fabian
FIREBALL 500—(PU; C)—Frankie Avalon, Annette Funicello
FRANKENSTEIN CONQUERS THE WORLD—Nick Adams
GIRL GETTERS, THE—Oliver Reed, Jane Merrow—Landau
GREAT SPY CHASE, THE—(CS)—Lino Ventura, Bernard Blair
TARZAN AND THE VALLEY OF GOLD—(PV; C)—Mike Henry, Nancy Kovack
WAR—ITALIAN STYLE—Buster Keaton
WHAT'S UP TIGER LILY?—(C; S)—Woody Allen

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BAMBI—CAR—71m.—(TC)—Walt Disney feature cartoon—5393 (4-27-66)—Top flight Disney—Reissue
MONKEY'S UNCLE, THE—C—87m.—(TC)—Tommy Kirk, Annette, Leon Ames—5305 (8-4-65)—Fair Disney family-type comedy
THAT DARN CAT—C—116m.—(TC)—Hayley Mills, Dean Jones—5325 (9-22-65)—Attractive Disney entry for whole family
UGLY DACHSHUND, THE—C—93m.—(TC)—Dean Jones, Suzanne Pleshette—5362 (1-19-66)—Fine family fun from Disney

TO BE REVIEWED

BULLWHIP GRIFFIN—(TC)—Suzanne Pleshette, Karl Malden, Roddy McDowall
FIGHTING PRINCE OF DONEGAL, THE—(TC)—Peter McEnery, Susan Hampshire—English-made
FOLLOW ME, BOYS—(TC)—Fred MacMurray, Vera Miles, Charlie Ruggles
GNOMOBILE, THE—Walter Brennan, Tom Lowell
JUNGLE BOOK, THE—(TC)—Cartoon Feature
LT. ROBIN CRUSOE, U.S.N.—(TC)—Dick Van Dyke, Nancy Kwan
MONKEYS GO HOME—(TC)—Maurice Chevalier, Yvette Mimieux, Dean Jones
WILLIE AND THE YANK—Nick Adams, Jack Ging, Peggy Lipton

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

65025 **APACHE GOLD**—W—91m.—(CS; EC)—Lex Barker, Marie Versini—5321 (9-1-65)—Okay lower half western—Filmed abroad; dubbed into English
66006 **ARIZONA RAIDERS**—W—88m.—(TC; TS)—Audie Murphy, Gloria Talbott—5305 (8-4-65)—Good western entry with color added
66013 **BEDFORD INCIDENT, THE**—D—102m.—Richard Widmark, Sidney Poitier, Martin Balsam—5334 (10-20-65)—Stark, poignant drama can be sold on many counts
66008 **BRIGAND OF KANDAHAR, THE**—MD—81m.—(EC)—Ronald Lewis, Yvonne Romain—5362 (1-19-66)—Okay programmer—English made
66010 **BUNNY LAKE IS MISSING**—D—107m.—(PV)—Carole Lynley, Keir Dullea, Laurence Olivier—5334 (10-20-65)—Exercise in tension and suspense holds interest—Made in England
66028 **BORN FREE**—D—94m.—(PV; TC)—Virginia McKenna, Bill Travers—5385 (3-30-66)—Good program fare for the family
65026 **CAT BALLOU**—CW—96m.—(EC)—Jane Fonda, Lee Marvin, Michael Callan—5281 (5-12-65)—Off-beat western is cute and comic
66019 **CHASE, THE**—D—130m.—(PV; TC)—Marlon Brando, Jane Fonda—5369 (2-2-66)—Well-made, compelling drama
66003 **COLLECTOR, THE**—D—119m.—(TC)—Terence Stamp, Samantha Eggar—5285 (5-26-65)—Intriguing, off-beat drama English-made
66005 **GREAT SIOUX MASSACRE, THE**—MD—91m.—(CS; PC)—Joseph Cotton, Philip Carey, Nancy Kovack—5329 (10-6-65)—Okay programmer
GUNS OF NAVARONE, THE—MD—157m.—(EC; CS)—Gregory Peck, David Niven, Anthony Quinn—5393 (4-27-66)—High rating adventure yarn—Reissue
66007 **HARVEY MIDDLEMAN, FIREMAN**—C—75m.—(C)—Gene Troobnick, Hermione Gingold—5301 (7-21-65)—Simple, amusing offering has satiric bite
66017 **HEROES OF TELEMARK, THE**—D—131m.—(TC; PV)—Kirk Douglas, Richard Harris, Ulla Jacobsseon—5349 (12-1-65)—Action packed war adventure should have wide appeal
66015 **KING RAT**—D—133m.—George Segal, Tom Courteney—5341 (11-3-65)—Startling probe into survival by POW's
66022 **LIFE AT THE TOP**—D—117m.—Laurence Harvey, Jean Simmons—5355 (12-15-65)—Interesting sequel to "Room At At The Top"—English-made—(Royal Films Int.)
66052 **LITTLE ONES, THE**—MD—66m.—Carl Gonzales, Kim Smith—5325 (9-22-65)—Good programmer—English-made
66012 **MAGIC WORLD OF TOPO GIGIO, THE**—CAR—75m.—(C)—Creation and animation by Mario Perego—5362 (1-19-66)—For the fry—Filmed in Italy; English language
66009 **MICKEY ONE**—D—93m.—Warren Beatty, Hurd Hatfield, Alexandria Stewart—5329 (10-6-65)—Unusual offering needs special attention
RIDE BEYOND VENGEANCE—MD—100m.—(PC)—Chuck Connors, Michael Rennie, Kathryn Hays—5393 (4-27-66)—Superior adventure drama could be a real sleeper
66004 **SHIP OF FOOLS**—D—141m.—Vivian Leigh, Simone Signoret, Jose Ferrer—5281 (5-12-65)—A shipload of strangers on a voyage provides interesting film fare
66022 **SILENCERS, THE**—MD—105m.—(PC)—Dean Martin, Stella Stevens, Daliah Lavi—5373 (2-16-66)—Fun filled counter-spy entry should be big crowd pleaser
STUDY IN TERROR, A—MD—94m.—(EC)—John Neville, Donald Houston, Adrienne Corri—5394 (4-27-66)—Sherlock Holmes vs Jack The Ripper fine for mystery fans—English-made
65021 **SYNANON**—D—107m.—Edmond O'Brien, Chuck Connors, Stella Stevens, Alex Cord—5282 (5-12-65)—Gripping, well-made drama on effort to aid drug addicts
66018 **THAT MAN IN ISTANBUL**—CMD—117m.—(TC; TS)—Horst Bucholz, Sylvia Koscina—5362 (1-19-66)—Lightning-fast spoof on secret agents will delight audiences—Filmed abroad
65027 **THESE ARE THE DAMNED**—D—77m.—(Hammerscope)—Macdonald Carey, Shirley Anne Field, Viveca Lindfors—5301 (7-21-65)—Adequate supporting fare—English-made
66011 **TREASURE OF SILVER LAKE**—W—82m.—(CS; EC)—Lex Barker, Karin Dor—5321 (9-1-65)—Fair western—Filmed abroad
66027 **TROUBLE WITH ANGELS, THE**—C—112m.—(C)—Rosalind Russell, Hayley Mills, June Harding—5385 (3-30-66)—Fine film for the family with star names to help
66014 **WINTER A-GO-GO**—CMU—88m.—(PC)—James Stacy, Beverly Adams—5342 (11-3-65)—Okay programmer for teen set
66016 **YOU MUST BE JOKING**—C—100m.—Michael Callan, Lionel Jeffries, Terry-Thomas—5342 (11-3-65)—Amusing import—English-made

COMING

ALVAREZ KELLY—(PV; C)—William Holden, Richard Widmark, Janice Rule
BIRDS DO IT—(C)—Soupy Sales, Tab Hunter, Doris Dowling
CABRIOLA—(C)—Marisol, Angel Peralta—Spanish-made
CASINO ROYALE—(PV; C)—Peter Sellers, David Niven, Ursula Andress
DEADLY AFFAIR, THE—(C)—James Mason, Simone Signoret, Maximillian Schell
ELI KOTCH—(C)—James Coburn, Camilla Sparv, Aldo Ray
FRONTIER HELLCAT—(CS; C)—Elke Sommer, Stewart Granger
GEORGY GIRL—James Mason, Lynn Redgrave—English-made
KISS THE GIRLS AND MAKE THEM DIE—(C)—Michael Connors, Dorothy Provine
LAST OF THE RENEGADES—(S; C)—Lex Barker
LITTLE PRINCE AND THE EIGHT-HEADED DRAGON, THE—(S; C)—Japanese-Made Feature Cartoon
LOST COMMAND, THE—(PV; C)—Anthony Quinn, Claudia Cardinale
MAN CALLED FLINTSTONE, THE—(C)—Cartoon Feature
MISTER INNOCENT—(PV; C)—Anthony Quinn, Martha Hyer
MYSTERY OF THUG ISLAND, THE—(C)—Guy Madison—English-made

NIGHT OF THE GENERALS, THE—Peter O'Toole. Omar Sharif
PROFESSIONALS, THE—(PV; C)—Burt Lancaster, Lee Marvin, Claudia Cardinale
RAGE, THE—(TC)—Glenn Ford, Stella Stevens
TAMING OF THE SHREW, THE—(PV; C)—Richard Burton, Elizabeth Taylor
THREE ON A COUCH—(C)—Jerry Lewis, Janet Leigh
TRAITOR'S GATE—Gary Raymond, Catherina VonSchell—English-made
WALK, DON'T RUN—(C)—Cary Grant, Samantha Eggar, Jim Hutton
WRONG BOX, THE—(C)—John Mills, Ralph Richardson—English-made

CONTINENTAL (WALTER READE-STERLING, INC.)

AGENT 8¾—C—98m.—(C)—Dirk Bogarde, Sylva Koscina—5301 (7-21-65)—Amusing espionage entry—English-made
FLAME AND THE FIRE—DOC—80m.—(EC)—Directed and narrated by Pierre Dominque Gaisseau—5363 (1-19-66)—Study of the modern world's Stone age people—Foreign-made
GHIDRAH, THE THREE-HEADED MONSTER—MD—85m.—(Tohoscope; EC)—Japanese cast—5334 (10-20-65)—Good science fiction entry—Japanese-made; dubbed in English
GOSPEL ACCORDING TO ST. MATTHEW, THE—D—136m.—Enrique Irazoqui, Margherita Caruso—5373 (2-16-66)—Effective, simple religious offering for selective audiences—Italian-made; English titles
JUDEX—MD—96m.—Michael Vitold, Channing Pollock, Edith Scob—5389 (4-14-66)—Moderately interesting import—French-made; English titles
KWAIDAN—FAN—125m.—(EC)—Japanese cast—5350 (12-1-65)—Colorful fantasy limited to art spots—Japanese-made; English titles
McGUIRE, GO HOME—MD—101m.—(EC)—Dirk Bogarde, George Chakiris, Susan Strasberg—5389 (4-13-66)—Well-made meller may have heavy going in U.S.—English-made
RAILROAD MAN, THE—D—105m.—Pietro Germi, Luisa Della Noce, Sylva Koscina—5339 (10-20-65)—Fine import—Italian-made; English titles
TIME OF INDIFFERENCE—D—84m.—Rod Steiger, Claudia Cardinale, Shelley Winters—5335 (10-20-65)—Names may help moderately entertaining import—Filmed in Italy—English language
UNDERWORLD INFORMERS—MD—105m.—Nigel Patrick, Catherine Woodville, Margaret Whiting—5335 (10-20-65)—Hard-hitting thriller about British underworld—English-made
WALK IN THE SHADOW—D—83m.—Michael Craig, Janet Munro, Patrick McGoohan—5373 (2-16-66)—Effective drama—English-made

COMING

DR. WHO AND THE DALEKS—Peter Cushing, Roy Castle
OMICRON—Renato: Salvatori
LOLLIPOP COVER—Don Gordon
SHAKESPEARE WALLAH—Shashi Kapoor—Indian-made
WORLD'S GREATEST SWINDLES—International Cast

EMBASSY

508 **BOUNTY KILLER, THE**—W—92m.—(TC; TS)—Dan Duryea, Rod Cameron, Audrey Dalton—5294 (6-23-65)—Okay western program
509 **CASANOVA '70**—C—113m.—(C)—Marcello Mastroianni, Virna Lisi—5305 (8-4-65)—Fun and romance Italian style Italian-made; English titles.
511 **DARLING**—D—122m.—Laurence Harvey, Dirk Bogarde, Julie Christie—5309 (8-18-65)—Intriguing entry for adults—English-made
507 **DINGAKA**—MD—98m.—(C)—Stanley Baker, Juliet Prowse—5285 (5-26-65)—Off beat tale of African native's search for vengeance is okay programmer—Filmed abroad
560 **FASCIST, THE**—CD—102m.—Tognazzi, Georges Wilson—5297 (7-7-65)—Amusing tale of ironies of war—Italian-made; English titles
512 **GIT!**—D—92m.—(TC)—Jack Chaplain, Heather Scott—5350 (12-1-65)—Okay dog story for family audiences
503 **IL SUCCESSO**—D—103m.—Vittorio Gassman, Anouk Aimee—5286 (5-26-65)—Interesting import—Italian-made; English titles
505 **ITALIANO BRAVA GENTE**—D—156m.—Arthur Kennedy, Peter Falk—5342 (11-3-65)—Good World War II drama—Filmed abroad; English titles
JOHN F. KENNEDY—YEARS OF LIGHTNING, DAY OF DRUMS—DOC.—87m.—(Partly in color)—Narrated by Gregory Peck—5385 (3-30-66)
504 **LITTLE NUNS, THE**—CD—101m.—Catherine Spaak, Didi Perego, Umberto D'Orsi—5325 (9-22-65)—Cute offering for program—Filmed abroad; dubbed in English
602 **OSCAR, THE**—D—119m.—(PC)—Stephen Boyd, Elke Sommer, Milton Berle, Tony Bennett—5374 (2-16-66)—Good, adult drama of a Hollywood heel
510 **REQUIEM FOR A GUNFIGHTER**—W—91m.—(TS; TC)—Rod Cameron, Stephen McNally—5297 (7-7-65)—Fair western
506 **SEASIDE SWINGERS**—CMU—94m.—(CS; TC)—John Leyton, Mike Sarne, Freddie and the Dreamers—5289 (6-9-65)—Amusing programmer aimed at teens—English-made
601 **2nd BEST SECRET AGENT IN THE WHOLE WIDE WORLD, THE**—CMD—96m.—(PC)—Tom Adams—5350 (12-1-65) Spoof of spies offers cute entertainment—English-made
514 **10TH VICTIM, THE**—FAN—92m.—(C)—Marcello Mastroianni, Ursula Andress—5357 (12-29-65)—Off-beat import offers different kind of entertainment—Italian-made; English titles and dialogue
513 **VILLAGE OF THE GIANTS**—CD—80m.—(Perceptovision; C)—Tommy Kirk, Johnny Crawford, Ronny Howard—5335 (10-20-65)—Good programmer aimed at teens

COMING

BILLY THE KID VS. DRACULA—(C)—John Carradine, Chuck Courtney
CAT, THE—(WS; C)—Dwayne Redland, Peggy Ann Gardner
DAYDREAMER, THE—(Live Action and Animagic)—Jack Gilford
EYE FOR AN EYE, AN—Robert Lansing
MAN CALLED ADAM, A—Sammy Davis, Jr., Louis Armstrong, Ossie Davis
MAD MONSTER PARTY—(Animagic) Boris Karloff
PICTURE MOMMY DEAD—(EC)—Don Ameche, Martha Hyer
PARANOIA—Marcello Mastroianni, Catherine Speak
PLACE CALLED GLORY, A—(TC; CS)—Lex Barker, Marrianne Koch
TRAMPLERS, THE—(CS; EC)—Gordon Scott, Joseph Cotten

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

6607 **ALPHABET MURDERS, THE**—MYC—90m.—Tony Randall, Anita Ekberg, Robert Morley—5381 (3-16-66)—Who-done-it for the program—English-made
AROUND THE WORLD UNDER THE SEA—MD—110m.—(PV; MC)—Lloyd Bridges, Shirley Eaton, David McCallum—5390 (4-13-66)—Exciting dramatization of underwater seismological expedition replete with love interest
6505 **CINCINNATI KID, THE**—D—101m.—(MC)—Steven McQueen, Edward G. Robinson, Ann-Margaret—5335 (10-20-65)—Well cast and produced drama will need sales push to offset relatively limited appeal of theme
DOCTOR ZHIVAGO—D—197m.—(PV; C)—Omar Sherif, Julie Christie, Geraldine Chaplin—5357 (12-29-65)—High rating entertainment—Filmed abroad
GLASS BOTTOM BOAT, THE—C—110m.—(PV; MC)—Doris Day, Rod Taylor, Arthur Godfrey—5394 (4-27-66)—Entertaining comedy romance
GREED IN THE SUN—MD—112m.—(CS)—Jean-Paul Belmondo, Andrea Parisy—5325 (9-22-65)—Neat adventure import—French-made; English titles
6606 **HARUM SCARUM**—CMU—85m.—(MC)—Elvis Presley, Mary Ann Mobley—5343 (11-3-65) Mild Arabian Nights spoof helped by Presley draw
6521 **HERCULES, SAMSON AND ULYSSES**—MD—85m.—(EC)—Kirk Morris, Richard Lloyd—5282 (5-12-65)—Italian-made spectacle with legendary heroes—Italian-made; dubbed in English
6609 **HILL, THE**—D—120m.—Sean Connery, Harry Andrews, Ian Bannen—5329 (10-6-65)—Powerful, grim drama of life in a military prison—English-made
6618 **HOLD ON**—CMU—85m.—(PV; MC)—Herman's Hermits—5382 (3-16-66)—Strictly for teen fans of Herman's Hermits
6608 **LAUREL AND HARDY'S LAUGHING '20's**—COMP—91m.—Laurel and Hardy—5309 (8-18-65)—Nostalgic Robert Youngson compilation of old comedies provides laughs
6603 **LOVED ONE, THE**—C—116m.—Robert Morse, Jonathan Winters, Anjanette Comer—5336 (10-20-65)—Weird, off-beat satire for selective audiences
6613 **MADE IN PARIS**—MUC—101m.—(PV; MC)—Ann-Margret, Louis Jourdan—5369 (2-2-66)—Moderately entertaining tale of romance, high fashion
MAYA—D—91m.—(PV; TC)—Clint Walker, Jay North, Sajid Kahn—5390 (4-13-66)—Good entry for family audiences and children—Made in India
6612 **MONEY TRAP, THE**—D—92m.—(PV)—Glenn Ford, Elke Sommer, Rita Hayworth, Joseph Cotten—5363 (1-19-66)—Fine cast boosts taut drama of crooked cops
6619 **NORTH BY NORTHWEST**—D—137m.—(VV; TC)—Cary Grant, Eva Marie Saint, James Mason—5382 (3-16-66)—High rating, entertaining Hitchcock entry—Reissue
6602 **ONCE A THIEF**—MD—107m.—(PV)—Alain Delon, Ann-Margret, Van Heflin—5321 (9-1-65)—Effective tale of a loser

F

Face of Fu Manchu, The	A1	For.
Family Jewels, The	A1.	Par.
●Fantastic Voyage		Fox
Fantomas		For.
●Farenheit 451		U
Fascist, The		EMB.
Father Of A Soldier		For.
Fiendish Ghouls, The		For.
●52 Miles To Terror		MGM
●Fighting Prince of Donegal, The		BV
●Fine Madness, A		WB
Finger On the Trigger		AA
●Fireball 500		**AI**
Flame and the Fire		Cont.
Flight Of The Phoenix, The		Fox
Flower Drum Song-Re	A2	U
●Follow Me, Boys		BV
●Fortune Cookie, The		UA
●Frankenstein Conquers The World		A-1
Frankenstein Meets the Space Monsters		AA
Frankie and Johnny		UA
Friends of the Family	A3	For.
●Frontier Hellcat		Col.
●Funeral In Berlin		**Par.**
●Funny Thing Happened On the Way To The Forum, A		UA

G

●Gambit		**U**
Ghidrah, The Three-Headed Monster	A2	Cont.
Ghost And Mr. Chicken, The		U
Ghost In the Invisible Bikini		AI
●Girl Getters, The		AI
Girls On The Beach	B	Par.
Git!	A1	EMB
Glass Bottom Boat, The	A2	MGM
Glory Guys, The	A2	UA
●Gnomobile, The		BV
Go Go Mania	A1	A-1
Gospel According To St. Matthew		Cont.
Great Race, The	A1	WB
Great Sioux Massacre, The	A2	Col.
●Great Spy Chase, The		AI
Greed In The Sun	A3	MGM
●Gregory Girl		Col.
Group, The		UA
Gunmen Of The Rio Grande		AA
Gunpoint	A1	U
Guns of Navarone, The-Re.		Col.

H

Hallelujah Trail, The	A1	UA
Hamlet		UA
Hansel and Gretel	A1	For.
Harlow	A3	Par.
Harper		WB
Harum Scarum	A2	MGM
Harvey Middleman, Fireman	A2	Col.
Having A Wild Weekend	A3	WB
●Hawaii		UA
Help!	A1	UA
Hercules Against the Moon Men		For.
Hercules, Samson and Ulysses	A1	MGM
Heroes Of Telemark	A2	Col.
High Wind In Jamaica, A	A2	Fox
Hill, The	A4	MGM
Hold On!		MGM
●Hombre		Fox
●Honey Pot, The		UA
Horrors Of Spider Island		Misc.
●Hotel Paradiso		MGM
Hours Of Love, The		For.
How Not To Rob A Department Store		For.
●How To Steal A Million		Fox
How To Stuff A Wild Bikini	B	A-1
Human Duplicators		AA

I

●Idol, The		Par.
I Saw What You Did	A3	U
I'll Take Sweden	B	UA
Il Successo	A3	EMB
Imitation Of Life-Re	A3	U
●Incident At Phantom Hill, The	A1	U
Inside Daisy Clover	A3	WB
Ipcress File, The	A2	U
●Is Paris Burning?		Par.
Italiano Brava Gente	A3	EMB

J

John F. Kennedy: Years of Lightning, Day of Drums	A1	Emb.
Johnny Nobody	A2	For.
Johnny Reno	A2	Par.
Johnny Tiger		U

Judex		Cont.
Judith		Par.
Juliet of the Spirits		For.
●Jungle Book, The		BV

K

●Kaleidoscope		WB
●Khartoum		UA
Kid Rodelo		Par.
King And Country	A3	For.
King Rat	A3	Col.
●Kiss the Girls and Make Them Die		Col.
Knack, The	A4	UA
Knockout		Misc.
Kwaidan		Cont.

L

La Boheme	A2	WB
La Dolce Vita-Re	A1	P
●Lady L		MGM
La Fuga		For.
●Last of the Renegades		Col.
●Last of the Secret Agents, The		Par.
Laurel and Hardy's Laughing 20's	A1	MGM
Leather Boys, The		AA
●Lemonade Joe		AA
●Let's Kill Uncle		U
●Lt. Robin Crusoe, U.S.N.		BV
●Life At The Top		Col.
Life Upside Down		For.
●Liquidator, The	A3	MGM
Little Nuns, The	A1.	Emb.
Little Ones, The	A2	Col.
●Little Prince And The Eight-Headed Dragon, The		Col.
Living It Up-Re	A1	Par.
Lollipop		For.
●Lollipop Cover	A2	Cont.
Lord Love A Duck	A4	UA
●Lost Command, The		Col.
Love And Kisses	A2	U
Love In Four Dimensions	C	For.
Loved One, The	B	MGM

M

Mad Executioners, The	A2	Par.
●Mad Monster Party		EMB
Madame X	A3	U
Made In Paris	A3	MGM
●Mademoiselle		UA
●Magic Weaver, The		AA
Magic World of Topo Gigio, The	A1	Col.
Male Companion		For.
●Man Called Adam, A		Emb.
●Man Called Flintstone, The		Col.
Man Could Get Killed, A		U
Mara Of The Wilderness	A1	AA
Marriage On The Rocks	B	WB
Married Woman, The	C	For.
Maya		MGM
McGuire, Go Home		Cont.
McHale's Navy Joins the Air Force	A1	U
Merry Wives of Windsor, The		For.
Mickey One	A3	Col.
Mirage	A2	U
●Mister Buddwing		MGM
●Mister Innocent		Col.
●Modesty Blaise		Fox
Moment to Moment	A3	U
●Monkeys Go Home		BV
Monkey's Uncle, The	A1	BV
Money Trap, The	B	MGM
●Moonwolf		AA
Morgan		For.
Morituri (The Saboteur)	A3	Fox
Mozambique		For.
●Munster Go Home		U
Murder Game, The		Fox
Murder in Mississippi		Misc.
Murieta	A1	WB
Mutiny In Outer Space		AA
My Fair Lady	A1	WB
●My Last Duchess		Par.
●Mystery of Thug Island, The		Col.

N

Naked Prey, The	A3	Par.
●Namu, The Killer Whale		UA
Nanny, The	A3	Fox
●Nevada Smith		Par.
Never Too Late	A3	WB
●New World, A		UA
●Night of the Generals, The		Col.
Night of The Grizzly		Par.
Nobody Waved Goodbye	A2	Misc.
North By Northwest-Re		MGM
●Not With My Wife, You Don't		WB

6616 **PATCH OF BLUE, A**—105m.—(PV)—Sidney Poitier, Shelley Winters—5353 (12-15-65)—**Sensitive drama handled with exquisite taste and sure to please discriminating audiences**

SANDPIPER, THE—D—116m.—(PV; MC)—Elizabeth Taylor, Richard Burton—5297 (7-7-65)—Lush Taylor-Burton love story is boxoffice natural

6604 **SECRET OF MY SUCCESS, THE**—C—112m.—(PV; MC)—Shirley Jones, Stella Stevens, James Booth—5330 (10-6-65)—Cute comedy—Filmed abroad

6623 **SECRET SEVEN, THE**—MD—94m.—(TS: EC)—Tony Russel, Helga Line—5394 (4-27-66)—Plenty of action for the program—Italian-made

6511 **SEVEN WOMEN**—D—93m.—(PV; MC)—Anne Bancroft, Sue Lyon, Margaret Leighton—5353 (12-15-65)—Mission trouble in China has angles and interest

6617 **SINGING NUN, THE**—MUD—98m.—(PV; MC)—Debbie Reynolds, Ricardo Montalban, Greer Garson—5382 (3-16-66)—Warm, tuneful combination of religion and music

6621 **SON OF A GUNFIGHTER**—W—92m.—(CS; MC)—Russell Tamblyn, Kieron Moore, Maria Granada—5390 (4-13-66)—Satisfactory western meller for the action program

6620 **SPY WITH MY FACE, THE**—MD—88m.—(MC)—Robert Vaughn, David McCallum, Santa Berger—5377 (3-2-66)—Video hero in action on big screen

6622 **TIKO AND THE SHARK**—NOV.—100m.—(EC)—Polynesian cast—5390 (4-13-66)—Okay novelty for family type audiences; art houses—Filmed in French Polynesia

6624 **TO TRAP A SPY**—MD—92m.—(MC)—Robert Vaughn, Luciana Paluzzi, Patricia Crowley—5377 (3-2-66)—Depends upon tv's "Man From U.N.C.L.E." popularity

6615 **WHERE THE SPIES ARE**—MD—110m.—(PV; C)—David Niven, Francoise Dorleac—5351 (12-1-65)—Good adventure thriller—Filmed abroad

6610 **WHEN THE BOYS MEET THE GIRLS**—MU—110m.—(PV; MC)—Connie Francis, Harve Pressnell, Herman's Hermits—5351 (12-1-65)—Lightweight musical with appeal for younger set

COMING

DANGEROUS DAYS OF KIOWA JONES—Robert Horton, Diane Baker, Sal Mineo
52 MILES TO TERROR—Dana Andrews, Jeanne Crain
HOTEL PARADISO—(PV; C)—Alec Guinness, Gina Lollobrigida
LIQUIDATOR, THE—(PV; MC)—Rod Taylor, Trevor Howard, Jill St. John—English-made
LADY L—(PV; EC)—Sophia Loren, Paul Newman, David Niven
MISTER BUDDWING—James Garner, Jean Simmons, Suzanne Pleshette
SPINOUT—(MC; PV)—Elvis Presley
THREE BITES OF THE APPLE—(PV; C)—David McCallum, Sylva Koscina
THREE FOR A WEDDING—(MC; PV)—Sandra Dee, George Hamilton
2001—A SPACE ODYSSEY—(SP; C)—Gary Lockwood, Keir Dullea
VAMPIRE KILLERS, THE—(C)—Sharon Tate, Jack MacGowran
VENETIAN AFFAIR, THE—(MC; PV)—Robert Vaughn, Elke Sommer

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

R6536 **ALL THE WAY (THE JOKER IS WILD)**—D—126m.—(VV)—Frank Sinatra, Mitzi Gaynor—5394—(4-27-66)—Joe E. Lewis biography is entertaining—Reissue

6420 **AMOROUS ADVENTURES OF MOLL FLANDERS, THE**—C—126m.—(PV; TC)—Kim Novak, Richard Johnson, Angela Lansbury—5286 (5-26-65)—Naughty but nice funfest for adults—Made in England

6519 **APACHE UPRISING**—W—90m.—(TC; TS)—Rory Calhoun, Corinne Calvet, John Russell—5363 (1-19-66)—Western bolstered by cast of old friends

6515 **BEACH BALL**—CMU—83m.—(TC)—Edd Byrnes, The Supremes—5530 (10-6-65)—Okay entry for teen set

6414 **BLACK SPURS**—W—81m.—(TC; TS)—Rory Calhoun, Terry Moore, Linda Darnell, Scott Brady—5282 (5-12-65)—Satisfactory action for western fans with names to help

6508 **BOEING, BOEING**—C—102m.—(TC)—Tony Curtis, Jerry Lewis, Dany Saval—5346 (11-17-65)—Top funnmakers in furious frolic about sex.

R6505 **BREAKFAST AT TIFFANY'S**—C—115m.—(TC)—Audrey Hepburn, George Peppard—5322 (9-1-65)—Reissue of sophisticated entry is best for big city spots

R6535 **COME BLOW YOUR HORN**—C—115m.—(PV; TC)—Frank Sinatra, Lee J. Cobb, Molly Picon—5394 (4-27-66)—Very funny comedy should roll to top returns—Reissue

6422 **FAMILY JEWELS, THE**—C—100m.—(TC)—Jerry Lewis, Donna Butterworth—5294 (6-23-65)—Typical Lewis zaniness strictly for his fans

6419 **GIRLS ON THE BEACH, THE**—MU—80m.—(TC)—Martin West, Noreen Corcorah, The Crickets, The Beach Boys, Lesley Gore—5282 (5-12-65)—Bikinis plus rock 'n roll add up to teen fun

6423 **HARLOW**—D—125m.—(PV; TC)—Carroll Baker, Martin Belsam, Red Buttons—5297 (7-7-65)—Well-made, interesting biofilm about yesterday's love goddess

6523 **JOHNNY RENO**—W—83m.—(TS; TC)—Dana Andrews, Jane Russell, Lon Chaney—5377 (3-2-66)—Okay western has "names to help"

6520 **JUDITH**—D—109m.—(PV; TC)—Sophia Loren, Peter Finch, Jack Hawkins—5363 (1-19-66)—Interesting view of early days of Israel and some of its people—Filmed in Israel

6518 **KID RODELO**—W—91m.—Don Murray, Janet Leigh, Broderick Crawford—5364 (1-19-66)—Outdoor action drama okay for program—Filmed abroad

R6502 **LIVING IT UP**—CMU—95m.—(TC)—Dean Martin, Jerry Lewis, Janet Leigh—5322 (9-1-65)—High rating comedy reissue

6516 **MAD EXECUTIONERS, THE**—MD—92m.—Hansjorg Felmy, Maria Perschy—5343 (11-3-65)—Sufficiently ghastly to carry lower half—Foreign-made dubbed in English

6525 **NAKED PREY, THE**—D—94m.—(PV; TC)—Cornel Wilde, Gert Van Der Berg—5382 (3-16-66)—Offbeat entry contains fine photography, plenty of action

6526 **NIGHT OF THE GRIZZLY, THE**—MD—102m.—(TC; TS)—Clint Walker, Martha Hyer, Keenan Wynn—5390 (4-13-66)—Good adventure film

R6537 **ONE-EYED JACKS**—W—141m.—(TC)—Marlon Brando, Karl Malden, Katy Jurado—5395 (4-27-66)—Impressive western—Reissue

R6501 **PARDNERS**—C—88m.—(TC)—Dean Martin, Jerry Lewis, Lori Nelson—5322 (9-1-65)—Amusing reissue of western spoof has names, laughs and music

6504 **PROMISE HER ANYTHING**—C—91m.—(TC)—Warren Beatty, Leslie Caron, Bob Cummings—5374 (2-16-66)—Zany way-out farce with appeal for young adults—English-made

6507 **RED LINE 7000**—MD—110m.—(TC)—Gail Hire, James Ward—5343 (11-3-65)—Auto race grinder offers kicks for teens, immature adults

6510 **REVENGE OF THE GLADIATORS**—MD—100m.—(TC; TS)—Roger Browne—5326 (9-22-65)—Action entry okay for program—Filmed abroad; dubbed In English

R6506 **SABRINA**—CD—113m.—Humphrey Bogart, Audrey Hepburn, William Holden—5322 (9-1-65)—High rating reissue

6514 **SANDS OF THE KALAHARI**—D—119m.—(PV; TC)—Stuart Whitman, Stanley Baker, Susannah York—5343 (11-3-65)—Effective drama of human savagery in the struggle for survival—Made in Africa

6511 **SEVEN SLAVES AGAINST THE WORLD**—MD—96m.—(TS; TC)—Roger Browne—5331 (10-6-65)—Will please kids and action fans—Italian-made; dubbed in English

R6522 **SHANE**—MD—118m. (TC)—Alan Ladd, Jean Arthur, Van Heflin—5378 (3-2-66)—Reissue is well-made outdoor classic—Reissue

6503 **SITUATION HOPELESS—BUT NOT SERIOUS**—CD—97m.—Sir Alec Guinness, Michael Connors, Robert Redford—5330 (10-6-65)—Entertaining entry—Filmed abroad

6513 **SKULL, THE**—D—83m.—(TC; TS)—Peter Cushing, Christopher Lee, 5322 (9-1-65)—Interesting horror entry—Filmed abroad

6517 **SLENDER THREAD, THE**—D—98m.—Sidney Poitier, Anne Bancroft—5354 (12-15-65)—High rating suspense thriller

6421 **SONS OF KATIE ELDER, THE**—W—122m.—(PV; TC)—John Wayne, Dean Martin, Martha Hyer—5298 (7-7-65)—Very good big scale western

R6524 **TEN COMMANDMENTS, THE**—D—219m.—(VV; TC) Charlton Heston, Yul Brynner, Debra Paget—5382 (3-16-66)—One of the top entertainments of all time—Reissue

6509 **SPY WHO CAME IN FROM THE COLD, THE**—D—112m.—Richard Burton, Claire Bloom—5354 (12-15-65)—Interesting filmization of best seller—Filmed abroad

6512 **TOWN TAMER**—W—89m.—(TC; TS)—Dana Andrews, Terry Moore, Pat O'Brien—5302 (7-21-65)—Okay western

COMING

ALFIE—(TS; TC)—Michael Caine, Shelley Winters—English-made
ASSAULT ON A QUEEN (TC)—Frank Sinatra, Virna Lisi, Tony Franciosa
DEADLY BEES, THE—(TC)—Suzanne Leigh, Frank Finlay—English-made
ELDORADO—(TC)—John Wayne, Robert Mitchum, Michele Carey
FUNERAL IN BERLIN—(C)—Michael Caine, Anjanette Comer
IDOL, THE—Jennifer Jones, John Leyton—English-made
IS PARIS BURNING?—(PV)—Kirk Douglas, Leslie Caron
LAST OF THE SECRET AGENTS, THE—(TC)—Marty Allen, Steve Rossi
NEVADA SMITH—(PV; EC)—Steven McQueen, Karl Malden
PARADISE, HAWAIIAN STYLE—(TC)—Elvis Presley
OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO BAD—(TC)—Rosalind Russell, Robert Morse, Jonathan Winters
PSYCHOPATH, THE—(TC)—Patrick Wymark, Alexander Knox
SECONDS—Rock Hudson, Salome Jens
SWINGER, THE—(TC)—Tony Franclosa, Ann-Margaret

THIS PROPERTY IS CONDEMNED—(TS; TC)—Natlie Wood, Robert Redford
WACO—(TC)—Howard Keel, Jane Russell
WARNING SHOT—David Janssen, Eleanor Parker
VULTURE, THE—(TC)—Robert Hutton, Broderick Crawford, Diane Clare
YOU JUST KILL ME—PU)—Tony Curtis, Rosanna Schiafino

20TH CENTURY-FOX — DISTRIBUTED DURING THE PAST 12 MONTHS

566 **AGONY AND THE ECSTASY, THE**—D—140m.—(Todd-AO; DC)—Charlton Heston, Rex Harrison, Diane Cilento—5326 (9-22-65)—High rating roadshow drama about Michelangelo and his works
527 **CAVERN, THE**—D—83m.—John Saxon, Brian Aherne, Roseanna Schiaffino—5346 (11-17-65)—Fair war programmer—Filmed abroad
517 **CURSE OF THE FLY, THE**—(CS)—D—86m.—Brian Donlevy, Carole Gay—5322 (9-1-65)—Okay programmer—English-made
518 **DEVILS OF DARKNESS**—D—88m.—(DC)—William Sylvester, Hubert Noel, Tracy Reed—5322 (9-1-65)—Interesting programmer on the supernatural—Filmed abroad
530 **DO NOT DISTURB**—C—102m.—(CS; DC)—Doris Day, Rod Taylor—5358 (12-29-65)—Cute comedy in Day manner
604 **DRACULA—PRINCE OF DARKNESS**—MD—90m.—(DC)—Christopher Lee, Barbara Shelley—5369 (2-2-66)—Effective horror entry—English-made
602 **FLIGHT OF THE PHOENIX, THE**—D—141m.—(DC)—James Stewart, Peter Finch, Richard Attenborough—5358 (12-29-65)—Well made drama
513 **HIGH WIND IN JAMAICA, A**—D—104m.—(CS; DC)—Anthony Quinn, Lila Kedrova, James Coburn—5286 (5-26-65)—Off-beat drama can go art or regular
520 **MORITURI (THE SABOTEUR)**—D-123m.—Marlon Brando, Yul Brynner, Janet Margolin—5302 (7-21-65)—Tense drama of adventure and intrigue on a doomed ship
526 **NANNY, THE**—D—93m.—Bette Davis, Wendy Craig, Willlam Dix—5336 (10-20-65)—Absorbing psychological drama—English-made
MURDER GAME, THE—MD—75m.—Ken Scott, Marla Landi, Trader Faulkner—5386 (3-30-66)—Okay programmer—English-made
601 **OUR MAN FLINT**—CMD—107m.—(CS; DC)—James Coburn, Lee J. Cobb, Gila Golan—5358 (12-29-65)—Entertaining spoof on secret agent routines
605 **PLAGUE OF THE ZOMBIES, THE**—MD*—90m.—(DC)—Andre Morell, Diane Clare—5370 (2-2-66)—Well-made chiller for horror fans—English-made
RASPUTIN—THE MAD MONK—D—92m.—(CS; DC)—Christopher Lee, Barbara Shelley—5395 (4-27-66)—Exploitable offering—English-made
529 **RETURN OF MR. MOTO, THE**—MD—71m.—Henry Silva, Suzanna Lloyd—5351 (12-1-65)—Fair lower half entry
523 **REWARD, THE**—D—82m.—(CS; DC)—Max Von Sydow, Yvette Mimeux, Efram Zimbalist, Jr.—5326 (9-22-65)—Effective drama
SABOTEUR, THE—See Morituri
555 **SOUND OF MUSIC, THE**—MU—174m.—(Todd-AO; DC)—Julie Andrews, Christopher Plummer, Eleanor Parker—5258 (3-3-65)—Highly entertaining and charming film version of stage musical—Filmed abroad
528 **SPACEFLIGHT IC-1**—MD—65m.—Bill Williams, Norma West—5336 (10-20-65)—Fair science fiction programmer—Made in England
560 **THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES**—C—133m.—(Todd-AO; DC)—Stuart Whitman, Sarah Miles, Robert Morley—5289 (6-9-65)—Funny, colorful spectacle looks like solid popular entertainment
514 **UP FROM THE BEACH**—D—99m.—(CS)—Cliff Robertson, Irina Demick, Marius Goring, Red Buttons—5289 (6-9-65)—Fairly interesting tale of people in war
515 **VON RYAN'S EXPRESS**—MD—117m.—(DC)—Frank Sinatra, Trevor Howard—5286 (5-26-65)—Good action and suspense entry
521 **WILD ON THE BEACH**—CMU—77m.—Frankie Randall, Sherry Jackson—5323 (9-1-65)—Mild rock 'n' roll entry for program

COMING

BIBLE, THE—(70mm; DC)—Peter O'Toole, Ava Gardner, John Huston
BLUE MAX, THE—(CS; DC)—George Peppard, James Mason, Ursula Andress
CONVICT STAGE—Harry Lauter, Donald Barry
EL GRECO—(C)—Mel Ferrer, Rosanna Schiaffino
FANTASTIC VOYAGE—(CS; DC)—Stephen Boyd, Edmond O'Brien
HOMBRE—(PV; C)—Paul Newman, Diane Cilento
HOW TO STEAL A MILLION—(PV; DC)—Audrey Hepburn, Peter O'Toole, Charles Boyer
MODESTY BLAISE—(CS; DC)—Dirk Bogarde, Terence Stamp
ONE MILLION YEARS B. C.—(CS; DC)—John Richardson, Raquel Welch
PREHISTORIC WOMEN—(CS, C)—Martine Beswick, Michael Latimer—English-made
REPTILE, THE—(DC)—Noel Willman, Jennifer Daniel
SAND PEBBLES, THE—(Todd-Ao; DC)—Steven McQueen, Candice Bergen, Richard Attenborough
SMOKY—(C)—Fess Parker, Diana Hyland
STAGECOACH—(CS; DC)—Ann-Margaret, Michael Connors, Red Buttons
WAY, WAY OUT—(CS; DC)—Jerry Lewis, Connie Stevens, Dick Shawn
WEEKEND AT DUNKIRK—(CS; DC)—Jean-Paul Belmondo, Catherine Spaak

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6514 **BILLIE**—CMU—87m.—(TC; TS)—Patty Duke, Warren Berlinger, Jim Backus—5323 (9-1-65)—Wholesale, heartwarming comedy for family trade—Chrislaw
CAST A GIANT SHADOW—MD—140½m.—(PV; DC)—Kirk Douglas, Senta Berger, Angie Dickinson—5391 (4-13-66)—Well-made tale about a man of action
6605 **FRANKIE AND JOHNNY**—MU—87m.—(TC)—Elvis Presley, Donna Douglas—5386 (3-30-66)—Presley fans will enjoy colorful entry—Small
6511 **GLORY GUYS, THE**—CD—112m.—(PV; DC)—Tom Tryon, Harve Presnell, Senta Berger—5302 (7-21-65)—Lively outdoor yarn about Indiah fighters—Levy-Gardner-Laven
6604 **GROUP, THE**—D—152m.—(DC)—Candice Bergen, James Cogdon, James Broderick—5378 (3-2-66)—An intriguing drama especially for gals—Feldman
6512 **HALLELUJAH TRAIL, THE**—C—167m.—(Cinerama; TC—Burt Lancaster, Lee Remick—5294 (6-23-65)—The west at its wildest makes for an unusual comic entry—Mirisch
6607 **HAMLET**—D—148m.—Innokenti Smokturnovsky—5382 (3-16-66)—Classic is for discriminating audiences—Russian-made; English titles
6513 **HELP!**—CMU—90m.—(EC)—The Beatles—5310 (8-18-65)—Beatlemania strikes again—Shenson—Filmed abroad
6509 **I'LL TAKE SWEDEN**—C—96m.—(TC)—Bob Hope, Tuesday Weld, Frankie Avalon—5290 (6-9-65)—Hope, bikinis, and rock 'n' roll provide summer-weight fun—Small
790 **KNACK, THE—AND HOW TO GET IT**—C—84m.—Rita Tushingham, Ray Brooks, Michael Crawford—5299 (7-7-65)—Wacky Comedy seems good bet for art and specialty spots—English-made—Lopert
6602 **LORD LOVE A DUCK**—C—104m.—Roddy McDowall, Tuesday Weld, Lola Albright—5370 (2-2-66)—Zany entry satirizes modern society effectively—Charleston
6504 **RAGE TO LIVE, A**—D—101m.—(PV)—Suzanne Pleshette, Bradford Dillman, Ben Gazzara—5327 (9-22-65)—"Soap opera" type offering may be best for femmes—Mirisch
6515 **RETURN FROM THE ASHES**—D—105m.—(PV)—Maximillian Schell, Samantha Eggar, Ingrid Thulin—5337 (10-10-65)—Intriguing drama—Filmed abroad—Mirisch
6601 **THOUSAND CLOWNS, A**—CD—118m.—Jason Robards, Barbara Harris, Barry Gordon—5351 (12-1-65)—Highly enjoyable filmisation of state play—Harrell
6517 **THUNDERBALL**—MD—131m.—(PV; TC)—Sean Connery, Claudine Auger—5359 (12-29-65)—Another Bond b.o. bonanza—Broccoli-Saltzman
6603 **VIVA MARIA**—C—114m.—(PV; EC)—Brigitte Bardot, Jeanne Moreau, George Hamilton—5358 (12-29-65)—Cut satire features babes, bullets and bombs
6510 **WHAT'S NEW PUSSYCAT?**—C—108m.—(TC)—Peter Sellers, Peter O'Toole, Romy Schneider—5294 (6-23-65)—Wacky comedy has angles to sell—Filmed abroad—Feldman

COMING

AMBUSH BAY—Hugh O'Brian, Mickey Rooney—Courageous
AFTER THE FOX—(C)—Peter Sellers, Victor Mature—Montoro
BOY, DID I GET THE WRONG NUMBER—(TC)—Bob Hope, Elke Sommer—Small
DON'T WORRY, WE'LL THINK OF A TITLE—Morey Amsterdam, Rose Marie—Schenck
DUEL AT DIABLO—(C)—James Garner, Sidney Poitier, Bibi Andersson
FUNNY THING HAPPENED ON THE WAY TO THE FORUM, A—(C)—Zero Mostel, Phil Silvers, Buster Keaton, Jack Gilford
FORTUNE COOKIE, THE—Jack Lemmon, Walter Matthauondo, Ursula Andress
HAWAII—(PV; C)—Julie Andrews, Max Von Sydon—Mirisch
HONEY POT, THE—Rex Harrison, Susan Hayward, Maggie Smith—Felman
KHARTOUM—(PV 70, TC)—Charlton Heston, Laurence Olivier
MADEMOISELLE—Jeanne Moreau, Ettore Manni—Woodfall
NAMU, THE KILLER WHALE—(C)—Robert Lansing
NEW WORLD, A—Nino Castelnova, Christine De La Roche-Saltzman

O

●Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad Par.
●Oh! Those Most Secret Agents AA
●Omicron .... Cont.
Once A Thief .... A3 MGM
One-Eyed Jacks-Re. .... Para.
●One Million Years B. C. .... Fox
Operation C.I.A. .... A2 AA
Oscar, The .... EMB
Othello .... A2 WB
Our Man Flint .... B Fox
●Out of Sight .... U

P

●Pad, The .... U
●Paradise, Hawaiian Style ...... A1 Par.
●Paranioa .... Emb.
Pardners-Re .... A1 Par.
Paris Secret .... For.
●Party's Over, The .... AA
Patch of Blue, A .... A3 MGM
●Picture Mommy ,Dead .... Emb.
Pinocchio In Outer Space .... A1 U
●Place Called Glory, A .... EMB
Plague of the Zombies, The ...... Fox
Planet of the Vampires, The A2 A1
Playground, The .... Misc.
●Prehistoric Women .... Fox
●Professionals, The .... Col.
Promise Her Anything .... A3 Par.
●Psychopath, The .... Par.
Pussycat Alley .... For.

Q

Queen of Blood .... AI

R

Racing Fever .... B AA
●Rage, The .... Col.
Rage To Live, A .... A3 UA
Railroad Man, The .... A2 Cont.
Rare Breed, The .... A1 U
Ravagers, The .... For.
Rasputin—The Mad Monk .... Fox
Red Line 7000 .... B Par.
●Reptile, The .... A2 Fox.
Repulsion .... C For.
Requiem For A Gun Fighter .. A1 EMB
Return From The Ashes ...... A3 UA
Return of Mr. Moto .... B Fox
●Return of the Seven .... UA
Revenge of The Gladiators, The . A2 Fox
Reward, The .... A2 Fox
Ride Beyond Vengeance .... Col.
●River of Dollars, A .... UA
Rope of Flesh .... Misc.
●Russians Are Coming, The .... UA

S

Saboteur, The (see Moriturí) ...... Fox
Sabrina-Re .... B Par.
●Sailor From Gibraltar .... UA
●Sand Pebbles, The .... Fox
Sandpiper, The .... B MGM
Sandra .... For.
Sands of The Kalahari .... A3 Par.
Seaside Swingers .... A1 Emb.
2nd Best Secret Agent In The Whole Wide World .... EMB
●Seconds .... Par.
Secret Agent Fireball A2 A1
Secret Of My Success, The .. A2 MGM
Secret Seven, The .... MGM
Sergeant Deadhead A3 A1
Seven Slaves Against The World A2 Par.
Seven Women .... B MGM
●Shakespeare Wallah .... Cont.
Shane-Re .... Par.
Shepherd Girl, The .... For.
Ship Of Fools .... A3 Col.
Shop on Main Street, The .... For.
Silencers, The .... Col.
Singing Nun, The .... A1 MGM
Situation Hopeless But Not Serious .... A2 Par.
Ski Party .... A2 AI
Skull, The .... A2 Par.
Sleeping Beauty, The .... A1 For.
Sleeping Car Murder, The ...... B For.
Slender Thread, The .... A2 Par.
●Smoky .... Fox.
Snow White .... A1 For.
Son Of A Gunfighter .... A1 MGM
Sons Of Katie Elder, The ..... A1 Par.
Sound Of Music, The .... A1 Fox
●Southwest To Sonora .... U
Space Flight IC-1 .... B Fox
●Spinout .... MGM
Spy In Your Eye A2 A1
Spy Who Came In From The Cold, The .... A3 Par.

Spy With My Face, The		MGM
●Stagecoach		Fox
Stop the World—I Want To Get Off		WB
Study In Terror, A		Col.
Swedish Wedding Night	C	For.
●Swinger, The		Par.
Swinger's Paradise	A1	A1
Synanon	A3	Col.

T

Tatty And The Jungle Hunter	A1	UA
●Taming of the Shrew, The		Col.
●Tarzan and the Valley of Gold		AI
Ten Commandments, The-Re		Par.
Ten Little Indians		For.
●10:30 P.M. SUMMER		UA
Tenth Victim, The	B	Emb.
Terror In The City	A3	AA
● Texas Across The River		U
That Darn Cat	A1	BV
That Funny Feeling	A2	U
That Man In Istanbul	A3	Col.
These Are The Damned	A3	Col.
Third Day, The	A3	WB
●Three For A Wedding		MGM
●Three On A Couch		Col.
●13		MGM
●This Property Is Condemned		Par.
Those Magnificent Men In Their Flying Machines	A1	Fox
Thousand Clowns, A	A3	UA
●Three Bites of the Apple		MGM
Thunderball	A3	UA
Tickle Me	A2	AA
Tiko and the Shark		MGM
●Time Of Indifference		Cont.
To Trap A Spy		MGM
●Tobruk		U
●Town Curtain		U
Town Tamer	A2	Par.
●Traitor's Gate		Col.
●Tramplers, The		Emb.
Treasure Of Silver Lake	A1	Col.
Trouble With Angels, The		Col.
●2001—A Space Odyssey		MGM

U

Ugly Dachshund, The	A1	BV Landau
Underworld Informers	A2	Cont.
Up From The Beach	A1	Fox
●Up To His Ears		UA

V

●Vampire Killers, The		MGM
●Venetian Affair, The		MGM
Very Special Favor, A	A3	U
Village Of The Giants	B	Emb.
Violent And The Damned, The		For.
Viva Maria	B	UA
Von Ryan's Express	A1	Fox
● Vulture, The		Par.

W

●Waco		Par.
●Walk, Don't Run		Col.
Walk In The Shadow		Cont.
War Lord, The	A3	U
War Gods Of The Deep		A-1
●War—Italian Style		AIP
War of the Zombies		A1
●Warning Shot		Par.
●Way, Way Out		Fox
●Weekend At Dunkirk		Fox
Weird, Wicked World		For.
● What Did You Do In The War, Daddy		UA
What's New Pussycat?	B	UA
●What's Up Tiger Lilly?		A1
When The Boys Meet The Girls	A3	MGM
Where The Spies Are	A3	MGM
●Who's Afraid Of Virginia Woolf?		WB
Who Killed Teddy Bear?	B	Misc.
W.I.A. (Wounded In Action)		For.
Wild On The Beach	A2	Fox
Wild, Wild Winter		U
●Willie and the Yank		BV
Willy McBean and His Magic Machine	A1	Misc.
Winter A-Go-Go	A2	Col.
Woman Who Wouldn't Die, The	A3	WB
●World's Greatest Swindles		Cont.
●Wrong, Box, The		Col.

Y

Year of the Horse, The		Misc.
You Must Be Joking	A1	Col.

RETURN OF THE SEVEN—(PV, EC)—Yul Brynner, Robert Fuller—Mirisch

RIVER OF DOLLARS, A—(TS; TC)—Tom Hunter, Henry Silva

RUSSIANS ARE COMING, THE—Alan Arkin, Jonathan Winters, Eva Marie Saint

SAILOR FROM GIBRALTAR—Jeanne Moreau, Ian Bannen

10:30 P.M. SUMMER—Melina Mercouri, Peter Finch—Woodfall

UP TO HIS EARS—(C)—Jean Paul Belmondo-Ursula Andress

WHAT DID YOU DO IN THE WAR, DADDY?—(C)—James Coburn, Dick Shawn—Mirisch

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6604 **AGENT FOR H.A.R.M.**—MD—84m.—(C)—Mark Richman, Wendell Corey, Barbara Bouchet—5364 (1-9-66)—Fair programmer

6517 **ART OF LOVE, THE**—C—99m.—(TC)—James Garner, Elke Sommer, Dick Van Dyke—5283 (5-12-65)—Amusing comedy has names to help

6606 **BOY CRIED MURDER, THE**—D—86m.—(C)—Veronica Hurst, Phil Brown, Fraser MacIntosh—5383 (3-16-66)—Okay programmer

6525 **DARK INTRUDER**—MD—59m.—Leslie Nielson, Gilbert Green, Judi Meredith—5306 (8-4-65)—Okay program filler

6512 **FLOWER DRUM SONG**—MU—131m.—(TC; PV)—Nancy Kwan, James Shigeta—5287 (5-26-65)—Reissue, is highly entertaining, pleasure-packed musical—Reissue

6609 **GHOST AND MR. CHICKEN, THE**—C—90m.—(C)—Don Knotts, Joan Staley—5364 (1-19-66)—Cute programmer for family trade

6610 **GUNPOINT**—W—86m.—(C)—Audie Murphy, Joan Staley—5386 (3-30-66)—Okay western

6524 **IPCRESS FILE, THE**—MD—108m.—(TS; TC)—Michael Caine, Nigel Green—5298 (7-7-65)—Good espionage entry—English-made

6511 **IMITATION OF LIFE**—D—124m.—(EC)—Lana Turner, John Gavin, Sandra Dee—5287 (5-26-65)—Reissue is high rating drama—Reissue

6522 **I SAW WHAT YOU DID**—MD—82m.—Joan Crawford, John Ireland, Andi Garrett, Sharyl Locke—5283 (5-12-65)—Good suspense programmer

6608 **JOHNNY TIGER**—D—102m.—(C)—Robert Taylor, Geraldine Brooke—5395 (4-27-66)—Off-beat subject makes for good program

6527 **LOVE AND KISSES**—CMU—87m.—(TC)—Rick Nelson, Kristin Nelson, Jack Kelly—5310 (8-10-65)—Amusing entry with angles for teens

6605 **MADAME X**—D—100m.—(TC)—Lana Turner, John Forsythe, Ricardo Montalban—5378 (3-2-66)—Tear jerker Is great for femmes

6607 **MAN COULD GET KILLED, A**—CMD—110m.—(TC)—James Garner, Melina Mercouri, Sandra Dee—5383 (3-16-66)—Top cast in romantic spy spoof—Filmed abroad

6601 **MOMENT TO MOMENT**—D—108m.—(TC)—Jean Seberg, Honor Blackman, Sean Garrison—5370 (2-2-66)—Love story with involvements could attract femmes

6518 **McHALE'S NAVY JOINS THE AIR FORCE**—C—90m.—(TC)—Joe Flynn, Tim Conway—5290 (6-9-65)—Cute sequel to initial release and regular tv show

6514 **MIRAGE**—D—109m.—Gregory Peck, Diane Baker—5287 (5-26-65)—Very good suspense thriller

6528 **PINOCCHIO IN OUTER SPACE**—CAR—71m.—(C)—Animated cartoon feature—5337 (10-20-65)—Well-made cartoon fun entry for Xmas release

6603 **RARE BREED, THE**—D—97m.—(PV; TC)—James Stewart, Maureen O'Hara, Brian Keith—5371 (2-2-66)—Cows and romance mixture offers adequate entertainment

6523 **THAT FUNNY FEELING**—C—93m.—(TC)—Sandra Dee, Bobby Darin, Donald O'Connor—5306 (8-4-65)—Amusing entry

6520 **VERY SPECIAL FAVOR, A**—C—104m.—(TC)—Rock Hudson, Leslie Caron, Charles Boyer—5298 (7-7-65)—A very funny comedy

6526 **WAR LORD, THE**—MD—123m.—(PV; TC)—Charlton Heston, Rosemary Forsythe, Richard Boone—5331 (10-6-65)—Charlton Heston rides, fights and loves again

6602 **WILD, WILD WINTER**—CMU—80m.—(TC)—Gary Clarke, Chris Noel—5364 (1-19-66)—Mild, mild entry for lower half

COMING

AND NOW MIGUEL—(TC)—Pat Cardl, Michael Ansara

ARABESQUE—(TC; PV)—Gregory Peck, Sophia Loren

BEARDLESS WARRIORS, THE—(C)—James Drury, Steve Carlson

BEAU GESTE—(TC; TS)—Telly Savalas, Doug McClure, Leslie Nielsen

BLINDFOLD—(TC; PV)—Rock Hudson, Claudia Cardinale

COUNTESS FROM HONG KONG, A—(TC)—Marlon Brando, Sophla Loren

FARENHEIT 451—(TC)—Julie Christie, Oskar Werner

GAMBIT—(TC)—Shirley MacLaine, Michael Caine

INCIDENT AT PHANTOM HILL, THE—(TC; TS)—Robert Fuller, Jocelyn Lane

LET'S KILL UNCLE—(TC)—Nigel Green, Mary Badham

MUNSTER GO HOME—(C)—Fred Gwynne, Yvonne DeCarlo, Terry Thomas

OUT OF SIGHT—(TC)—Jonathan Daly, Karen Jensen

PAD, THE—(TS; TC)—Brian Bedford, Julie Sommars

SOUTHWEST TO SONORA—(TS; TC)—Marlon Brando, John Saxon

TEXAS ACROSS THE RIVER—(TC)—Dean Martin, Alain Delon, Rosemary Forsyth

TOBRUK—(TC)—Rock Hudson, George Peppard, Nigel Green

TORN CURTAIN—(TC)—Paul Newman, Julie Andrews

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

555 **BATTLE OF THE BULGE**—D—162m.—(PV; TC) (Presented in Cinerama)—Henry Fonda, Robert Shaw, Robert Ryan—5359 (12-29-65)—War film has angles

458 **BATTLE OF THE VILLA FIORITA, THE**—111m.—(PV; TC)—Maureen O'Hara, Rossano Brazzi, Richard Todd—5287 (5-26-65)—Uneven romantic tale aimed at gals

460 **BRAINSTORM**—D—114m.—(PV)—Jeff Hunter, Anne Francis, Dana Andrews—5283 (5-12-65)—Psychological drama holds interest

553 **GREAT RACE, THE**—C—150m.—(PV; TC)—Jack Lemmon, Tony Curtis, Natalie Wood—5298 .(7-7-65)—Comedy blockbuster is headed for the top

557 **HARPER**—MD—121m.—(PV; TV)—Paul Newman, Lauren Bacall, Janet Leigh—5374 (2-16-66)—Good private detective yarn

462 **HAVING A WILD WEEKEND**—C—91m.—Dave Clark Five—5302 (7-21-65)—Sell the Dave Clark Five—English-made

556 **INSIDE DAISY CLOVER**—D—128m.—(PV; TC)—Natalie Wood, Christopher Plummer—5359 (12-29-65)—Inside view of a teen's star build-up in the 1930's is slightly sordid, but fascinating entertainment

578 **LA BOHEME**—OPERA—108m.—(TC)—La Scala Opera Company—5337 (10-20-65)—Fine entry for opera fans and culture lovers—Filmed in Italy

552 **MARRIAGE ON THE ROCKS**—C—109m.—(PV; TC)—Frank Sinatra, Deborah Kerr, Dean Martin—5327 (9-22-65)—Entertaining spoof on marital impasse has names

479 **MY FAIR LADY**—MU—170m.—(PV70, TC)—Audrey Hepburn, Rex Harrison—5227 (11-4-64)—Highly Impressive entertainment headed right for the top

554 **NEVER TOO LATE**—C—105m.—(PV; TC)—Paul Ford, Connie Stevens, Maureen O'Sullivan—5334 (11-3-65)—Amusing filmization

551 **MURIETA**—W—106m.—(EC)—Jeffrey Hunter, Arthur Kennedy, Diana Lorys—5323 (9-1-65)—Okay adventurous hijinks in early California—Made in Spain

579 **OTHELLO**—D—166m.—(PV; TC)—Laurence Olivier, Maggie Smith—5365 (1-19-66)—High rating version of Shakespeare classic English-made

558 **STOP THE WORLD—I WANT TO GET OFF**—MU—98m.—(TC)—Tony Tanner, Millicent Martin—5391 (4-13-66)—Filmed stage musical for selective audiences—English-made

463 **THIRD DAY, THE**—D—119m.—(PV; TC)—George Peppard, Elizabeth Ashley—5299 (7-7-65)—Interesting drama

461 **WOMAN WHO WOULDN'T DIE, THE**—MD—84m.—Garry Merrill, Jane Merrow, Georgiana Cookson—5283 (5-12-65)—Okay murder meller for the programs—English-made

COMING

AMERICAN DREAM, AN—(TC, WS)—Stuart Whitman, Janet Leigh, Eleanor Parker

ANY WEDNESDAY—(C)—Jane Fonda, Jason Robards

BIG HAND FOR THE LITTLE LADY, A—(TC)—Henry Fonda, Joanne Woodward, Paul Ford

FINE MADNESS, A—(TC)—Sean Connery, Joanne Woodward

KALEIDOSCOPE—(WS; C)—Warren Beatty, Susannah York—English-made

NOT WITH MY WIFE, YOU DON'T—(PV; TC)—Tony Curtis, Virna Lisi

WHO'S AFRAID OF VIRGINIA WOOLF?—Elizabeth Taylor, Richard Burton

MISCELLANEOUS

ALICE IN WONDERLAND IN PARIS—52m.—(EC) Directed by Gene Deitch, produced by William L. Snyder—5371 (2-2-66)—Cute cartoon for kiddies—Childhood Productions

ALL MEN ARE APES—CD—85m.—Stephanie De Passe, Mark Ryan—5354 (12-15-65)—Fair offering for sexploitation spots—Adelphia Pictures

CINERAMA'S RUSSIAN ADVENTURE—DOC—162m.—(C)—Narration and introduction by Bing Crosby—5391 (4-13-66)—Documentary on Russia has much to offer—United Roadshow

ELEANOR ROOSEVELT STORY, THE—DOC—90m.—Produced by Sidney Glazier—5290 (6-9-65)—Fine documentary—Trans-American

HORRORS OF SPIDER ISLAND—MD—75m.—Alex D'Arcy, Barbara Valentine—5337 (10-20-65) Fair horror programmer—Pacemaker

KNOCKOUT—DOC—42m.—Produced by William Clayton—5346 (11-17-65)—Good featurette for sports fans—Trans-Lux

MURDER IN MISSISSIPPI—MD—84m.—Sheilla Britton, Derek Crane—5371 (2-2-66)—Amateurish production relates sensational aspects of civil rights struggle—Supreme

NOBODY WAVED GOODBYE—D—80m.—Peter Kastner, Julie Biggs—5323 (9-1-65)—Earnest but amateurish drama of teen rebellion—Canadian-made; Cinema V

PLAYGROUND, THE—D—95m.—Rees Vaughn, Inger Stratton—5346 (11-19-65)—Off-beat experimental drama for arty set—Jerand

ROPE OF FLESH—M—91m.—Hal Hopper, Antoinette Cristiani, John Furlong—5331 (10-6-65)—"Tobacco Road" type of adult film is best for exploitation spots—Delta

WHO KILLED TEDDY BEAR?—D—90m.—Sal Mineo, Juliet Prowse, Jan Murray—5338 (10-20-65)—Offbeat treatment of sex psychopath's world will revulse many—Magna

WILLY MC BEAN AND HIS MAGIC MACHINE—NOV—94m.—(EC)—Written, produced and directed by Arthur Rankin, Jr.—5324 (9-1-65)—Entertaining puppet entry for the younger set—Magna

YEAR OF THE HORSE, THE—D—58m.—(EC)—Gabriel Mason, Bradley Joe—5387 (3-30-66)—Okay entry for program or art spots—Meadow

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ALPHAVILLE—MD—100m.—Eddie Constantine, Anna Karina—5347 (11-1-65)—Way-out import for way-out art fans—French made; English titles—Pathe Contemporary

BALLAD OF LOVE, A—D—45m.—Victoria Fyodorova—5378 (3-2-66)—Good Russian featurette—Russian-made; English titles—Artkino

BAND OF OUTSIDERS—D—94m.—Anna Karina, Sami Frey—5386 (3-30-66)—Okay offering for art spots—French-made; English titles—Royal Films

BREMEN TOWN MUSICIANS, THE—FAN—66m.—(C)—Narrated by Paul Tripp—5347 (11-17-65)—Cute kiddie entry—Filmed abroad; dubbed in English—Childhood

CARESSED—D—81m.—Robert Howay, Angela Gann—5327 (9-22-65)—Well-made, unusual offering with special slant towards young adults—Filmed in Canada—Brenner

CARRY ON CLEO—C—92m.—(C)—Amanda Barrie, Sidney James—5347 (11-17-65)—Cute comedy is natural for series fans—English-made

COAST OF SKELETONS—MD—90m.—(C)—Richard Todd, Dal Robertson, Elga Andersen—5347 (11-17-65)—Good programmer—Filmed abroad—Seven Arts

CRAZY PARADISE—C—95m.—(EC)—Dirch Passer, Bodil Steen—5324 (9-1-65)—Generally amusing import for art set—Danish-made; English titles—Sherpix

DEAR JOHN—D—115m.—Jarl Kulle, Christina Schollin—5383 (3-16-66)—Good entry for art spots—Swedish-made; English titles—Sigma III

EVENING WITH THE ROYAL BALET, AN—BAL—93m.—(TC)—Margot Fontayn, Rudolph Nureyev—5354 (12-15-65)—Four ballet selections for selected audiences—Filmed in Britain—Sigma III

FACE OF FU MANCHU, THE—MD—96m.—(TS; TC)—Christopher Lee, Nigel Green—5331 (10-6-65)—Sax Rohmer's oriental menace in action again—English-made—Seven Arts

FANTOMAS—C—104m.—(CS; C)—Jean Marais, Mylene Demongeot—5395 (4-27-66)—Spoof of arch-criminal theme is uneven but at times entertaining—French-made; dubbed in English—Lopert

FATHER OF A SOLDIER—D—83m.—Sergio Zakhariadze—5379 (3-2-66)—Effective import for art spots—Russian-made—English titles—Artkino

FIENDISH GHOULS, THE—MD—74m.—Peter Cushing—5338 (10-20-65)—Okay programmer for exploitation spots—English-made—Pacemaker

FRIEND OF THE FAMILY—(CD)—95m.—(CS)—Jean Marais, Danielle Darrieux—Import devotees should find this interesting—French-made; English title—International Classics.

HANSEL AND GRETEL—FAN—52m.—(C)—Narrated by Paul Tripp—5355 (12-15-65)—Famous fairy tale makes up well for children; Filmed abroad; dubbed in English—Childhood

HERCULES AGAINST THE MOON MEN—MD—90m.—(WS; C)—Alan Steel—5338 (10-20-65)—Okay entertainment for the program—Italian-made; dubbed in English—Governor

HOURS OF LOVE, THE—D—89m.—(CS)—Ugo Tognazzi, Emmanuelo Riva—5338 (10-20-65) Fairly interesting import for art spots—Filmed abroad—English titles—Cinema V

HOW NOT TO ROB A DEPARTMENT STORE—C—95m.—Jean-Claude Brialy, Marie Leforet—5365 (1-19-66)—Moderately amusing import—French-made; English titles—Artixo

JOHNNY NOBODY—D—88m.—Nigel Patrick, Yvonne Mitchell, Aldo Ray—5355 (12-15-65)—Suspenseful, well-made import—Filmed in Ireland—Medallion

JULIET OF THE SPIRITS—D—148m.—(TC)—Guilietta Masina, Marlo Pisu, Sandra Milo—5347 (11-17-65)—Impressive import—Italian-made; English titles—Rizzoli

KING AND COUNTRY—D—90m.—Dirk Bogarde, Tom Courteney—5329 (10-6-65)—Stark drama has limited appeal—English—Laudau—Trans-American

LA FUGA—D—92m.—Giovanna Ralli, Anouk Aimee—5379 (3-2-66)—Confusing import—Italian-made; English titles—International Classics

LIFE UPSIDE DOWN—D—93m.—Charles Denner, Anna Gaylor—5339 (10-20-65)—Drama dealing with mental deterioration holds interest—French-made; English titles—Landau

LOLLIPOP—D—89m.—Vera Vianna, Jece Valadao—5383 (3-16-66)—Adult drama of "Lolita" type—Foreign-made; dubbed in English—Times

LOVE IN FOUR DIMENSIONS—CD—108m.—Carlo Giuffre, Syola Koscina, Elena Martini—5339 (10-20-65)—Entertaining import compilation—Italian-made; English titles—Eldorado

MALE COMPANION—C—92m.—(DC)—Jean-Pierre Cassel, Catherine Demeuvre—5365 (1-19-66)—Delightful, sophisticated comedy for adults—French-made; English titles—International Classics

MARRIED WOMAN, THE—D—94m.—Macha Meril, Bernard Noel—5328 (9-22-65)—Far out tale of a woman trying to make up her mind—French-made; English titles—Royal Films Int.

MERRY WIVES OF WINDSOR, THE—OP—97m.—(TC)—Norman Foster, Colette Boky—5386 (3-30-66)—Pleasant operatic offering for special audiences—filmed abroad; English language—Sigma III

MOZAMBIQUE—MD—98m.—(TC)—Steve Cochran, Hildegarde Neff, Vici Bach—5366 (1-19-66)—Action program meller—Seven Arts—Filmed abroad

PARIS SECRET—DOC—84m.—(EC)—Produced by Arthur Cohn and Pierre Roustang—5328 (9-22-65)—Intriguing documentary—French-made; English narration—Cinema V

PUSSYCAT ALLEY—D—99m.—Sylvia Syms, June Ritchie, Edward Judd—5366 (1-19-66)—Exploitable drama of modern young women in London—English-made—Goldstone

RAVAGERS, THE—MD—79m.—John Saxon, Bronwyn Fitzsimmons—5366 (1-19-66)—Okay programmer—Filmed in the Philippines—Hemisphere

REPULSION—D—105m.—Catherine Deneuve, John Fraser—5332 (10-20-65)—Shocking fare with limited appeal—English-made—Royal Films Int.

SANDRA—D—100m.—Claudia Cardinale, Michael Craig—5375 (2-16-66)—Fair import—Royal Films Int.

SHOP ON MAIN STREET, THE—D—128m.—Josef Kroner, Ida Kaminska—5375 (2-16-66)—Fine import for discriminating audiences—Czecholovakian-made; English titles; Prominent

SHEPHERD GIRL, THE—MUD—105m.—(EC; Shawscope)—Julie Yeh Feng—5355 (12-15-65)—Import has limited appeal—Made in China; English titles—Frank Lee Int. Films

SLEEPING BEAUTY—FAN—70m.—(C)—Narrated by Paul Tripp—5339 (10-20-65)—Okay for kiddie trade—Made abroad; dubbed in English—Childhood

SLEEPING CAR MURDER, THE—MD—90m.—(WSO)—Simone Signoret, Yves Montand—5371 (2-2-66)—Fairly Interesting import—French-made; English titles—Seven Arts

SNOW WHITE—FAN—74m.—(C)—Narrated by Paul Tripp—5340 (10-20-65)—Children should appreciate fairy tale—Made abroad; dubbed in English—Childhood

SWEDISH WEDDING NIGHT—D—96m.—Jarle Kulle, Christina Schollin—5355 (12-15-65)—For adults in art spots—Swedish-made; English titles—Royal Films Int.

TEN LITTLE INDIANS—MD—92m.—Hugh O'Brian, Shirley Eaton, Fabian—5366 (1-19-66)—Good murder mystery—Filmed abroad—Seven Arts

VIOLENT AND THE DAMNED, THE—MD—62m.—Credits not available—5328 (9-22-65)—Gruesome footage poorly assembled on Panamanian prison break—Made in Panama; dubbed in English—ADP Int.

WEIRD, WICKED WORLD—DOC.—82m.—(TC)—A Marco Vicario production—5387 (3-30-66)—Okay adult novelty of "Mondo Cane" type—Italian-made; English narration—ABC Films

WIA (WOUNDED IN ACTION)—D—87m.—Steve Marlo, Maura McGiveney—5387 (3-30-66)—Fairly interesting film about an Army hospital in action—Filmed in the Philippines—Myriad

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171	Tattooed Police Horse
175	Country Coyote Goes Hollywood
176	Flash, The Teen-Age Otter

Columbia

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65652	(Feb.) The Ride

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65754	(Dec.) Explosive Mr. Magoo
65755	(Jan.) Spellbound Hound
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65757	(Mar.) Rock Bound Magoo
65758	(Apr.) Magoo's Masquerade

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65603	(Nov.) Little Match Girl
65604	(Dec.) Man On The Flying Trapeze
65605	(Jan.) Glee Worms
65606	(Feb.) Fudget's Budget
65607	(Mar.) Lo The Poor Buffal
65608	(Apr.) Mountain Ears
65609	(May) Rocky Road To Ruin
65610	(June) Black-Board Review

TWO REELERS THE THREE STOOGES

(Re-issues)

65401	(Sept.) Hoofs and Goofs
65402	(Oct.) Muscle Up A Little Closer
65403	(Dec.) A Merry Mix-Up
65404	(Jan.) Space Ship Sappy
65405	(Feb.) Guns A Poppin'
65406	(Apr.) Horsing Around
65407	(May) Outer Space Jitters

WORLD OF SPORTS

65501	(Dec.) Champion Stunt Divers
65502	(Feb.) Skiing The Andes
65503	(Mar.) Thousand Island Aquarama
65504	(May) Winged Fury

SERIALS

(Re-issues)

65120	(Sept.) Perils Of The Wilderness
65140	(Dec.) The Iron Claw
65160	(Dec.) Adventures Of Captain Africa

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6767-W	Texas Tom
6768-W	Framed Cat
6769-W	Casanova Cat
6770-W	Sleepy-Time Tom
6771-W	His Mouse Friday
6772-W	Smitten Kitten

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N25-3	Home Sweet Nudnick
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E25-8	Cookin' With Gags

TRAVEL ADVENTURE

T25-1	The Longest Bridge
T25-2	San Francisco
T25-3	Virginia City

NOVELTOONS

P25-1	Tally-Hokum
P25-2	Op Pop Wham And Bop
P25-3	Sick Transit

MODERN MADCAPS

M25-1	Solitary Refinement
M25-2	The Outside Dope
M25-3	Two By Two

20th Century-Fox

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

5501	(Jan.) Gadmouse The Apprentice Good Fairy
5502	(Feb.) The Sky's The Limit
5503	(Mar.) Freight Fright
5504	(Apr.) Don't Spill The Beans
5505	(May) Weather Magic
5506	(June) Darn Barn
5507	(July) Dress Reversal
5508	(Aug.) Robots In Toyland
5509	(Sept.) Git That Guitar
5510	(Oct.) The Third Musketeer
5511	(Nov.) Twinkle Twinkle, Little Telestar
5512	(Dec.) The Toothless Beaver

United Artists

PINK PANTHER COLOR CARTOONS

6551	(Dec.) Pink Phink
6552	(Feb.) Pink Pajamas
6553	(Mar.) We Give Pink Stamps
6554	Dial 'P' for Pink
6555	Sink Pink
6556	Pickled Pink
6557	Pink Ice
6558	Shocking Pink
6559	Pinkfinger
6560	Pinktail Fly
6561	Pink Panzer
6562	An Ounce Of Pink
6563	Reel Pink
6651	Pink Panzer
6652	Pink Punch
6653	Pink Piston
6654	Vitamin Pink

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6668	Reaux, Reaux, Reaux Your Boat
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6671	Ape Suzette

SPECIALS

6480	Chagall (3 reels)
6470	Beatles Come To Town
6471	This Is Jordan (3 reels)
6472	Dave Clark Five
	The Rolling Stones
	Land of A Thousand Faces
	The Skaterdater

Universal

TWO REEL COLOR SPECIALS

4601	Pete's Place
4602	Salute To The Tall Ships

SPECIALS

4603	Race For Space And Beyond
4604	Football Highlights of 1965
4605	Fun At The Zoo (Reissue)

COLOR ADVENTURES (One Reel)

4671	On The Tee
4672	Pitching Wedge
4673	Island Splendor
4674	The Big Surf
4675	Jalopy Jockeys
4676	A Pageant Is Born

WALTER LANTZ COLOR CARTUNES

4611	Rough Riding Hood (WW)
4612	Foot Brawl
4613	Lonesome Ranger (WW)
4614	Snow Place Like Home
4615	Woody and The Beanstalk (WW)
4616	South Pole Pals
4617	Hassel In A Castle (WW)
4618	Polar Fright
4619	Big Bite (WW)
4620	Astronut Woody (WW)
4621	Teeny Weeny Meany
4622	Practical Yoke (WW)
4623	Monster of Ceremonies (WW)

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

4701	(Oct.) Boulder Dam
4702	(Sept.) Tired and Feathered
4703	(Oct.) Chri Corn Corny
4704	(Oct.) Just Plane Beep
4705	(Nov.) Haired and Hurried
4706	(Nov.) Go-Go Amigo
4707	(Dec.) Highway Runnery
4708	(Dec.) Chaser on the Rocks
4709	(Jan.) Astroduck
4710	(Jan.) Shot and Bothered
4711	(Jan.) Out and Out Rout
4712	(Feb.) Mucho Locos
4713	(Feb.) Solid Tin Coyote
4714	(Feb.) Mexican Mousepiece
4715	(Mar.) Clippety Clobbered
4716	(Mar.) Daffy Rents
4717	(Apr.) A Haunting We Will Go
4718	(May) Snow Excuse

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

4301	(Sept.) What's Opera Doc?
4302	(Nov.) Wideo Wabbit
4303	(Dec.) Snow Business
4304	(Mar.) Now Hare This

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) ONE-REEL

4501	(Sept.) Metropolis In Miniature
4502	(Oct.) A Country Reborn
4503	(Mar.) Just For Sport
4504	(Apr.) Carnival In Rio

TWO REELS

4001	(Jan.) Strangers in the Lighthouse
4002	(Apr.) The Golden Tomorrow
4003	(Apr.) East Is East
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The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address: Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

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